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HOUSE & GARDEN

1980

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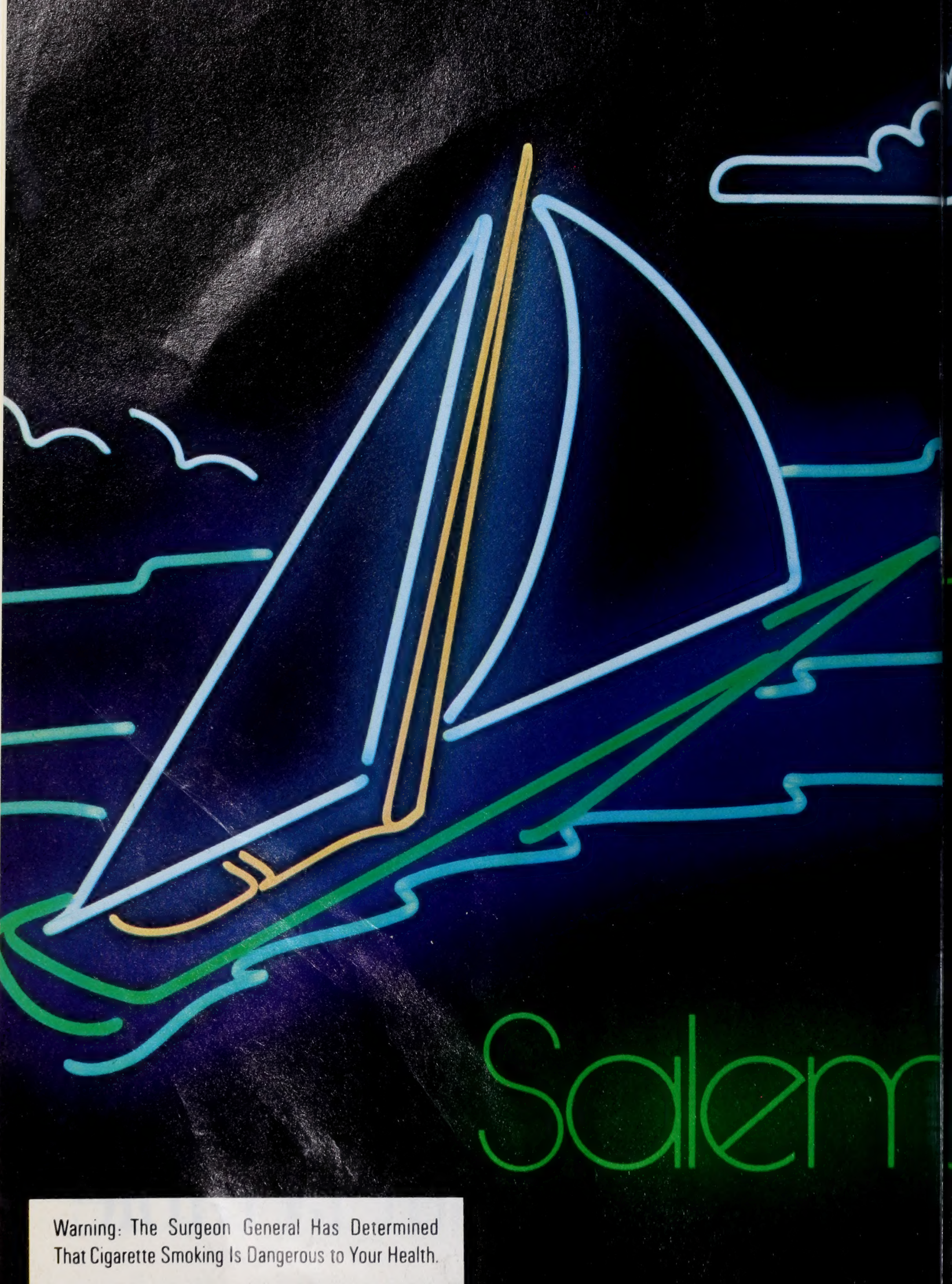
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HOUSE & GARDEN

Incorporating LIVING for young homemakers

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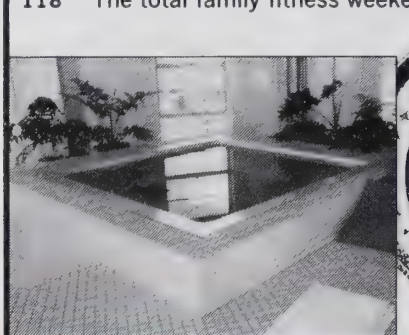
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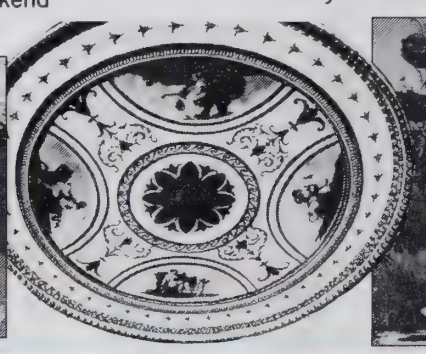
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JULY 1980

HOUSE & GARDEN



On the cover: Beautiful decorating starts here, in a city living room that's country-fresh all year round. What makes it so inviting? Summer colors, unusual fabrics, and a mix of old and new furniture. "Lively colors and surprising combinations keep a room looking fresh and alive," says designer Justine Cushing, who gave the room its lighthearted spirit.

Large pieces of furniture—the sofa and cocktail table—are a pale ecru color to form a neutral hub for the room. Each is rescued from blandness by subtle texture: on the sofa, tone-on-tone pattern of the cotton damask upholstery; on the table, woven lacquered linen. In decorating, texture is an easy way to keep neutral colors interesting.

Splashes of color spark this neutral shell. A whimsical handpainted screen is a brilliant foil for the chairs in the room, each covered in a different patchwork fabric. Here, a Martha Washington open armchair is covered with a piece of unbacked quilting from the 1940s. Walls were flecked with a blue stipple glaze. Silk sofa pillows, a lavender durrie rug, blue and white spongeware, and a ceramic plate complete the circle of color that unites this cozy seating area. Adding to the summer flavor, sheer cotton curtains billowing at the windows, and marguerites in bloom under a ficus tree. It's a perfect place for afternoon tea with friends, or for an evening's reading. Lighting the way, a Boyd brass floor lamp with shell-shaped shade for an extra pretty touch.

Screen by architect Parker Bloser. Pillows and porcelain jar at Carrington. Pastel plate at Limited Editions. Blue and white ceramic bowl at Altman's. For details, see Shopping Information.



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Traveling right, light, and worry-free

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For frequent travelers who prefer to make their own flight plans: the OAG Pocket Flight Guide. A scaled-down, pocket-size version of the guide travel agents use, it lists every flight, every day, between most-traveled cities in the U.S. Gives you the choice of airlines on each route, plus arrival and departure times, the number of stops, meals, types of planes. Handy for last-minute changes in your own schedule. A one-year subscription (guides updated monthly) costs $33. For information, call toll-free (800) 323-3537.

For where to stay in Kuala Lumpur—or any unfamiliar place—look in local yellow pages under "Hotels & Motels—Reservations" for listings of well-known hotel chains. One number (usually toll-free) gets world-wide reservations and information—while on the phone, ask for a directory to all their hotels.

Get the Picture

Repeated exposure to x-rays will weaken film, says the Eastman Kodak Company, so when you travel through airport security checks, hand your film and loaded camera to an agent for hand inspection.

Bring plenty of film with you—in some countries you must pay for the development costs when you buy the film—making it twice, sometimes three times as expensive as it is at home. And it's not always easy to find—the best places are large hotel shops or drugstores. Caution: Check to see if the countries you are going to visit limit the amount of film you can bring in.

For tips on better travel photography: "The Joy of Photography," a complete guide with special portfolios by Gordon Parks and Ernst Haas. (Eastman Kodak Company; $9.95 at bookstores and camera shops.)

Two for the Road

A 78-year-old idea that gets better all the time: the American Automobile Association. Now during fuel dry-spells, members can get information (updated weekly) on where the gas tight-spots are. More help planning trips: Tell them where you want to go and they'll put together a special map showing you either the most direct or most scenic route, with what to see along the way. Stuck? AAA members have an Emergency Service Directory for immediate attention, day or night. First-year membership costs around $25 per person (depending on where you are)—membership less each year you renew. Information: Call your local AAA Club.

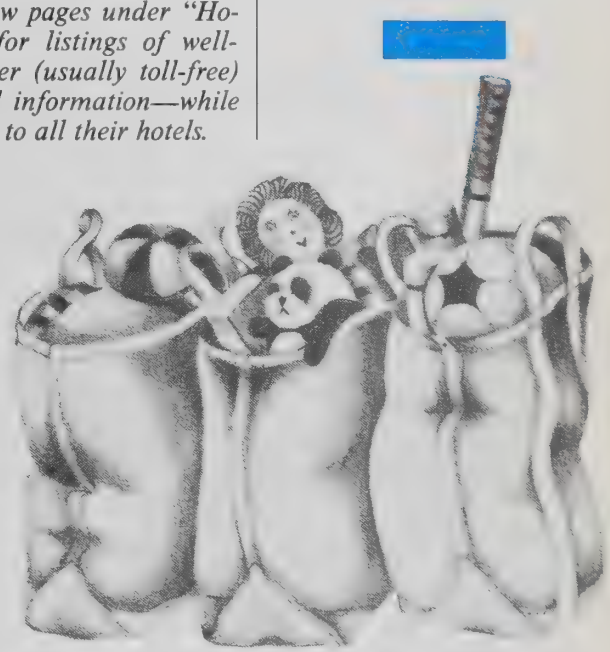
Rarer than the gas station open on Sunday: the free gas station road map. Plan your route with the new 1980 Rand McNally Road Atlas, an 11-by-15-inch paperback book with detailed, easy-to-read maps of all states, Mexico, and Canada, plus magnified insets of national parks and downtown streets of most-traveled cities. Secondary highways are shown clearly with service stations marked. Best feature of the Rand McNally Atlas's book format: You don't have to refold it. $4.95 at department and bookstores.

Short Hauls

For weekenders with station wagons: Big, open, white canvas bags (find them at camping or boating stores) become easy-to-pack suitcases—some people prefer baskets with handles. Fill with foldable clothes like sweaters and jeans, toys, sports equipment, books. Cover contents with white plastic bags, tucking in the edges to keep everything neat-looking. Clothes that wrinkle go in garment bags—put them across everything else in the back of the wagon.

- Bring little plastic trays for eating sandwiches, fruit, cheese in the car—smart weekenders eat *before* they arrive in the country for a more leisurely, less hungry, first visit to the grocery store.

A quilted moving mat spread on the floor of station wagon's back end keeps things clean and scuff-free—doubles as picnic blanket in the country.



Stephen Kelleman

For carrying food on a 3–4-hour trip between town and country—it always seems that the quality of fruit, vegetables, and meat is better in one place or the other—use the new fiberglass-insulated "refrigerator" bags which look and zip up like a tote bag and are light and easy to carry (at department and housewares stores—L.L. Bean also has them: $13–$20). For keeping food cold on longer trips: box-like metal or plastic coolers have thicker insulation. Food you want to have stay frozen (casseroles made during the week for a country meal) should be packed in cooler with reusable "Ice Paks," plastic sacks filled with liquid that you keep in the freezer until you're ready to leave. "Ice Paks" available in various sizes; $1.20–$2.30 in dime stores.

For more travel tips, turn the page

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Traveling right, light, and worry-free

Packing Primer

- Before you organize your suitcase, make a trip to your grocery store. Plastic bags keep clothes neat and wrinkle-free: Tall kitchen wastebasket liners make an envelope for sweaters and shirts; Baggies hold stockings, bottles, underwear. If clothes are straight from the cleaners, keep them in the bag—hanger and all—and fold them neatly in half.
- Underwear and T-shirts can be rolled up—fold them as you would usually, then roll tightly like a sleeping bag. Use to fill the little gaps and spaces in an already-packed bag.
- Between trips, keep keys to your suitcase *inside* it. Prevents a frantic drawer-search when you're packed and ready to lock your luggage.
- To cut down on last-minute packing time: Keep a travel toiletries kit permanently packed and ready to go—product samples of shampoo and toothpaste are perfect sizes for travel.
- Take duplicates of essentials such as eyeglasses. Carry them in different pieces of luggage. Keep your passport separate from traveler's checks and identification whenever possible—you'll avoid the risk of losing all your identification. Keep the traveler's checks receipt separate, too—it's your guarantee of immediate refund if the checks are lost. An added precaution: Leave the check numbers with a friend who can be reached easily.
- Jewelry: Bring no more than what you can wear and put what you leave behind in a safe-deposit box.
- Many hotels now provide "ball-top" hangers that hang only from the rings on closet rods—for shower-steaming and drying clothes bring your own. Save the hangers that come with the clothes you buy—hotel hangers tend to be broad-shouldered. Get inflatable cushioned hangers from the dime store for drying knits.



Love duffle bags but not crumpled clothes? Line the inside of a duffle with a big bath towel, put clothes (folded lengthwise) inside and wrap the towel tightly around the stacks—clothes won't crumple if they can't shift around. Pack shoes, books around the towel.

Creature Comforts

Depending on the aircraft, many airlines will allow one small pet in the cabin per flight—larger animals (except seeing-eye dogs) must travel in the baggage compartment below. Health certificates are required, and dogs must have been vaccinated for rabies within the past year. Charges for pets vary per airline, but run approximately $20. Check with individual airlines for details when you make your reservation.

The Only Way to Fly

To make airports easier: Join an airlin club. Pam Am's Clipper Club, TWA Ambassador Club, American's Admi rals Club—to name a few—offer mem bers-only lounges with sofas an comfortable chairs. Some clubs also o fer separate check-in counters, people t change reservations for you, snacks an drinks, and even rental-car discount Yearly memberships are $25–$50, de pending on the airline. Lifetime mem berships are also available. Pick u applications at airline sales offices.

Suitcase Security

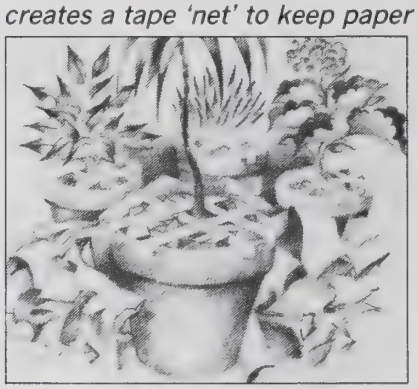
On domestic flights, most airlines wi insure each passenger for up to $750 i lost or damaged baggage. For interna tional flights, the coverage is $9.07 p pound of checked luggage, plus $40 for all unchecked bags. To insure you luggage for more, you can buy up $25,000 coverage from your travel agen or a representative at the airport.

Children's Checklist

- When traveling by car, be sure to start early in the day—children have much more energy in the morning. Stop in the early afternoon (preferably at a hotel with a pool) so that everyone gets a chance to get some exercise and unwind.
- Let children pack their own bags to carry on the plane or take in the car. What will they take? Favorite toys, books, games, pencil, and paper. What should you take? Snack food, small presents for longer trips, and a reserve of songs and word games to keep everyone busy.
- A crying baby on a plane often simply needs something to drink—the dry, pressurized air causes dehydration in grown-ups and children alike. Take water or apple juice with you—milk does not travel well (though flight attendants will sometimes store it for you in the galley refrigerator).
- Try to get your baby to drink or suck something when taking off or landing—the sucking action can help ease ear pressure. Older children can chew gum.

Portable Plants

To keep soil from spilling out of pots, Anthony (of Anthony Ga den Boutique, New York and Southampton) offers another tip "crumple balls of dry newspaper and pack solidly around th base of the plant. Then, lay strips of masking tape across th tops of the balls of paper and stick onto the sides of the pot—creates a tape 'net' to keep paper balls and soil in place."



- Anthony's suggestions fo how to prepare cut flowers for a trip: "Scrape bottom part of stems and cut at an angle. Then wrap stems in wet newspaper. Take a big plastic bag, after first spray ing the inside of bag and flowers with water, and ma a loose bubble around ever thing—stems and flowers. Tie ends of bag in a knot."

To take small plants to the country in a car, Tony's Flowers New York suggests "funnels of stiff paper to gently pull leave up and together, preventing breakage." To keep pots from tip ping over in the car, Tony puts several plants together in a card board box or tray basket, then stuffs newspaper into the spaces in between.



- For longer trips, cover the plant in plastic (dry cleaner's or garbage bags) to keep in moisture. As an extra precaution, make a tent using sticks or bamboo to keep plastic from clinging and weighing on leaves. Avoid placing plants in trunk of car—it can get too hot for them.



Business Partners—

You did it! The store's a reality!
It took determination, and imagination,
and tons of work, but tomorrow you're in business.
You take time out to toast the event with Smirnoff.
And you still can't quite believe that dreams come true.
Smirnoff vodka. It leaves you breathless.*

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SMIRNOFF® VODKA 80 & 100 PROOF DISTILLED FROM GRAIN.
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SMART BUYS

INSTANT WHIRLPOOL . . . GRAB-BAG CHAIR . . . NEW DESIGNER TILES

LIVING

Take a Seat

Living-room comfort goes to the beach this summer, in the form of this collapsible canvas chair. The "ri-piego," designed by Paolo Pellion, stands about 34 inches tall and is 25 inches wide when opened out, but folds quite neatly into its own canvas bag. Sling it over your shoulder to take with you camping, sailing, sunning, or visiting a friend in a tiny apartment. In white canvas, with bag; $199, from Inter/Graph Ltd., 979 Third Ave., New York, N.Y. 10022.



Time on Your Side

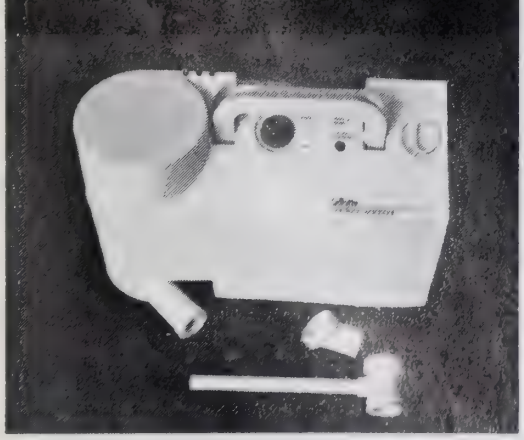


No more craning your neck to see what time it is, because this clock has its own "flex neck" that will angle it up to 15 degrees in any direction. The Domo Flex Quartz clock attaches easily to the wall, and runs on batteries that only need changing about every two years. It comes with a black or white face. Approximately $45; by Braun.



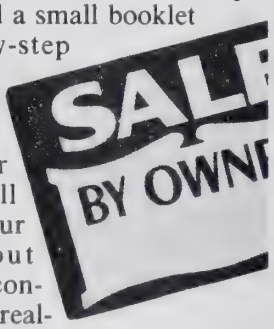
Hot Tub to Go

Now *anyone* can enjoy the luxury of a hot whirlpool—as long as there's a bathtub handy. All you need is this Compact Cordless Whirlpool. It weighs less than 10 pounds, and with a special suction device attaches to the side of any tub. Battery operated, it runs up to 30 minutes—enough time for a thoroughly relaxing massage—before the battery needs recharging. There are two adjustments, for steady, or pulsating streams of water, plus an aerator to generate bubbles and a deflector to increase the angle of water flow. About $97; by Gillette.



Real-Estate Review

Selling a house is no small task, but if you have the inclination and energy, you can do it on your own. To help you out, this "Realty Sales Kit" includes four 18-by-24-inch signs, self-adhesive numbers, house checklist, contracts in simple language, and a small booklet with step-by-step instructions on how to effectively sell your house. You'll still need your attorney, but you'll save considerably on realtor's fees. $29.95 ppd. Write the National Real Estate Marketing Associates, 9034 Westchester Drive, Manassas, Va. 22110.





Tender-Look Tiles

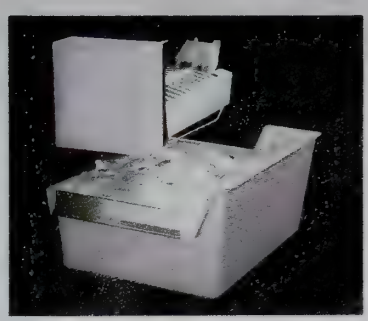
For years, designer Laura Ashley has been known for her Victorian and country looks in fabrics and, more recently, wallcoverings. Now, to round out the collection, she introduces her ceramic wall and floor tiles. They come in 12 patterns and 12 solids, and their simple yet distinctive look will brighten up any room. The tiles are 8 inches square and cost $2 each ($40 per box of 25) plus shipping. Write Laura Ashley, 714 Madison Ave., New York, N.Y. 10021.

Whirlpool Factory Authorized Summer Savings.



If you've always wanted to own a Whirlpool appliance, but you've been waiting for just the right time to buy, your wait is over.

For a limited time, Whirlpool has made it possible for your participating Whirlpool dealer to offer you substantial savings on these selected appliances.



Buy a selected refrigerator—save on an automatic ice maker.

Cooking. Don't miss the savings on our beautiful RFE3360 range with the convenience of a continuous-cleaning oven.

Laundry. Take advantage of the Summer Savings price on our 3-cycle, large-capacity LHA5580 automatic washer.

Dishwashing. Ask about the savings on our popular SHU4000 undercounter dishwasher.

Ice Makers. Now's the time to buy any Whirlpool refrigerator that accepts an ice maker kit—and get special savings on our IceMagic® automatic ice maker. Your participating Whirlpool dealer may have special prices on other Whirlpool home appliances, too. See him before August 3 for all the savings.

Whirlpool
Home Appliances

Quality. Our way of life.

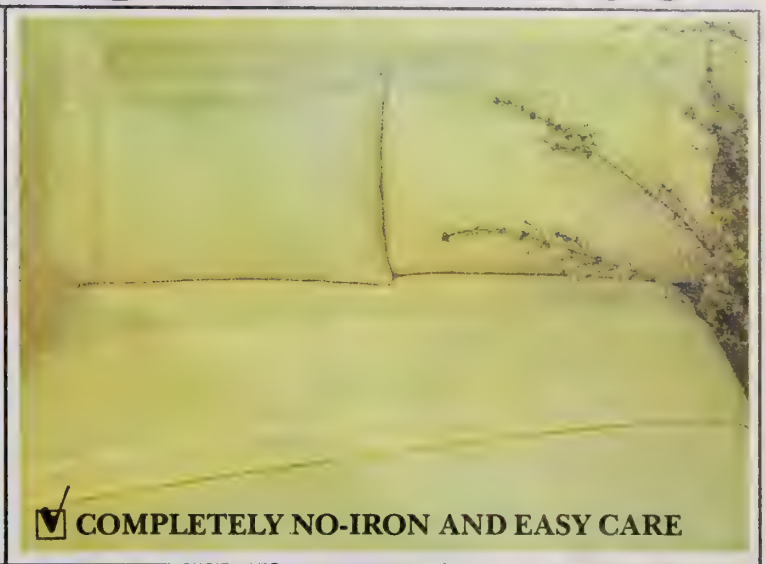


Call Toll Free 1-800-447-4700 Except from Alaska and Hawaii. In Illinois call 1-800-322-4400.
For a color catalog and "energy facts" brochure, send $4 00 to CasaBlanca Fan Co., P.O. Box 37, Pasadena, California 9110

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CottonCale is made by a J.P. Stevens process that makes our all-cotton fabric no-iron and easy care. CottonCale comes in four classic pastels and a soft delicate print. All with detailing: embroidered scalloping on solid colors; pale blue ribbon drawn through white lace on the print. See Utica CottonCale now at fine department stores.

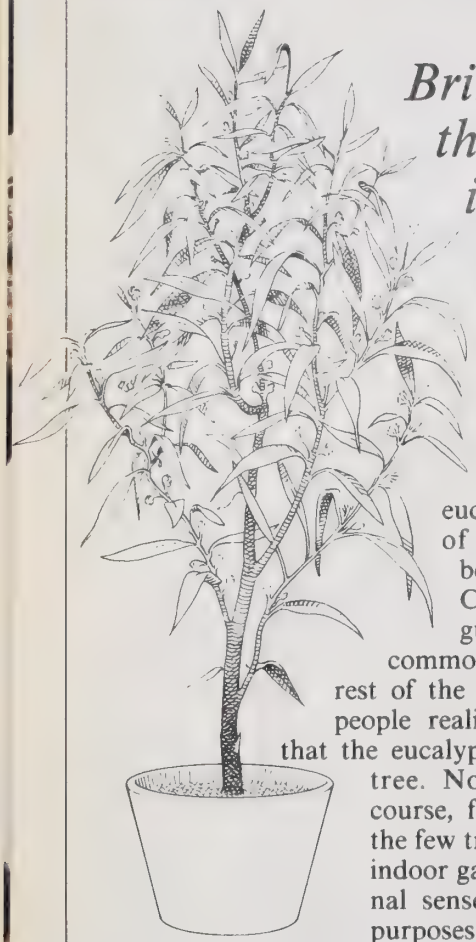
CottonCale–100% cotton, no-iron sheets. UTICA™

J.P. Stevens & Co., Inc., New York, N.Y. 10036

Fiber content: 100% [illegible]

LIVING

SUPER CALCULATOR . . . NEWEST BOOKS . . . THE ALL-PURPOSE PLANT



Bringing the blue gum indoors

For most of us, the camphoric smell of eucalyptus is probably as much a part of the memory of childhood colds spent in sunny bedrooms as the chicken soup accompanying such ailments. The eucalyptus plant also reminds us of things Australian—koala bears and kangaroos. And in California, the stately "blue gum," as it's often called, is as common as the plane tree is in the rest of the United States. But what few people realize, Californians included, is that the eucalyptus makes a splendid indoor tree. Not only is it pretty and, of course, fragrant, but it is also one of the few tree-sized herbs available to the indoor gardener—herbal in the medicinal sense of being used for curative purposes, if not the botanical sense of the stem withering away annually. With a grayish-blue or reddish-brown trunk and tinted, helter-skelter-growing leaves, a eucalyptus makes a most striking and novel indoor tree. Besides, this exotic is highly pest-resistant.

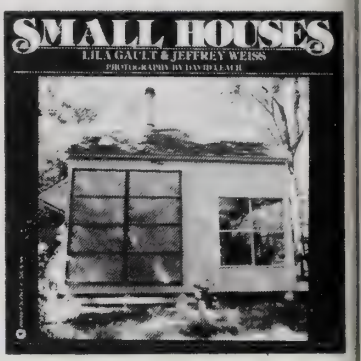
The standard, tourist-brochure version of the eucalyptus is *E. globulus*, which strives for a majestic 300-foot-plus at maturity. More commonly available for the indoor grower are *E. cinerea* and *E. citriodora*. The latter, as its name implies, has the added benefit of exuding a pleasant citrus-like odor.

The eucalyptus prefers good light, with an hour or more of sunshine daily to promote growth and liberate quantities of fragrant oil. Grow the tree in rich potting soil kept moderately moist at all times. When you do water it, water it well so some excess runs out of the bottom of the pot. Otherwise the roots will grow at the top of the pot, producing a weak tree.

With a eucalyptus, head colds are easy to subdue. Put leaves in a bowl, pour boiling water over. Cover your head with a towel and inhale steam. Grandma knew what she was talking about. For eucalyptus: J. L. Hudson, Seedsman, Box 1058, Redwood City, Calif. 94064; catalogue $1. RICHARD LANGER

Best Books

■ Big on Small Ideas

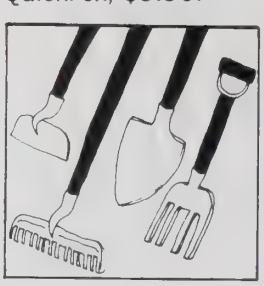


Bigger is not always better, and to prove it, *Small Houses*, a 96-page, 8-by-8-inch softcover book, contains a wealth of color photographs and information on small-space living. Most of the houses represented are under 1,200 square feet, and many are only one room. From a log cabin in Bainbridge Island, Washington, to a little farmhouse in Chester, Pennsylvania, there are clever ideas that you can put to use everywhere. This book is a small treasure. Warner Books, $7.95.

Another book on small but beautiful ideas is *Attention to Detail*: It's really a catalogue of architectural details, such as moldings, faucets, sinks, doorknobs, towel rods, track lighting, floors, walls, lamps. Packed with color photographs, it's a simple guide to inspire you when you're remodeling or renovating. The book also shows these details in actual room settings, and lists the manufacturers of the products shown. QuickFox, $9.95.

Food for Thought

"What's to eat?" may be the first words out of children's mouths when they come home from school. To give them an answer, the Department of Agriculture has published a book called *What's to Eat—and Other Questions Kids Ask About Food*. A colorful illustrated collection of facts, games, projects, and recipes, it's all geared toward teaching children the basics of good eating. To order, send $4.50 to the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Refer to stock #001-000-04041-3.



■ Down to Earth

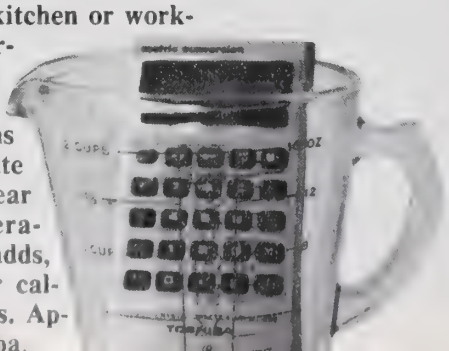
If you'd like to join the blossoming ranks of gardeners, but aren't sure how to begin, *Your Independence Garden*, by Dick and Jan Raymond, is an excellent introductory gardening guide. And it's only $1. Write Gardens For All, 180 Flynn Ave., Burlington, Vt. 05401.

■ Party Places

Want to throw a birthday party in Yankee Stadium? If you're planning a wedding, a festive dinner, or even a surprise party in New York and want a special place to hold it, check with the latest directory, "Places." Restaurants, churches, parks, recital halls, barges, discos, and clock towers are among the possibilities. The directory lists telephone numbers, descriptions of space available, and suggested uses. It also provides information on permits and special regulations—for instance, wedding receptions can't be held in Central Park unless you invite all of New York City. To order, send $12.95 to Tenth House Enterprises, Box 810, Gracie Station, New York, N.Y. 10028.

Calculating Cooks & Carpenters

Save time and extra work in the kitchen or workroom, or when traveling to a foreign country—join the calculator craze! New on the scene is this pocket-sized model that performs metric conversions. It can translate wet or dry measurements, linear distances, weights, and temperatures. And, of course, it also adds, subtracts, takes square roots, everything other calculators do. In all, 28 different metric functions. Approximately $25 at electronics stores. By Toshiba.



Tan Care®

What the most beautiful tans are wearing.



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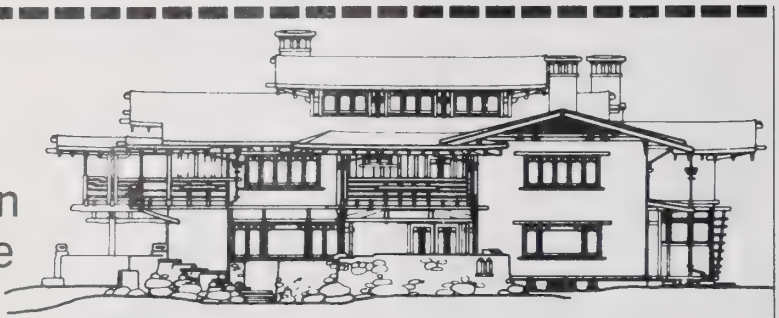
A beautiful tan only begins with the sun. Make it even more beautiful with Tan Care, the after tanning lotion by Coppertone. Its special moisturizing formula, now enriched with aloe, puts back moisture the sun takes away. To help keep your tan looking richer longer. Smooth it on after the sun, after your shower, all summer long, for a luscious tan that wears beautifully.

Tan Care. The after tanning moisturizer by Coppertone.
Now enriched with aloe.

LIVING

LEGENDARY BUNGALOW . . . EASY FURNITURE . . . THE GARDEN BOOM

Gambling on Architecture



One of the best ways to learn about architecture is to study the masterworks that quietly shook traditional ideas when they were built. The David B. Gamble House in Pasadena, California, built by architects Greene & Greene after the turn of the century, is just such a building.

By the 1920s, the low, spreading roof characterizing this California house became an architectural style familiar in new houses across the country. Charles and Henry Greene popularized the form, and in no other piece of their work can their spirit of "total involvement" be better experienced as art than in the Gamble House.

The house was completed in 1908, and remains original in almost every detail. All elements, including the furnishings such as lamps, piano, even picture frames and rugs were Greene-designed as integral parts of the house. The architects' respect for wood is apparent at every turn, with not a single component left to chance. Solid teakwood, mahogany, maple, and Port Orford cedar are the prime ingredients. Hand-rubbed paneling and trim are attached with brass screws concealed by square pegs of ebony, mahogany, or oak.

Best of all: The house is open not just to the architects and students who study it, but to the general public as well.

Guided tours of Gamble House are given each Tuesday and Thursday, and the first Sunday of every month. 4 Westmoreland Place, Pasadena, Calif. 91103. (213) 793-3334. DUNCAN H. MAGINNIS

KID STUFF

Do-it-yourself furniture is booming. This year the Department of Commerce projects that Americans will spend over *30 billion dollars* at hardware stores and lumber yards on do-it-yourself materials. And one man who has designed some excellent do-it-yourself children's furniture is David Stiles of New York City.

"I began making furniture for my children because I couldn't find any that suited all our needs," says industrial designer David Stiles. In designing the pieces, Mr. Stiles had two basic criteria: safety, and making the furniture multifunctional. For his creations he uses plywood, plastic laminate, and simple household tools. "It's really not that difficult to make yourself. The only tool you may have to buy is an electric saber saw ($20)," he notes. "The plastic laminate works well, because it comes in bright, cheery colors, and it's far more durable than paint and can be applied in less time. And I found that the laminate holds better when the edges are rounded, which is an important part of the safety design."



Some of the pieces Mr. Stiles has made include a loft bed/play area; a table that can be adjusted in height as children grow (and used as an end table by grown-ups as children sleep); and a completely collapsible playhouse with four different storefront façades.

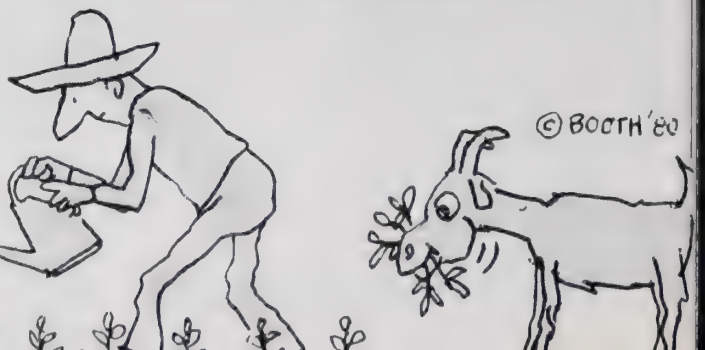
He hopes to put his furniture on the market later this year, but in the meantime you can find details on how Mr. Stiles made the furniture, plus inspirations for designing your own, in his new book, *Easy-to-Make Children's Furniture* (Pantheon, $7.95).

WHAT'S HAPPENING WHERE

- Museum of Fine Arts, Boston: RECONSTRUCTION OF FAIRBANKS HOUSE ON BOSTON COMMON
  July 18–20
  As part of Boston's 350th birthday celebration, replica of historic house will be built on Boston Common. Boston, Mass.
- Nelson Gallery-Atkins Museum AFRICAN FURNITURE AND HOUSEHOLD OBJECTS
  July 3–August 3
  Over 250 modern crafts and furniture. Kansas City, Mo.
- St. Louis Art Museum JAPANESE DRAWINGS OF THE 18TH AND 19TH CENTURIES
  June 20–August 24
  More than 140 works on loan from major collections around the world. St. Louis, Mo.
- Cooper-Hewitt Museum HAIR *June 10–August 17*
  The history of hair styles and fashions, with accessories and ornaments for the hair. New York, N.Y.
- Pennsylvania State University CENTRAL PENNSYLVANIA FESTIVAL OF THE ARTS
  July 9–13
  Over 400 artists and craftsmen from around the country; fiddlers' contest; outdoor concerts. State College, Pa.

How do our gardens grow?

Vegetable gardening is on the rise, according to a recent Gallup survey for Gardens For All, the National Association for Gardening. In fact, as a leisure time activity, it's more popular than jogging, tennis, golf, photography, or even vacationing. And its popularity is growing. Some of the survey findings: ● In 1979, 33 million households had vegetable gardens—two million more than in 1978. ● The average cost per garden was $60, but the overall food bill savings averaged $367 per garden. ● The tomato remained the most popular crop. (See Gardens For All in "At Home.")



Tupperware freshness is our promise

Look at all the ways we keep it.

Tupperware freshness! That's our promise for storing and serving so many kinds of food in so many kinds of ways. Because with Tupperware, there are over a hundred different containers for you to choose from. Colorful and attractive containers specially designed to keep food fresher longer—featuring the famous Tupperware Seals for *locking in freshness*. And all are dishwasher-safe.

The containers you see here are only a few of the ways we promise Tupperware freshness. Come to a Tupperware Party soon—and look at all the ways we keep it.

Tupperware®
A Division of Dart Industries Inc.



Have your own Tupperware Party in September 6, and you may be eligible for this special hostess gift... Texas Instruments Slimline Calculators with [illegible] carrying cases featuring [illegible] on a handy wallet size [illegible] Tupperware —in the white plastic [illegible] details.

Window replacement?



FREE

Don't replace your windows until you've read this fact-filled 16-page brochure. Find out the answers to your most important window replacement questions. And learn how you can use original quality Andersen® Perma-Shield® windows instead of special replacement windows.

Please send your free booklet, "Introducing exactly what you need in a replacement window." Mail to Andersen Corporation, Box 12, Bayport, MN 55003

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ANTIQUES

Questions & Answers. By Louise Ade Boger

Victorian Chair

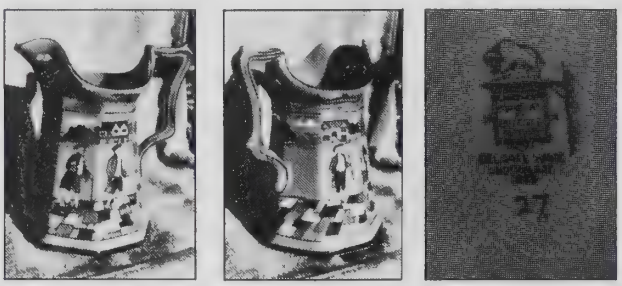
Do you know anything about the origin of my elaborately carved chair?
—C.E.L., N. Syracuse, N.Y.



Your mid-19th-century Victorian rococo chair, with the filling of the back carved in imitation of the natural growth of trees, recalls a design for a "Garden Chair" published in Chippendale's *Director*, 3rd edition, 1762, having a back carved with bulrushes. Victorian taste is also reflected in the seat furniture constructed entirely from tree branches, stumps, and roots. In 1852, *The Horticulturist*, a popular magazine of the era, featured two articles on this type of handcrafted organic construction for outdoor seat furniture.

Buffalo Pottery

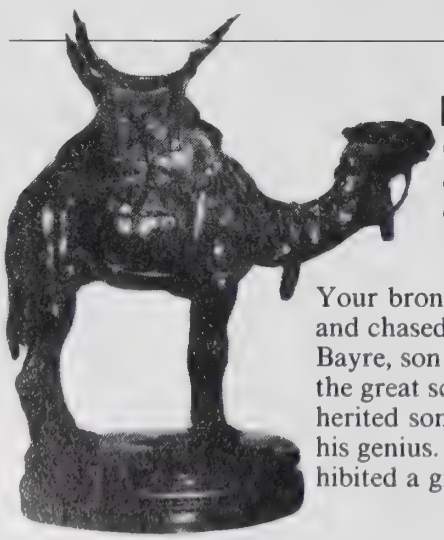
My pitcher has the signature L. Newman. Can you tell me anything about its origin and what the illustrations represent? *—J.W.B., Granbury, Tex.*



The most famous of all the Buffalo Pottery products are the distinctive and colorful Deldare and Emerald Deldare wares. Your Deldare octagonal pitcher dated 1908 and signed by the decorator L. Newman belongs to the Vicar of Wakefield series. The title on one side "With a Cane Superior Air" and the title on the other side "This Amazed Me" are both quoted from *The Vicar of Wakefield*. This pitcher is illustrated (#167) in *The Book of Buffalo Pottery* by Violet and Seymour Altman. They write in this book that a trained and talented Deldare decorator worked on a piece-work basis and that paid on that basis in 1908 and 1909 "could attain the magnificent salary of about $12 a week."

French Sculpture

Can you tell me anything about this sculpture of a camel? It has the name Alf. Bayre on it.
—A.C., Piedmont, Calif.



Your bronze animal sculpture has been modeled, cast, and chased from a work by the French sculptor, Alfred Bayre, son of Antoine-Louis Bayre (1795–1875), one of the great sculptors of the 19th century. Alfred Bayre inherited something of his father's skill, but very little of his genius. In the salons of 1864–1866, Alfred Bayre exhibited a great number of bronze figures of race horses.

Continued on page 28

If your allergies are so bad even the air seems to itch...



If you have the kind of allergies that make your eyes water, clog your sinuses, and make you feel that even the air itches, don't settle for less than Maximum Strength Teldrin.® Because there's no stronger, no longer antihistamine allergy relief available. Teldrin has the maximum dose level of 12 milligrams, in a timed-release formula that works up to 12 hours, continuously through the day or night.
In fact, a government commissioned panel of experts has found the Teldrin formula to be so safe and effective that it's available without a prescription. And Maximum Strength Teldrin has the antihistamine doctors recommend most.
So if your allergies are so bad even the air seems to itch, get Maximum Strength Teldrin with 12-hour, 12-milligram maximum protection.

Read and follow label directions

MAXIMUM STRENGTH TELDRIN®



There's no stronger, no longer antihistamine allergy relief available!

Menley & James Laboratories 1980
Professional Products Division
a SmithKline company

continued from page 26

K'ang Hsi Vase



I've drawn the unusual mark that's on my Oriental vase. From it can you tell me how old it is?

—A.L., Northport, N.Y.

The empty double circle mark is often found in place of the customary reign name mark of K'ang Hsi, 1662–1722. The overglaze enamel coral-red style was introduced early in the K'ang Hsi period. Your example with abundant floral decoration dates from the late 17th to early 18th century.

American Bed

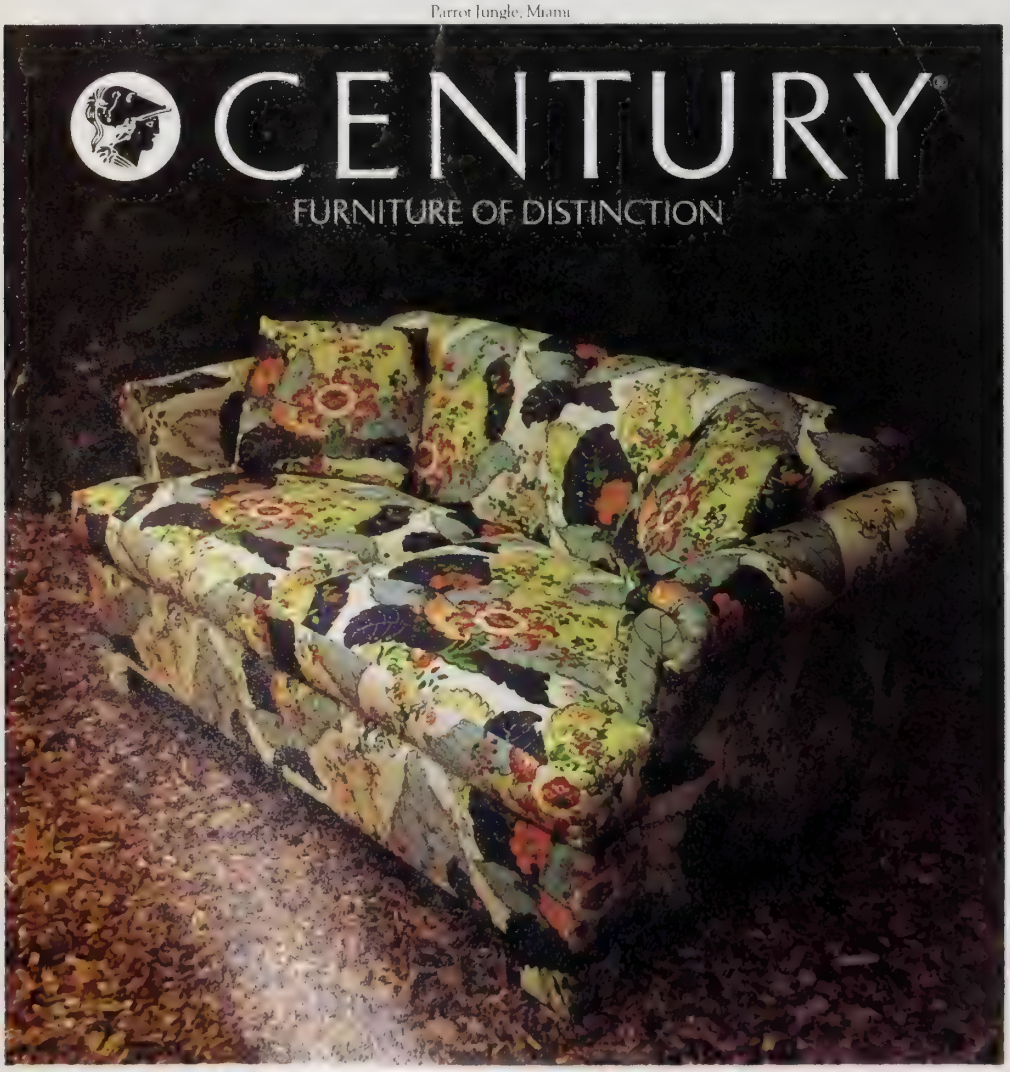
Can you tell me about how old my bed is and where it was made? Also something about the way it's constructed?

—M.C.S., Washington, D.C.



Your bed with ring–turned posts surmounted with turned finials was made in America, possibly Indiana or Ohio, about the mid–19th century. Around the rails are the knobs or pegs to which strong cords or ropes were laced, making a support for a mattress, rather similar to the support given by the webbing in a sofa or chair. In some instances, the cord supported a piece of canvas upon which the mattress was placed.

Parrot Jungle, Miami



Write for our booklet. Send $1 to: Century Company, P.O. Box 3427 Dept A-4, Hickory NC 28601

Howe Sewing Machine

We have this very old sewing machine and would like to know anything we can about its background.

—L.J., Wausau, Wisc.



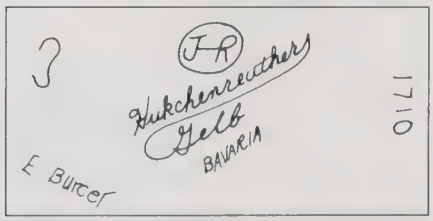
Although the invention of the practical sewing machine, like most important inventions, was a many–man project, historians generally give full credit to Elias Howe Jr. Though such credit may be overly generous, Howe's important role in this history cannot be denied. By 1845, Howe's machine was used to sew all the seams of two woolen suits for men's clothing. The fifth U.S. patent (No. 4,750) for a sewing machine was issued to Elias Howe Jr. on September 10, 1846. Your style sewing machine was first made April 2, 1867. Howe died in October of the same year. The company was carried on by his sons-in-law, the Stockwell brothers, until 1886. They marked each machine with a brass medallion picturing the head and flowing locks of Elias Howe. Your particular sewing machine was made after October 1867 and before 1887.



Bavarian Candlesticks

This mark is on my blue–and–white porcelain candlesticks. I would like to know their age and where they were made.

—C.J.M., South Charleston, W. Va.



Your candlesticks were made at a still–active porcelain factory started in 1856 at Selb, Bavaria, by Lorenz Hutschenreuther. They probably date around the

Utica introduces a printed towel that feels as soft as it looks.



© 1979 Marshmellow Mountain Enterprises, Inc

The feel: New Soft 'n Vivid™ colorprinting.
The look: Midnight Morning Glory.
The designer: Suzanne Pleshette.

The moment you touch it, you know the difference between a new Soft 'n Vivid towel from Utica and ordinary printed towels. Its soft, absorbent 100% cotton pile feels velvety on your fingertips and your body. Sexy. The colors are printed deep and vivid, and stay that way washing after washing. See Midnight Morning Glory bath ensembles—in Charcoal or Plum—and other Utica Soft 'n Vivid designs at fine department stores.

For a new 24-page book with dozens of decorating and fashion ideas using towels, send $2.00 (includes postage) to Utica Total Towel Book c/o J.P. Stevens, 1185 Ave. of the Americas, N.Y., N.Y. 10036



UTICA™ TOWELS

getting dry should be as fabulous as getting wet™

BY MARGARET MORSE

DEAR H&G

Answers to your questions. Here we share some letters from our readers.

Card savers

Q *Is there some sort of plastic covering available for recipe cards so they don't get all splattered?*

—F.A., Holiday, Fla.

A To spare your recipe cards from splatters, you can slip them into transparent "pockets" of heavy-gauge vinyl made by Angler's Co. Ltd. The pockets come in 24 sizes, from 2¼-by-3½-inch to 12¾-by-17¾-inch. A 3-by-5-inch pocket sells for about 30¢ at stationery and office-supply stores: The label to look for is "Sturdi-Kleer." If you don't want to buy a pocket for each recipe, keep a single pocket in the front of your file box, to slip a recipe card into just before you cook. Other size pockets are handy for protecting driver's licenses, commuter tickets, even record album covers.

Individuals cannot buy products or get a catalogue from Angler's, but if you can't find the pockets locally, send a self-addressed stamped envelope to Angler's Co., 45-25 162nd, Flushing, N.Y. 11358, and ask for the name of the distributor to contact for the names of the stores nearest you.

Glazing old silver

Q *I have a Reed & Barton silver bowl many years old. The green glaze on the interior has a few small chips from wear. Is there anywhere I could have the interior redone?*

—C.M., Scarborough Manor, N.Y.

A The customers' repair department at Reed & Barton will gladly—usually for a fee—reglaze any silver piece stamped Reed & Barton, in one of its current colors: Sapphire Blue, Ruby Red, Emerald Green, Avocado Green, Lemon Yellow, Burnt Orange, or Cinnamon. The glaze is deliberately thin—so it's translucent. Glazing helps protect silver from tarnish-precipitating (eggy) foods. The department can also strip glazed Reed & Barton bowls down to plain silver, "at no harm to the silver beneath" according to a spokesman. Bear in mind, for antique or period silver, that alterations can substantially reduce the resale value.

Please note, again, that Reed & Barton will do stripping or glazing *only* on pieces stamped Reed & Barton. Since the repair department must wait until it has a certain number of pieces to do in one color, it may be wise to give two color choices, in case your bowl arrives just after a run in your first-choice color has finished. *A wait of several months is not uncommon,* especially for less popular colors. Wrap your piece securely and send it, via insured mail, to the Customers' Repair Department, Reed & Barton, 144 West Britannia St., Taunton, Mass. 02780. You'll receive an estimate of any labor charge beforehand. There will be a charge for return shipping, in any event, even if your piece, after inspection, is deemed irreparable.

Beyond the fabric curtain

Q *The 9-foot-wide ranch window in one of our bedrooms has a nice view of many trees. I don't like curtains and wonder if you could suggest some alternatives to them.*

—C.C., Walla Walla, Wash.

A Here are some options for you to discuss with an interior designer or shade shop professional. Some useful headings to look for in city telephone yellow pages are "Window Shades," "Venetian Blinds," "Vertical Blinds," or—for shutters—"Lumber-Retail." Some firms you may write to for names of dealers near you are listed below. Please note that they don't sell directly to individuals, nor do they offer consumer catalogues.

Venetian blinds: Many color options. Some have narrow slats for a sleek look. *Bali by Marathon Carey-McFall Co.,* Loyalsock Ave., Montoursville, Pa. 17754; *Flexalum by Hunter Douglas,* 20 Campus Road, Totowa, N.J. 07512; *Levolor Lorentzen,* 720 Monroe St., Hoboken, N.J. 07030.

Vertical blinds: Good if you periodically want a bit of privacy without completely blocking out the view. Vanes that can be rotated to various angles or drawn to the side of the window are available, in many colors and materials. *Flexalum* and *Levolor* (addresses above); *LouverDrape,* 1100 Colorado Ave., Santa Monica, Calif. 90401; *Thru-Vu Vertical Blind Corp.,* 420 Mount Pleasant, Mamaroneck, N.Y. 10543.

Other treatments: Shutters and blinds of the matchstick, woven wood, or split-bamboo variety are generally not available in widths as wide as 9 feet, as narrower widths are more wieldly. However, you could consider using two or three of a kind side-by-side: On blinds, a single custom valance can give a unified look. These do tend to let in many slivers of light, although some shops can back their shades so they're opaque. Most made-to-measure fabric shades have to be of thin fabric to gather properly and so are usually quite translucent, but if you nonetheless want to consider them, look for reference copies of these House & Garden how-to stories at public libraries: Roman blinds—January 1977, page 6; balloon or cloud shades—May 1980, page 247.

Butter rose

Q *In the January 1979 issue on page 121, there's a photograph of a "rose" made from butter. Instructions please!*

—E.L., Forest Hills, N.Y.

A Slightly soften 4 sticks (or 1-pound block) unsalted butter to the point where you can press the sticks together and shape them into a solid rectangle. Place in freezer until firm to touch.

Use a wire-bladed cheese cutter to draw strips of butter along the rectangle's length. Curl the first strip into a tight flower center and place it upright on a saucer. Then, loosening the butter strips so they form graceful, curving petals, continue building the rose, petal by petal, on the dish. Place the rose in the freezer until solidly firm.

Snap the flower off the plate. Set the rose on a handsome savoy cabbage leaf or keep it chilled on a bed of crushed ice and surround with fresh lemon leaves.

Menagerie to make

Q *Could you give me a source for sewing patterns for unusual stuffed animals?*

—E.H., Baltimore, Md.

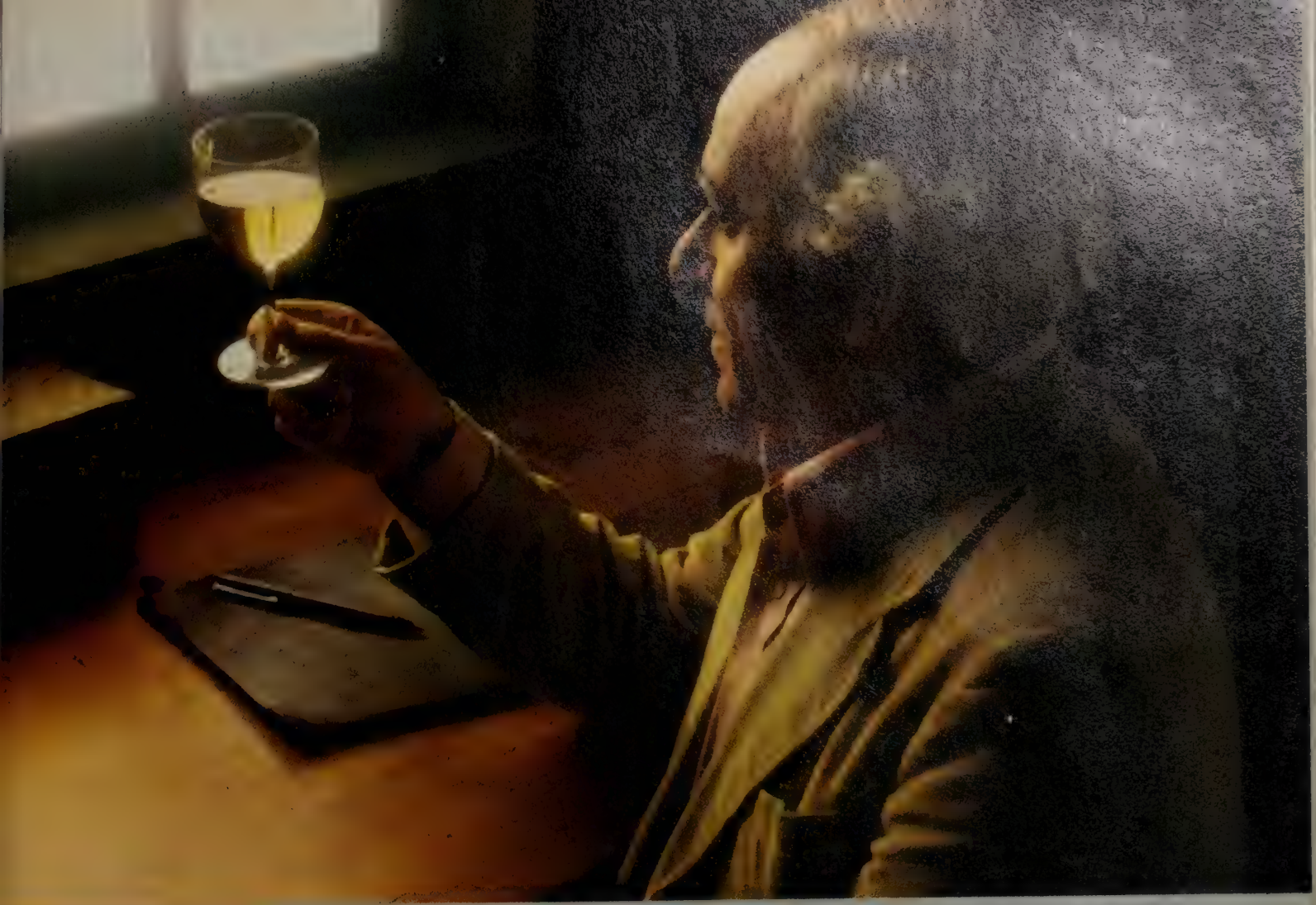
A If you love the simple, artless shapes of stuffed animals made decades ago, you'll probably find the "Old Friends" collection by the J.R. Meyer Co. a delight. There are seven patterns for stuffed dogs, plus one pattern each for a cat, horse, piglet, rooster, and baby elephant. Each pattern, $2 postpaid. A single-page flyer is 50¢. Write the J.R. Meyer Co., RFD 1, Box 321, East Haddam, Conn. 06423.

Fern-iture

Q *I would like to know where to buy the cast-iron furniture shown on page 152 of the June 1979 issue.*

—M.M., Knoxville, Tenn.

A Elinor Merrell bought her fern-fronded terrace furniture many years ago, but two firms making fern-patterned settees and armchairs in cast iron today are: *Robinson Iron,* Robinson Rd., Alexander City, Ala. 35010 (catalogue $3). The design—a reproduction of a Victorian pattern—looks just like that shown in the June issue. Robinson also makes a matching rectangular cocktail table. Choice of four finishes: Terra-cotta-colored primer, white, glossy black, or hand-rubbed cerdigris (grayish green). *Tennessee Fabricating Co.,* 2366 Prospect, Memphis, Tenn. 38106 (catalogue $1). A settee and armchair in a less leafy, more open design than in Merrell garden. In white or brown.



BECAUSE the pale golden glow of our fragile Sauvignon Blanc is an indication of its taste, the winemaker must judge with his eye as well as his palate. Every step we take, we take with care because THE WINE REMEMBERS

THE WINERY OF ERNEST & JULIO GALLO



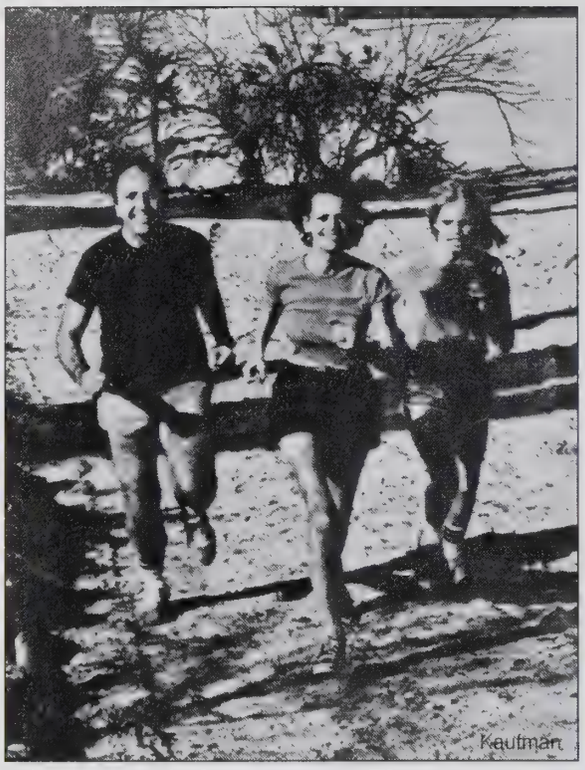
Sauvignon B
Ernest & J

BY ELLEN BILGORE

LOOKING GOOD, FEELING FIT

Nature's energizers

Sunshine, nutritious foods, exercise—all can restore your supply of energy on a hot summer's day



It's a natural phenomenon: The more energy you expend the more you have for fun!

All the elements of fresh, natural good looks stem from nature's own energizers. Shiny hair, bright, clear eyes, glowing skin, and a sleek, pared-down figure all come as the result of a healthy life, full of exercise, fresh air, sunshine, and nourishing food. Every pleasure that nature provides can be turned into a personal asset. All you have to know is how to take best advantage.

Sunshine: Nature's most available energy resource

A sunny summer's day radiates vitality that's contagious. It's sunshine that propels you out of the house early on a Saturday morning; sunshine that makes a game of tennis, a brisk run, or a day at the beach irresistible. As the sunlight suffuses the earth with warmth, the world feels fresher. Flowers grow—and children do, too. According to Dr. Selna L. Kaplan, children in the Northern Hemisphere exhibit their maximum growth rate in the spring and summer (between March and July) when the sun is shining brightly. In the Southern Hemisphere, where the seasons are reversed, growth seasons reverse, too.

The heat of the sun has a remarkable effect on your state of mind—as well as on your personal energy level. Somehow everything seems easier to do—hence the tremendous popularity of summer projects.

But the heat of the sun is also the stuff that now boils water in the White House kitchens, and it can have precisely the same effect on your skin.

Dr. Robert Sayre, Director of Photobiology Research for Plough, Inc., manufacturers of Coppertone Products, maintains that sunshine is an incredibly effective natural energizer. "Everybody knows instinctively that you feel better when the sun is shining," he says. "And when you feel wonderful, your energy level rises with your spirits. But it's tempting to think that if some is good, then more is better . . . and prolonged overexposure to sunlight has been shown to have detrimental effects on skin."

There is now conclusive proof that skin ages as a result of *cumulative* effects of sun. Certain skin cancers have been shown to be directly attributable to the burning portions of the sun's total ultraviolet spectrum. So tanning must be done according to some very well-thought-out guidelines.

"We've found that a proper coating of a total sunblock on the skin is as effective as the protection afforded by wearing a white terry-cloth robe," says Dr. Sayre.

The sunscreen system, devised and regulated by the FDA a few years ago, was intended to educate and help consumers protect themselves from harmful rays. Though not yet required by law, a Sun Protection Factor number is usually clearly placed on suntan/sunscreen products you buy over the counter. The numbers range from 2 to 15 and they mean the least to the most protection offered by the product. *Note:* Least does not mean none.

"The problem of using sunscreens is that people find it hard to visualize the way they're being protected. You can see where a terry-cloth robe is covering you up. But very often you can't quite tell exactly where you've hit or missed with the sunscreen cream or lotion. That's how sunburns occur with even the most conscientious users," continues Dr. Sayre.

Using sunscreens effectively is the key to healthy, young-looking skin. And the most efficient use of the sun as a natural energizer depends on the regulation of your tanning capacity with their use. Simply know when "enough is enough."

Dr. Sayre offers these wise tanning tips:

- Apply sunscreens before you even set foot outdoors. The sun's rays can burn you in as little as 15 minutes. Even the walk from the car to the beach, plus the time it takes you to settle comfortably into the sand, give your skin the exposure it would get were you basking on a blanket the whole time.
- We recommend applying sunscreen once, then once again. Chances are you'll hit the spots you missed the second time.
- Don't forget your most vulnerable areas: the nose, under the eyes, the bend of the elbow, behind the knees, and the collarbone. Choose a sunscreen product with a high SPF number on these areas. Use one with a slightly lower number on less sensitive areas of the skin.
- Reapply sunscreens whenever you come out of the water.
- Continue to use sunscreens even after you've developed your "base" tan.
- People with freckled, fair skin and fair hair do best with SPF numbers 15, 8, and 6. Brunettes do best with SPF numbers 8, 6, and 4. Mediterranean skin types can use numbers 4 and 2. *Everyone does best with number 15 on the nose.*

Good, healthy food

There is a way to learn to eat that gets you the most energy value from foods that are good for you. Here are some tips:

"*Eat fresh*, for taste and for texture," says Judith Stern, D. Sc., Associate Professor of Nutrition at the University of California at Davis. "Many important nutrients are lost in processing and storage, and even in cooking. So you get

Continued on page 34

For better or for worse how does your husband see you now?

No woman expects to look as young as she did the day she said "I do." Still, when you remember the look in your husband's eyes, you wonder how he sees you now. More importantly, how do you see yourself?

Every woman should take a moment now and then to answer those questions. And for you, that moment can be a good one, once you've discovered the secret of a mysterious beauty fluid that helps you look younger. A secret shared by women around the world and known, here in the United States, as Oil of Olay.®

Surely you know of women who have already experienced the benefits of this precious fluid. Women whose complexions speak of youth. And once you experience Oil of Olay for yourself, you too will see how very different it is.

One difference is the feel of this astonishing fluid. Oil of Olay isn't greasy. Its unique blend of tropical oil and precious emollients is similar to the fluids abundantly found in younger skin. Each drop penetrates readily. . . disappears deep into the skin and helps your skin maintain a rich reservoir of vital fluids.

How quickly will your skin respond? The texture of your skin starts to improve immediately. Oil of Olay softens dryness the moment it touches your skin. And soon, the lustrous radiance of your skin returns. Even tell-tale little lines will fade from view, leaving your skin smoother, suppler, younger-looking. Your very own mirror will tell you for certain, and your husband is bound to notice it, too. Even if he doesn't say anything right away, something in his eyes will tell you he's pleased.

Oil of Olay imparts its skin-softening benefits each time you use it, so be sure to make it part of your daily beauty regimen. Many women use it in the morning to provide a smooth, silken foundation under makeup. And others use Oil of Olay without makeup, to give their complexions a soft, dewy glow.

Remember, you're never too old to look younger. So instead of wondering how your husband sees you, take that moment to discover the secret of Oil of Olay. Once you do, you may never have to wonder again.

Oil of Olay. It can help you look younger, too.

Beauty Secret:
One of the best times to use Oil of Olay® Beauty Lotion is after cleansing your pores thoroughly, so try this fragrant facial. First add mint leaves or camomile to a bowlful of boiling water. Then cover both the bowl and your head with a towel, keeping your face twelve inches from the water. Relax for ten minutes while the steam opens your pores; then rinse with cool water. Now your skin is most receptive to the skin-silkening benefits of Oil of Olay. ■



continued from page 32

more whole vitamins and minerals when you eat fruits and vegetables raw." Dr. Stern says the best way to preserve vitamins and minerals in foods you eat is to:

Buy food in small quantities.

When you must store food, do so at low temperatures, in the refrigerator.

Use as little water as possible for cooking. Steaming is best for the preservation of nutrients that are otherwise leached out in large quantities of water.

Don't cut fruits and vegetables ahead. Wait until just before using them. Exposure to air oxidizes vitamins C and A.

Never add baking soda to preserve the green color of cooked vegetables. Baking soda destroys Thiamin and Riboflavin.

Freezing actually prevents some nutrient losses. To preserve the vitamin and mineral value of frozen foods, don't allow them to thaw before cooking.

Eat lightly. "Large, heavy meals tend to drain energy, hence that logy feeling since it takes the stomach a while to empty itself of rich contents," says Dr. Richard Rivlin, Professor of Medicine at Cornell Medical College, and Chief of the Division of Nutrition at the New York-Cornell Medical Center.

Avoid fats, "because fats delay the absorption of food in the digestive tract," says Dr. Rivlin. *"It's the simpler molecules that are absorbed into the system fastest,"* he explains, "and food with the simplest molecules are the sugars—glucose, fructose, and straight amino acids, all of which get into the bloodstream almost immediately. Protein—meats, nuts, and vegetables—must be broken down first to release their energy supply into the bloodstream. It takes a while. That's why fruits like oranges, grapefruit, and strawberries are considered sources of quick energy."

Exercise

The passion for running, jogging, and other sports is proof of the physiological paradox: *The more exercise you get, the more energy you have.* Whether you're involved in an active sport or simple calisthenics, your energy level spirals upward because "Exercise increases the heart rate and the blood flow," Dr. Rivlin says. "Stress provides its own energy because it mobilizes glucose stored in the liver. Tension has the same physiological effect. . . . but exercise is nicer."

Cool, clean water

Jump in it, shower with it, spray it on your face with a plant mister on a sultry summer day, freeze it and dab the back of your neck with ice after spending hours in the heat. Whatever summer does to drain your personal energy supply, water—in bottles, straight from the tap, in a pool, lapping along a shoreline or in a tub—can refresh and restore you.

Spray it from a mister on your morning-fresh makeup to set it for hours despite sun, heat, and perspiration. Soak in *tepid* water to which a few drops of your favorite fragrance have been added. Tepid, it helps level body temperature and leaves you feeling as fresh as if you hadn't spent a day in the heat. A mini footbath with tepid water miraculously accomplishes the same thing if you haven't time for a more leisurely soak.

You may also want to try a one-day liquid diet of water and fruit juices—mangoes, kiwis, strawberries, and raspberries. Blend them separately or together and then add still or sparkling mineral water to make a day without solid food an energizing respite for your body. ■

■ Beauty and health products new this month at the stores

It now may be safe to suntan—important news, because for years doctors and skin-care specialists have been warning men and women about the aging, destructive effects of excessive sun exposure. It is still a controversial area of medical study, but this much seems to be agreed upon: There are rays within the total spectrum of the sun that are less harmful than others. The less harmful rays are the tanning rays and are desig-

Continued on page 36



More pain reliever.

Two tablets of regular strength aspirin or non-aspirin products contain only 650 milligrams of pain reliever. But Anacin contains 800 milligrams. And Anacin is a special combination of medical ingredients. Next time get the relief of Anacin. Get the Anacin difference. Read and follow label directions.

ANACIN®
FAST PAIN RELIEF
HEADACHE COLDS BODY ACHE NEURALGIA



FLASH 'EM A COPPERTONE TAN

Flash thru summer in a Coppertone tan. There's Coppertone Dark Tanning Oil, Butter, or ew Lite Formula Oil, for the fastest, darkest tan. Or Coppertone untan Lotion, for a fast, rich tan. And it helps protect against urning. Then there's Coppertone Shade. With extra unscreen protection for a gradual tan.

Plus, the moisturizers in Coppertone help eep your skin looking young. So this summer flash 'em Coppertone® tan.



Looking good, feeling fit

continued from page 34

nated UVAs. UVAs stimulate the skin's melanocytes which produce pigment, melanin. The harmful burning rays are called UVBs and sunscreens effectively block them. The problem in pharmaceutical circles has been to create within a single formula compatible chemicals which will permit tanning rays, but not burning rays, to penetrate the skin. Sunburning is a common hazard many people expose themselves to while acquiring their tans. A new group of products imported from France, called **SunSystem**, has been designed so that you skip the burning process altogether. The products, seven in all, work in three stages. "First Exposure Lotion" and "First Exposure Gel" protect fair-skinned people from UVBs. Their sunscreen value is very high, and if all you want is a light, toasty tan, these two products will secure it. A third, "SunSystem Tan Maintainer," will also prevent your tan from deepening. Should you want a deeper color, the regimen has more strengths to work with: "Acceleration Oil," "Acceleration Cream," and "Maximum Acceleration Oil," and "Maximum Acceleration Gel." They contain ingredients which speed the production of melanin, so you get maximum color in minimum time while you also get full protection from collagen-destroying UVBs. The products come packaged with instructions for their correct use—such as applying them a full 20 minutes before exposure begins. The oils, gels, and creams are priced from $5 to $6.50 and can be found on tanning-products counters at drugstores across the U.S.

Fine, sensitive skin is often dry skin. Foundations which attempt to correct the dryness can be made with emollients too heavy for sensitive skin to handle. *Clinique* introduces **Extra Help Makeup** this summer for skin that needs moisturizing, in a makeup that's sheer and light and very flattering. Among the eight shades are two, "Honeyed Tan" and "Copper Beige," which could substitute beautifully for a tan that, unfortunately, would dry dry skin even further. Extra Help Makeup comes in 1¼-ounce bottles for $12.50, at fine department stores.

During the summer you should make an extra effort to moisturize constantly. Aloe vera is one of nature's own soothers; the gel is known for its healing, calming properties on skin. *Yardley of London* will have **Aloe Vera Soap** in the stores this summer, and it's a winner—pale green, lightly scented, hard-milled for lasting economy. At 60¢ a bar, it's a great after-sports shower refresher.

Summer evenings begin with a cooling bath—and a cooling fragrance. *Nina Ricci's* **L'Air du Temps** is an international classic and will now be available for the first time in bath products. There a foaming baths, super-light bath oil dusting powder, talc, and perfume soaps. From $16 to $6.50. Look for the at fine department stores and drugstor everywhere. PAULA RICE JACKSO

Your fragrance handbook

Flower fragrance is one of the marvels nature. From nutrients in soil and wat the plant metabolizes its sugars and oi which are then pumped through the ci culatory system into the cells of the pe als. Secreted in microscopic drops on tl petals' surface, the aromatic materi evaporates upon exposure to the air. Tl sweet vapor released by the flower a tracts insects who serve as cross-pollin tors. The fertilized flower produces tl seeds which complete the plants' life c cle. Often the same plant produces ar matic substances of a totally differe composition and function. Acrid or b ter odors and flavors protect leave stems, and roots from animals.



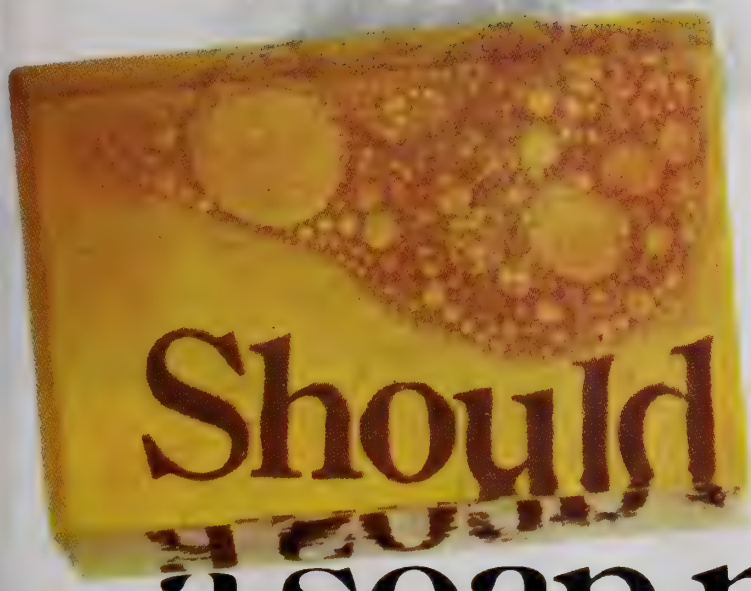
The sign: Cancer
Circa: June 22–July 22
Flora Danica, in gracefully shaped and decorated bottles, is a fitting adornment for the sensitive and resourceful Mo child. Often interested in things relati to the past, Cancerians of both sex should enjoy wearing the original eau cologne—**Jean Marie Farina** from Ro er & Gallet. MARIA REAC



All ceiling fans are not alike. Hunter is the Original. Since 1886. Whisper quiet. Cast iron housing. Real wood blades. Beautiful in its design integrity and simplicity without phony plastic frills. Beauty that is more than skin deep. Because Hunter makes a room at 78° feel like 70° on the power for one light bulb. That means substantial savings on your air conditioning bill. In winter, Hunter recirculates hot air that rises to the ceiling, and cuts heating costs. A wide choice of models and finishes makes Hunter fit any decor. From $149.95. Send $1 for 12-page color catalog. Dept. C, P. O. Box 14775, Memphis, TN 38114. Or see your dealer. Then put your Hunter Original Olde Tyme Ceiling Fan in your will. It's that good.

ROBBINS MYERS

Only Hunter is the Original Olde Tyme Ceiling Fan



Should you use a soap made for sensitive skin?

(Even if yours isn't)

Maybe you don't have problems with your skin very often. Then why should you even think about using a soap specifically formulated for sensitive skin?

There's a very good reason.

A soap that is pure enough, mild enough and safe enough for sensitive skin is bound to be good for yours.

Neutrogena® is just such a soap. It was made originally for sensitive skin. We use only the finest quality ingredients on the market when we make it. Neutrogena is uniquely formulated to rinse off completely, so it leaves no potentially-irritating residue on your skin. It's been recommended for years by doctors to patients who otherwise couldn't use soap.

We believe you can't buy a finer soap for skin care than Neutrogena. And now you can find it in four formulas, adapted for different skin types. So whether you have a skin problem or just don't want one, give your skin the best care you can. Consider Neutrogena soaps, developed for sensitive skin. One of them is bound to be good for you.



Look for Neutrogena soaps in drugstores everywhere.

©Neutrogena Corp., 1979



Idea: Grow ferns together for an indoor touch of woodlands to enjoy on a tabletop.

Integrate your house plants!

Different varieties of plants growing in the same pot imitate nature and provide a harmonious mini-garden indoors

BY RICHARD LANGER

It's rare you'll find just one kind of plant growing all alone—nature, on the whole, likes a jumbled continuity of plants, with different species right next to each other, their roots woven together and inseparable. And there's no reason why you can't do the same, having a harmonious arrangement of plants in one pot.

For the indoor gardener, selecting the most appealing specimens from nature's expansive palette, pots serve a special function—and serve it well. They are easy to handle. The plants can have their bit of terra firma increased in suitable proportions as they develop. Individual specimens can be kept in a growing area, then brought forth as centerpieces when they're in full bloom. Porous clay pots let the soil breathe, compensating for the loss, indoors, of the normal aeration brought about by worms and other denizens of the dark in the outdoors. Plastic pots reduce the need for watering the already dry footing of succulents.

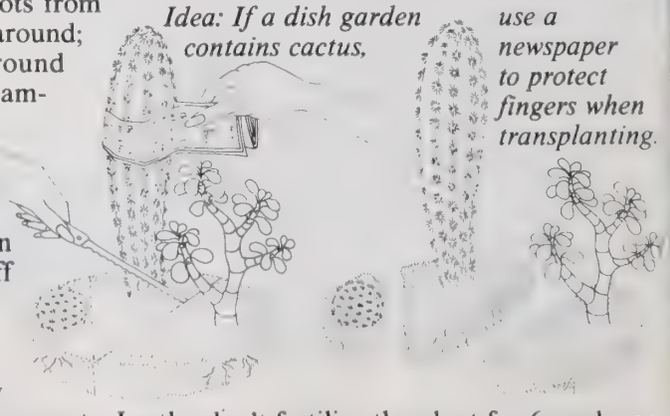
Potted arrangements and miniature gardens within one container had quite a vogue some decades back. It was more or less destroyed by the ceramics industry's fanciful creations for holding the plants. But there is no reason why a dish garden need have a fake bamboo bridge and pagoda among the greenery, or elephants, or rabbits, or whatever is in fashion among some florists these days. Forget the porcelain wildlife, and you have a very viable idea—a plant grouping in a single pot. And there is no need to limit your composition to dish-garden size. Large planters, round, oblong, or whatever shape is available and appealing to you, can hold room-dominating displays of mixed specimens—all to the plants' advantage. Plants grouped together create their own high-humidity mini-environment, which fosters good growth. It also means you only have to water one pot rather than six, which is convenient at times.

The basic key to successful multiplant gardening is to group live-alike plants. Don't mix African violets and cacti in the same planter, for instance, although, I may add, it is not impossible to grow them in this manner. It's just more chancy—and rather strange in appearance. Cacti are, after all, desert plants and belong with their drought-tolerant pot fellows, the succulents. Consider, for instance, a vertical background of mottled striped euphorbia, *E. lactea*, with a roly-poly pair of mammillarias to one side and a few smooth-leaved echeverias to balance the texture on the other, all rising from a desert-white layer of sand. Or, for that matter, a jet-black layer of charcoal. *(Continued on page 40)*

Breaking up

A grouped planting is not forever. There comes a time when you need to repot it into something larger. Or, because the dracaena has shot up in height through the years and now overshadows the holly fern and calathea at its feet, you need to separate what was once a harmonious group.

■ On such occasions, there's no need to panic when you see what has occurred below ground. Excepting cactus collections, the roots of all the plants will usually have intertwined into something that would make Medusa's coiffure look as orderly as Bo Derek's corn rows by comparison. Separating this tangle, however, is not an insoluble problem. ■ Actually, separating is perhaps not the right word. Severing is more like it. Although the possibility of extricating a single small plant, complete with roots, from a large planting should not be overlooked, for the majority of a grouping it's simply not practical. Put them under the knife. Personally, I use an old serrated bread knife, one that inexplicably lost a tooth, and it's far superior to a regular knife no matter how sharp. ■ The choice of where to cut is predicated on the size of the plants involved. You should end up with a chunk of roots proportionate to the size of the plant to which it is attached. In a grouping consisting of, say, that overly tall dracaena, the holly fern, and half a dozen calatheas, the dracaena should retain by far the biggest ball of earth. ■ Obviously the separated plants will lose a large portion of their roots this way. However, don't fret. It won't kill them. Far from it. You're actually giving the plants a very healthy root pruning. They will rest a while with their truncated footing in their new quarters before they begin to grow anew. When they do, though, they will grow more vigorously than ever. ■ There are four things you can do to make the separation easier for the plants. First, after the cutting, pick out the severed roots from each plant ball. Don't dig around; simply discard the ones around the edges. Secondly, any damaged but still-attached roots should be snipped off just the other side of the injury. Thirdly, once a plant has been given new quarters, pinch off dead or injured top growth and, where possible, give the plant a relatively severe pruning to bring the greenery into balance with the remaining roots. Lastly, don't fertilize the plant for 6 weeks or so. Give it a chance to recuperate from its trauma and let its roots heal.



Idea: If a dish garden contains cactus, use a newspaper to protect fingers when transplanting.

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ing just the right size to fit above a radiator cover, add an extra insulation zone between it and the radiator cover by raising the planter on 2-inch blocks. The air space will allow most of the wintertime heat to seep into the room rather than the soil. The mass of soil will act as a heat sponge for the warmth that does reach it, absorbing it when the radiator is on and holding onto some of it when it is off. This will more or less stabilize the temperature for the plants and avoid harmful heat fluctuations.

Even so, limit your radiator garden to truly tropical plants. Sinningias, peperomias, streptocarpus, *Tradescantia multiflora*, zebrina and miniature spathiphyllum, and podocarpus should all do well.

If you are handy or know someone who can make a 2-inch-deep watertight tray to fit above the radiator cover and beneath the planter, there's hardly anything tropical you won't be able to grow. Keep the tray filled with water, and the evaporating moisture will provide close-to-greenhouse conditions. It wil also raise the humidity in th whole room, keeping you throat as well as the plant happy throughout the dry cold winter.

A sunny window lends it self particularly well to group ing flowering and fruiting plants. Consider a ponderos lemon tree surrounded by or ange-flowering begonias, he liotrope, and perhaps a few zonal geraniums to add some life during the bleaker winte months when flowers fail Surprisingly enough, the rath er-drier-soil-preferring geran ums and the moisture-lovin begonias will grow well to gether as long as there is goo drainage, so that the soil nev er becomes soggy, and the wa tering is frequent enough t keep the plants' footing fro drying out. Temperature is more critical factor in th case. The trick is to grow th more cold-tolerant geranium on the window side and th warmth-loving begonias o the inside. This works ou well from the lighting point view, too, the begonias bein relatively shade-tolerant an

Continued on page 4

Yard Guard's Circle of Protection kills bugs now.

Plants

continued from page 38

Or consider a grouping of a single species, say, sempervivums. I've seen these planted in concentric circles and a spiral, with the smallest specimens innermost and plants increasing in size and brightness of hue as the borders expanded. It's certainly not a natural arrangement. But it is a most striking one in formal surroundings.

Whatever you choose, there is one difference between group planting and the singles pot. Since the arrangement is bound to be a bit more permanent, any chances of soil souring must be avoided. Add 10 percent charcoal to your soil mix for safety. The chunky activated variety sold in tropical-fish shops is excellent. It takes years to break down, all the while keeping the soil sweet. A ¼- to a ½-inch layer covering the shards at the bottom of the pot is also an extra safety measure against occasional overwatering.

Speaking of watering, when I was a young writer many years ago, my wife and I were living in a small apartment whose superintendent was very uncooperative. The previous tenant had broken the cover on the toilet's water tank. A replacement was not forthcoming even 6 months after we moved in. So I made a wooden box of a size to fit on top, then drilled 6 holes in the bottom through which I dangled the kind of wicks sold for kerosene lamps. Filling the box with potting soil, we planted a lovely arrangement of African violets surrounding larger gloxinias and ferns. These rich-soil-loving, reasonably low-light-tolerant plants enjoyed the moisture of our less-than-sunlit bathroom. The self-watering arrangement worked splendidly—which was just as well, since we moved out before the super ever showed up.

Radiators are another area ripe for gardening. Most are located beneath windows, offering your plants the best of light. But you do have to be careful to avoid a fatal case of "hot foot." If you use a window box, which lends itself well to this cause, usually be-



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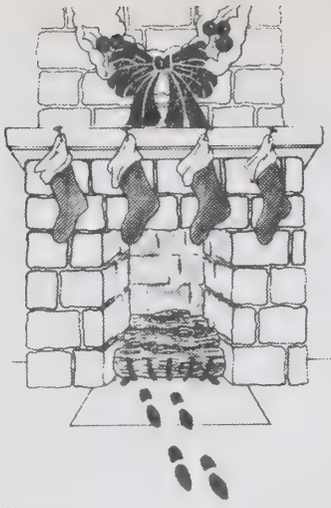
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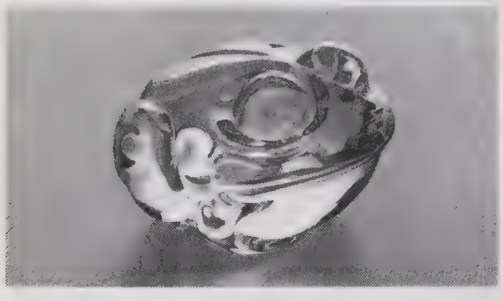
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H78

Plants around the house

continued from page 40

the geraniums needing all the sun's rays they can possibly gather.

In a way, that sums up one of the most important facets of multiplant potting. Not only should the plants be visually and botanically compatible, but you have to consider the variations of even a small area when choosing your plants. The differences in light intensity and temperature are most varied right at the window. What grows close to the glass has quite a different environment from what grows on the room side, even when their roots are in the same planter.

There are other differences that help determine the way you group your plants. You don't even really need a pot for one of the most natural arrangements—a bromeliad tree. By nature, many of the bromeliads—or air plants—grow nestled among the branches of tropical trees. You can make them feel right at home indoors—not by bringing in an oversized mangrove for them to call home, but by acquiring a wildly formed piece of wood, one with lots of nooks and crannies.

The first thing that comes to mind is a contorted wind-and-wave-shaped piece of driftwood. And it will make an excellent display. But be sure to soak it in fresh water for 24 hours. Throw the water out. Soak it again. Do it at least five times, as driftwood fresh from the ocean's grasp is permeated with salt that will inhibit plant growth, if not end it completely.

Gnarled branches and burls from the forest floor and the uprooted basal trunks of small trees also offer excellent possibilities, those from old oaks and maples working particularly well as planters. Though there's not much chance of coming across any stray black walnut branches, I'd stay clear of them if I did find some. Black walnuts produce a growth-inhibiting compound, and bromeliads might not take well to such quarters. The same holds true for eucalyptus trees. Elm, of which dead branches are unfortunately much too readily available, is also a poor choice, since it is usually fairly punky and soft once Dutch elm disease has done its job.

If you find a particularly striking piece of driftwood or an artistic limb that is rather smooth, you can make pockets in it for your plants. Use a ½-inch drill to bore holes halfway into the branch, spacing them right next to each other. Then chip out the remaining intermediate wood with a chisel. Bore one ½-inch hole all the way through for drainage.

Once you know how the branch will rest most steadily, it may also be a good idea to flatten the parts which will be on the table or floor, to add further stability. Just cut slivers off with a saw. As a final touch, you might want to glue some black industrial felt on these "legs" to keep them from marring the furniture or floor when the bromeliad tree is moved.

Almost all of the smaller bromeliads can be grown in this arrangement—the larger ones as well if you get hold of a real chunk of trunk. Particularly recommended are the Aechmea species such as *A. fasciata* and *A. Luddemanniana* and the *Billbergia* hybrids. *Tillandsia ionantha, Cryptanthus Beuckeri,* and *Neoregelia ampullacea* are all small enough to join your group.

Ultimately, you may be tempted to place your bromeliad tree arching above the planter with your other grouped plants. Wood does, after all, blend well with soil. And the *Cissus discolor* might indeed look clever climbing up the wood toward the *Tillandsia*. When you reach this stage, however, look out—the plants are taking over. Even a well-balanced miniature Garden of Eden is not enough. You need a greenhouse. ■

Dear H&G

continued from page 30

Elegant outlook

Q *Can you tell us where we could find instructions for making elaborate draperies with swags and jabots?*

—E.S., Orange, Mass.

A We published a story about a restored house in the Vieux Carré of New Orleans that showed one such window treatment—and gave step-by-step instructions for duplicating it—in our April 1973 issue, on pages 82, 84, 104, 105, and 144. You should be able to find a reference copy of the issue at your public library.

The 500-page *Singer Sewing Book* tells how to make swags and cascades, many kinds of curtains and draperies, as well as other sewing projects for your house and wardrobe. It's available for $14.95 at the over 1,000 Singer Sewing Centers across the country. Check city yellow pages under "Sewing Machines" for the Singer Sewing Center nearest you.

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Q *I've heard it's possible to get a soft, T-shaped item that will smooth out the gap that occurs when two single box springs and mattresses are used side-by-side on one bedframe. After reading Catherine Ettlinger's article on sleep in your October 1979 issue, I thought you might know where I might be able to order such an item.*

—J.I., Plainfield, N.J.

A Two mail-order sources for a urethane foam twin bed "bridge" are:
Better Sleep Inc., New Providence, N.J. 07974 (free catalogue).
The Sleep Shop at Wuensch Co., 33 Halsted St., East Orange, N.J. 07018 (free catalogue). ■

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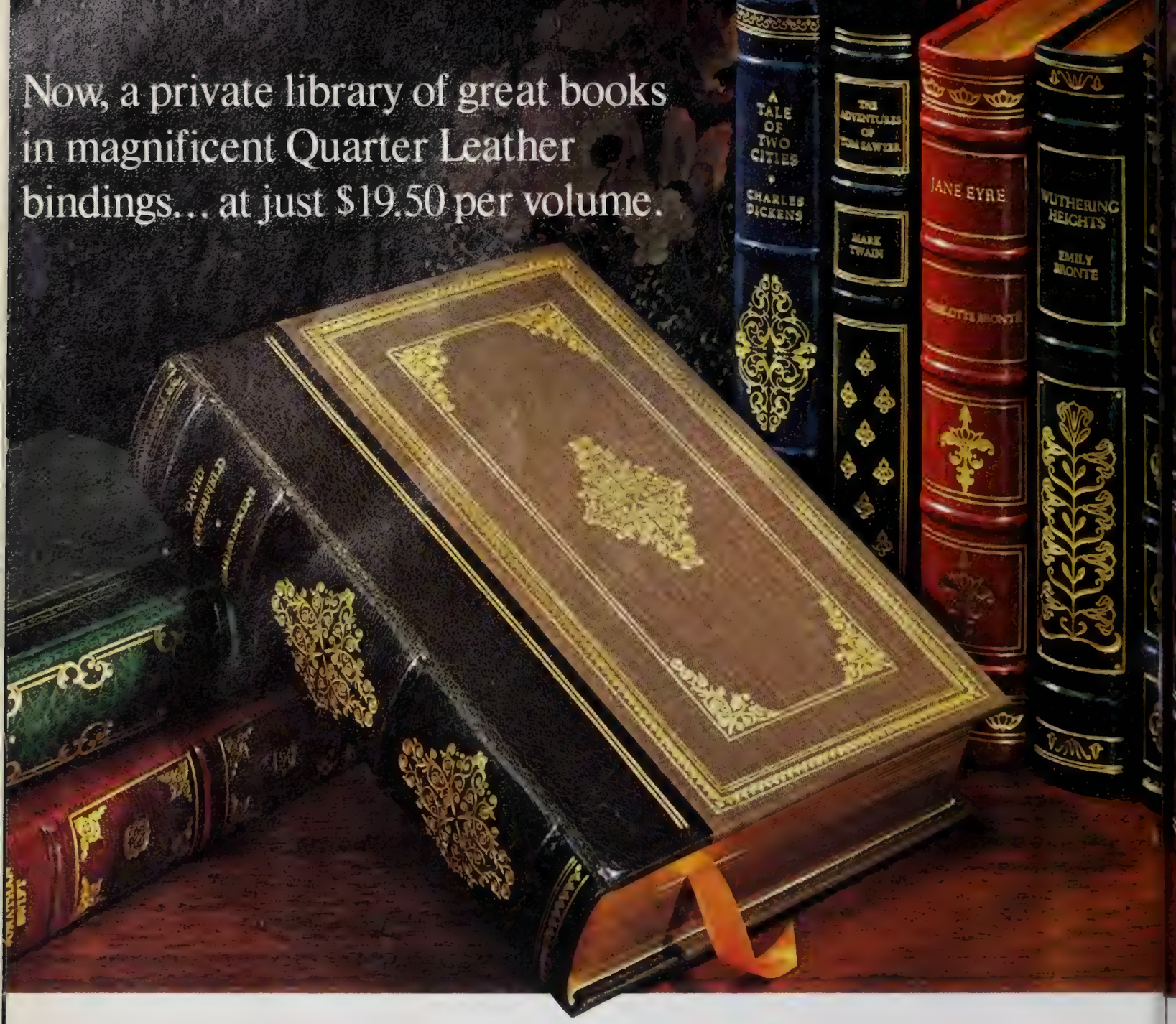
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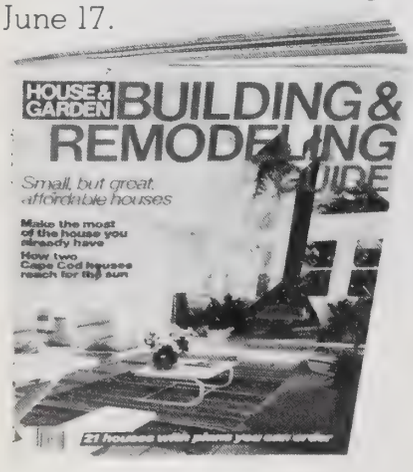
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A CONDÉ NAST PUBLICATION

BY MARY SEEHAFER

ENERGY UPDATE

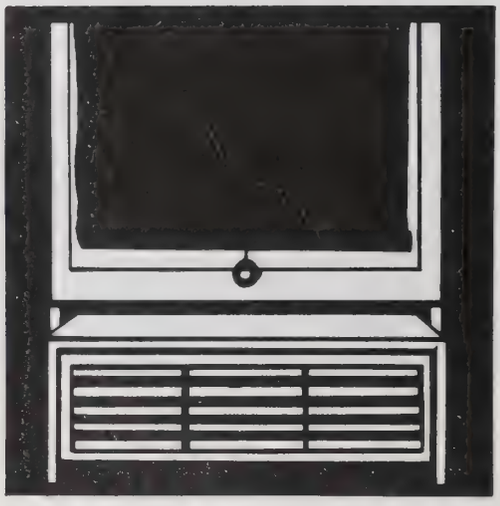
30 ways to keep your cool

Keeping your rooms comfortable can account for more than half your electricity usage. These easy tips help you cut down



Tighten up

● The same steps that keep heat in during winter can keep rooms cool in summer. Instead of air-conditioning the whole house, make one very lived-in room the "cool room," and only run the air conditioner there. Close doors, including closet doors. Keep blinds and curtains drawn. Seal air leaks around doors and windows with putty ropes, caulking, and weather stripping. Fill a roll of fabric with sand to keep warm air from seeping in under the door. The ideal "cool room" is on the shady north side of the house, with thick draperies and carpet, and fabric or textured walls.



● Keep storm windows up on windows that aren't used for summer ventilation.

● Sandwich inexpensive foam gaskets from the hardware store under the coverplates of electrical outlets to prevent cooled air from escaping the room. (Make sure power is *off* when installing the gaskets.)

● Close fireplace damper in air-conditioned rooms.

● In non-air-conditioned rooms, open damper after a cool rain—cool air flowing across the top of the chimney will help draw warm air upward and out.

Create natural ventilation

● Utilize natural ventilation as often as possible, channeling air through your house with open windows and doors, before resorting to forced ventilation like fans and air conditioners. *In the morning*, open the first-floor windows on the shady western side of your house, and encourage air to enter your basement, where it will cool. Keep the upstairs windows, and all other windows facing the sun, closed. *At night*, open the low north windows to bring in the cool breezes. Keep high windows on the south side open to rid your house of hot air.

● To make the most of breezes, keep windows facing the breeze wide open with smaller windows open at the back of the house. The increase in velocity as the air moves out the rear windows sucks air into the large open windows and through the house. An outdoor weather vane can help you recognize breezes that might otherwise go unnoticed.

● Cool hot air before it enters your house—the less temperature difference between inside and outside, the less your air conditioner has to work. Large covered porches on the sunny side, or a row of trees or tall bushes, will do the trick. Deciduous trees are best for summer shading, as their leaves fall off in winter when solar heat gain is desirable.

● If your windows are painted shut, bu a pointed saw-tooth trowel at the hard ware store to cut through the paint between the window and the frame. The open the top half of double-hung windows to rid rooms of warm air that rise to the ceiling.

Use air conditioners wisely

● 78 degrees is the government's recommended thermostat setting for air conditioners. If your unit has no thermostat readout, check the temperature with an indoor thermometer and adjust the unit's temperature control accordingly. (It pays to be prudent. For each degree below 7 you'll use 5-percent more energy. For a 6-degree reduction in temperature, your energy costs could jump 30 percent.)

● To determine the size unit you need for your room, use Con Ed's W.H.I.L.E. divided-by-60 formula: Multiply the *width* (in feet) of your room by its *height* by its *insulation* factor (10 in a well-insulated room, 18 in a poorly insulated room with lots of windows) by *length* of room by *exposure* of the longest outside wall (north, 16; east, 17; south, 18; west, 20). Your answer divided by 60 will be the c

Continued on page 5

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Energy update

continued from page 52

pacity of the air conditioner you need to cool your room (expressed in number of B.T.U.s removed per hour). Remember, a too-large unit will cool the room quickly, but won't stay on long enough to rid the room of humidity—an important comfort factor.

- Turn off a room air conditioner if the room will be unoccupied for more than an hour. Turn off central air conditioning if the house will be unoccupied for 4 hours or more. Use a timer to turn on your air conditioner a half hour before you arrive home.
- An annual professional steam cleaning of both the condenser and the coils will keep your air conditioner running at its peak efficiency.
- Keep shrubs, vines, clippings, and grass away from an air conditioner's condenser—the portion that extends or is located outside—so its operation is not impeded.
- Instead of central air conditioning, consider a heat pump. It pulls indoor heat out in summer (the reverse in winter).
- Wrap uninsulated central air conditioning ducts in nonliving areas like attics with 2-inch foil-backed insulation, foil facing out. Before insulating, seal duct sections with flexible caulk, as hidden air leaks limit effectiveness of insulation.

Shade Your Windows

- Consider replacing aluminum screens with fiberglass solar screening. It blocks as much as 70 percent of the sun's heat and glare before they reach your window.



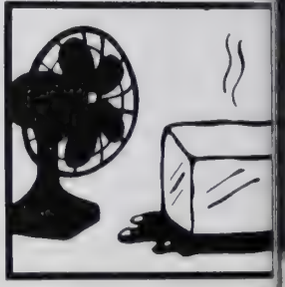
- Apply tinted solar film to the inside of windows and sliding glass doors. Scotchtint Reusable Sun Control Film by 3M comes in smoke, bronze, or silver tints, in four sizes. Solar film can keep rooms up to 15 degrees cooler, and reduce air-conditioning bills by up to 40 percent.
- A shaded window admits only half the heat of an unshaded one. You can save $25-$30 a cooling season (at 5¢ a kilowatt hour) in an air-conditioned house simply by keeping windows closed, and shades and curtains tightly drawn.
- Install awnings on western and southern windows, which receive the most sunlight. Shielding your air conditioner's condenser with an awning will help the unit work more effectively.

Try fans

- Properly insulated attics are a natural buffer against sun heat. Keep air moving through the space with louvers in the gables—large louvers on the west or southwest end of the house, smaller louvers on the opposite end.
- Fans move air, and encourage evaporation, which cools the air. Use a ventilating fan to draw air from the house outdoors, or vice versa; use a circulating fan to move existing air in a pattern of currents.
- A fan can pull cooled air from a single air-conditioned room to a small non-air-conditioned room like a kitchen, bedroom, or bath.
- Old-fashioned ceiling fans are a romantic, time-tested way to move the air in a room, and use much less electricity than an air conditioner.
- Attic fans can reduce your air conditioner's energy draw by 10 to 30 percent according to Con Ed. Alone, they use much less energy than an air conditioner—and at night, combined with open windows, may be all you need to keep upstairs bedrooms cool.

More cool ideas

- A dehumidifier removes moisture from the air, so you can tolerate higher in-house temperatures. Dry air feels cooler because it increases evaporation of perspiration on the skin. A dehumidified basement can be a comfortable place to work or do chores in summer.
- Save moisture-producing activities like dishwashing, laundering, and mopping for cooler times of the day. Use exhaust fans in rooms where these activities take place.
- "Cool cooking" can reduce your energy costs. Remember fresh foods cook faster than frozen. Eat vegetables raw instead of steaming them. A microwave oven will cook faster and use less energy than a conventional oven. If you must use a heat-producing appliance, close doors leading to other parts of the house.
- Don't enter the house through an air conditioned room. Set up summer entrances through the basement or a covered garage or porch.
- Every little bit of energy saving helps. Even if your house may never be *totally* energy-efficient, a few small ideas put to work can make a big difference. Tackle the most pressing energy problem in your house and you're on your way to savings.
- If all else fails, try a block of ice in front of a fan! ■





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Baron de Meyer c. 1920

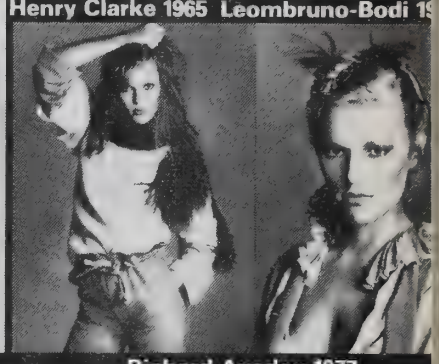

Edward Steichen 1928


lumenfeld 1938 Cecil Beaton 1938


Irving Penn 1951

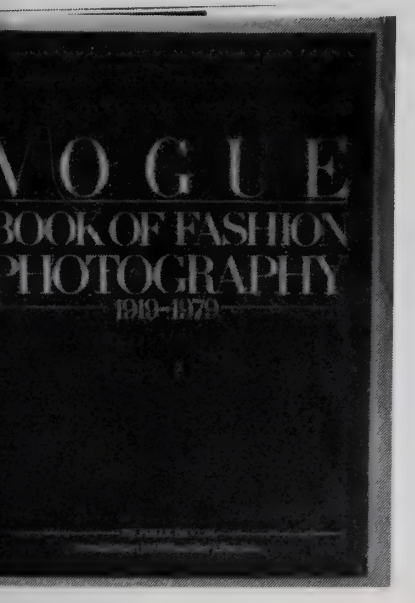

Irving Penn 1949


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Introduction by Alexander Liberman

GOING PLACES, FINDING THINGS

TRAVEL

Vermont

The good country life—finding antiques and crafts in Dorset

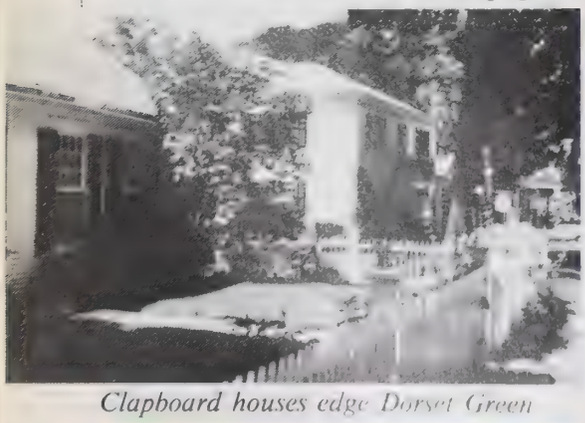
BY NADINE BERTIN

Little Vermont harbors many unique towns and areas. You have to go off the main highways to find them. One of these is Dorset, in the southwest corner of the state. Dorset is just north of Manchester, an area well-known to skiers (Bromley, Stratton, etc.) and to sportsmen (the Orvis Company, with its array of sporting equipment, has kept hikers, fishermen, and hunters well-equipped for generations).

Manchester is a thriving town. Turn right from Route 7 onto Route 11/30 and you go to the mountains. Turn west onto Route 30, and after 6 miles you'll find the village of Dorset. Don't blink—you may miss it. (Hint: Look left.) It is not a thriving town. And that's just the way we want to keep it. (I am a year-round in-and-out resident of Dorset, living in my little sugar house up a hill just outside the village. Many people, however, come to Dorset for a weekend or week in the summer and autumn, base themselves in one of Dorset's inns, and explore the countryside.)

Dorset has a few white houses and a stone church surrounding an oval Green. Also on the Green is Peltier's General Store, where you can get meat and potatoes, all the life-and-house-sustaining necessaries, and then some. The then-somes include *The New York Times*, homemade patés and quiches, imported wines (no hard liquor—that's only available in the State Liquor Store in Manchester), and Famous Amos

Continued on page 58



Clapboard houses edge Dorset Green



Day trip to the Orient—in Westchester

A magical landscape of 15 gardens unfolds high on a hill in North Salem, 50 miles north of New York City: The Oriental Stroll Gardens at the Hammond Museum. From a little island reached by a stone bridge, to a pond gleaming with goldfish, and a Zen garden of stones and raked sand, they are living lessons on how Oriental-style landscaping can give relatively small spaces peace and privacy (the 15 gardens fit into just 3½ acres). In June, white alyssum cascades down an 18-foot slope as a sort of silent rivulet, and azaleas (some more than 4 feet tall) punctuate the gardens with red and magenta. Uncommon trees and shrubs abound. The shag-barked Japanese cedar *(Cryptomeria japonica Lobbii)* branches out gracefully. In mid-July, the smoke tree *(Cotinus Coggygria)* tops its green leaves with a fuzzy pink and yellow mantle, and waist-high blueberry bushes *(Vaccinium corymbosum)* burgeon with grapelike clusters of berries.

While the Hammond Museum itself has a new exhibit yearly, with a separate admission fee, the gardens—a green museum—were, for me, the prime attraction. Between the museum and gardens is a patio where, under the generous shade of London plane trees, you can have a delicious three-course lunch to the sounds of birds and a fountain. Drinks are served from what appears to be a tiny wooden-gingerbread house, actually a *Breton* bed built in 1833 and put to new use. The *prix fixe* luncheon is about $8.50 a person. Reservations are a must: (914) 669-5135. Gardens and restaurant are open May through October, Wednesday through Sunday. Garden hours are 11 A.M. to 5 P.M. Admission: $2 for an adult, $1 for a child under 12. (The gardens are not for young children.)

MARGARET MORSE

A secret suitcase



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A take-along
d a Dutch
page


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continued from page 56

cookies (probably the only place in Vermont that carries them). It also has a gas pump and a coin telephone outside (a call costs 20¢). Peltier's dates back to the 1800s, but its present owners, the Hathaways, are anything but antiques. Young people cheerfully man the two counters on either side of the swinging door, a collection of children and dogs is usually to be found sitting on the front steps, and if you see an energetic fellow bounding helpfully around the place, looking like a college freshman on his summer job—look again—that's Jay Hathaway, proprietor. New Yorkers who come to Vermont always comment on how *nice* people are (Yeh-up! and New Yorkers become nicer up there too!).

The only other store in town is on the other road—Gilbert's Hardware, which always has a bewitching array of tools leaning against its front walls (snow shovels, bulb-diggers, spades, leaf-rakers . . . you can tell the season by the display). They also sell paint (for walls *and* for artists), bulbs and vegetable and flower seeds, ballpoint pens that erase, an assortment of electrical appliances and imported scythes.

Then there's the Williams Department Store on Route 30 just south o Dorset Village. That's its name, but it' not just a store—it's an event. Owne by Mr. and Mrs. Austin Rumney, th Williams Store is housed in a sober barn like building on the side of the road Nothing prepares you for the warmt within. The smell is of grain in huge sacks, and the wood stove keeps thing cozy in winter. The sight is of shelve and stacks of horse bridles, canned food jeans and overalls, grass seed, Aladdi lamps, candy bars and bubble gum, ga loshes, coffee pots, postcards, fabrics cast-iron pans, Lava soap, their own ma ple syrup. The sounds are the Rumney's down-to-earth Vermont voices, genuine and spiced with humor. There are n 'departments' in the Williams Depart ment store—they just carry everything Mrs. Rumney and their red-headed cheery-faced son run the store which he father started. Tall, imposing, but wit a twinkle, Mr. Rumney drives the schoo bus, and makes use of his formidable ar ray of tractors and huge rollers on peo ple's property, landscaping, sowing gras seed, reaping, plowing snow.

On Route 30, approaching Dorset there are several shops on the right-hand side of the road. One specializes in English woolens, antiques, and clocks. Fine American antiques, furniture, quilts, rugs and accessories, many reasonably priced, can be seen at Harold Smith's. Smith has turned a lovely old house into a handsome shop. Farther up the road, The Village Auberge, another old house made public, serves succulent meals and can house a few lucky guests. On its grounds is a tiny outbuilding, like a playhouse—that's Cornucopia—a mini-antique emporium selling furniture, bric-a-brac, quilts, toys, silverware.

In Dorset proper, side-by-side facing the Green, are two wonderful shops: Patchcraft, owned by crafts designer Joan Agard, specializes in charming things made of quilted calico, from wreaths to pillow shams with a special pocket for the tooth fairy. You can also have Joan make you an appliquéd calico portrait of your house from a photograph; (802) 867-5307. Next door, a su per shop—Ramsey & Pope Antiques features china, glass, furniture, quilts, objects from everywhere, of superb quality; and they have an additional Rug and Furniture Annex nearby. Owner, Virginia Wilkins; (802) 867-2268. If you love European antiques, stop in to see Mrs. Elsa Brand at the Old World Antiques Fair on Route 7 in Manchester, the best imports around at good prices; (802) 362-2729.

Fly fishermen will be glad to note that on the left side of Route 30, coming into Dorset, you pass the offices of *Fly Fisherman* magazine. This is trout fishing country. The famous Battenkill and

Continued on page 61

The Energy Saver from FASCO



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Ursula is a home furnishings designer whose fabrics cover walls, furniture, windows and beds in some of the most luxuriously decorated homes in America. Their creator, who carefully chooses everything she uses, carries nylon Easy Paks® II by Samsonite. Ursula says, "This is luggage I can live out of. Big, roomy pockets take all my last-minute extras. I like to be surrounded by beautiful things. Easy Paks II is right in every way."

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Soft Pack: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack: Less than 6 mg. "tar", 0.5 mg. nicotine av. per cigarette, FTC Report Dec. '79.

ntinued from page 58

ettowee Rivers flow right around here, pack your rods and flies. And for his- rians, pop into the Dorset Historical ciety, a doll-sized white house, and e Dorset library, which is worth vis- ng with its second-story gallery and nd-stenciled walls.

Dorset's excellent inns are the main gredients to a stay. One of them you me on just before you get to the vil- ge. After the cemetery on the right, ere's a sweep of lawn, a pair of stone lumns, and a large white house at the p of an incline, surrounded by lovely ade trees and other white houses. hat's the *Barrows House*—as its sign oclaims, there since 1784. It has very tractive and comfortable accommoda- ons, tennis courts and a pool, the best id liveliest pub-bar in the area, which cludes a piano and backgammon ta- es, and a really charming, Early merican dining room. Low ceilings, eer-curtained windows, field-flowers n each table, courteous service. The od is plentiful and excellent, the menu ways features a few new items which larilyn and Charles Schubert, the own- s, find in their travels. With salad you et a small loaf of hot freshly-baked read on a board, and even the most dis- plined "no-bread" dieter will crumple, s I always do, at the aroma and taste f the Barrows House Bread. You'll be ttracted to the Barrows House because f its warmth and young spirits. Charlie chubert can be seen loping about the lace, or on his tractor by day, tending ar or doing his accounting in the Pub t night. Marilyn is everywhere—re- ecorating rooms one by one over the ears, perfecting the menu, seeing to the uests, checking the kitchen, always harming, smiling, welcoming.

Another marvelous inn, also famous or generations, sits on the edge of the Dorset Green. *The Dorset Inn* has an bundance of Early American charm ith its comfortable rooms. It is a fa- orite place for golfers and walkers—its ackyard is the handsome golf course of he Dorset Field Club (which also has ennis courts). Both lunch and dinner enus are based on New England rec- es. If you want Continental food, go orth on Route 7 to Le Chantecleer, a rench restaurant in a barn, complete ith huge fieldstone fireplace, run by aul and Nelly Cousseau, who came rom Brittany; (802) 362-1616.

Exploring outside Dorset, always long Route 30, you'll pass through the ind of country that makes Vermont so pecial. It is constantly, repeatedly, and nexpectedly beautiful in small and arge ways. The charm of its farmhouses nd barns set against fields of corn or now. The wild and brilliant sweep of ts autumn foliage. The Green Moun- ains running through it all, like a spine.

The next point on the map is East Rupert, and if you take a left onto Route 315, you go up Rupert Mountain on which you'll find the Merck Foundation's forest and mountain park reserve. Its rolling, hilly farmland is like a chunk of Switzerland on which you can walk, hike, or camp by the hour or the week. Take a picnic. (Stock up on some Peltier's terrific sandwiches, homemade egg rolls and croissants.)

Stay on Route 30, and you're in the Rupert/Pawlet Valley, a pure, definitive Vermont valley. It is said to be the most photographed valley in the state. And you'll see why. Once you get up to Pawlet, stop at the General Store, where they trade in almost everything plus a terrific collection of cheeses. Don't miss Lee McChesney's Stove Shop, filled with huge, gleaming black-and-chrome antique wood stoves, like so many tamed locomotives; or his wife Marion Waldo McChesney's Pawlet Potter where you can watch her make the lovely "country" plates, vases, pitchers, etc., that are sold here. I've always thought that the view of this superb valley is even better coming back from Pawlet to Dorset. The height of Pawlet seems to give you a broader view from which you start down, but you'll have to go back and forth and decide for yourself.

Dorset's lovely inns have been famous for generations—and with very good reason

What to do without even leaving Dorset? In the daytime, walk through the countryside, breathing pure air, hearing the birds, or swim in the local marble quarry, fish, play tennis or golf, bicycle or drive in and out of side roads, making discoveries. Or just sit and listen to the silence. In the evenings, besides dining out, there's a delicious little theatre, The Dorset Playhouse, featuring a bright young company of players, with program changes almost every week. And the spectacular Southern Vermont Arts Center, hidden away up in the hills at the end of a beautiful curving, wooded drive, has a continuing program of arts and music. Individual and group shows of painters, water-colorists, and sculptors in one building, while a madeover barn presents an annual series of fine orchestral and solo concerts. On Sunday afternoons: free Chamber Music *al fresco* by aspiring young virtuosos.

Anything you want or need is there. You just need to find it, and yourself. Only please do so quietly, so it will stay the same special place for all of us.

■ How to get there

If you don't want to drive to Vermont, Greyhound buses operate, via Albany, to Manchester. There you can rent a car (Hertz) from Paul's Arco Station, (802) 362-3058. Linihan's Taxi, (802) 362-3765, will pick you up and take you to any hotel or inn in Manchester or Dorset, or to any of the many very attractive motels nearby on Route 7. Manchester has sports shops that will rent equipment and/or bicycles. For all information, contact the Manchester Chamber of Commerce: (802) 362-2100. If you really want to know what's going on, get a copy of the weekly paper, *The Vermont News Guide.* They'll mail it to you; call (802) 362-3535. In it you'll find what's going on, real estate, classified ads, a real community portrait. Speaking of real estate, if you want to buy, or rent for a season or a holiday, call Josiah Allen in Dorset, (802) 867-5555; or Barbara Trafford, Roland Beers & Co., in Manchester, (802) 362-1838; in Pawlet, Bob Schoenemann, (802) 325-3420; and Leo McChesney, (802)-325-3100.

■ Dorset Hotels and Inns

For reservations at The Barrows House, call (802) 867-4455. Rates (including breakfast and dinner): $44 a night for a single room, $82–100 for double rooms and cottages. The Dorset Inn, (802) 867-5500 (also including breakfast and dinner): single rooms $27–$36, double $41–$54. The Village Auberge, (802) 867-5715: double $35, suites $50. ■



Oh, the alfresco pleasures of a Cloister summer!

Sea Island's great outdoors will delight you beyond just lazing beside the Atlantic and the pools. Beyond the great golf, tennis, riding, skeet, biking and sailing. You'll enjoy breakfast and buffet luncheon too beside the beach club surf. And dinner dances, plantation suppers, family picnics and horseback supper rides under the stars. The Cloister, Sea Island [illegible] (toll free 800-[illegible] Georgia 800-342-6874). Sea Island

Beautiful [illegible] too!

Travel/Going places

continued from page 56

Take your Pik

Water Pik has spawned a Water Pik Traveler. About one-third the size of the regular model, it comes with its own packing case, has rechargeable batteries (110/220-volt recharger), plus high and low water pressure settings. Sells for $45.95 in drug and department stores.

Pass to Holland's Museums

With the Holland Culture Card, which looks like a credit card and costs $2.50, you get free admission to all of Holland's national museums. The card—valid for one year—comes as part of a "culture planning kit" that tells you about special places to visit: the Het Princessehof Museum in Leeuwarden filled with Dutch porcelain, ceramics, and tiles; the Museum Willet Holthuysen—a 1672 Amsterdam town house; the Rothschilds' De Haar Castle near Utrecht. Also in the culture kit: a map, listings of churches, cathedrals, art galleries, concerts, plus ballet, opera, and theatre performances. Cardholders can buy specially-reserved concert ticket when they arrive—usually impossible to get on short notice. And for going from the Vincent Van Gogh Museum in Amsterdam to the Het Loo Royal Palace in Apeldoorn, you can use Holland's extensive rail system—the card entitles you to up to 50 percent off on a first-class ticket. Information: Netherlands National Tourist Office, 576 Fifth Ave., New York, N.Y. 10036.

Booklets

1. Make a tour of parks, mountain drives, and museums found in **The Vermont Guide 1980** (includes state road map). Visit Bennington Museum (American glass and primitive paintings) and Shelburne Museum (site of 35 restored 18th- and 19th-century buildings).

2. To see until September 1: **Floralies 1980**, an "Expo" for gardeners covering 99 acres of Montreal's Ile Notre Dame. 17 countries represented, including Ja pan, Holland, Britain (special exhibit roses), France (Alpine, Mediterranea and topiary gardens).

3. Florida General Information Guid what to see listed by region plus guid to Florida salt and freshwater fishin national forests, the Everglades, spring and spas.

4. For planning your days in Paris: A France's guide to **Inexpensive Pari Restaurants Near Famous Monument** Atmosphere and menus of each resta rant, plus prices.

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Major New ook on Solar louses

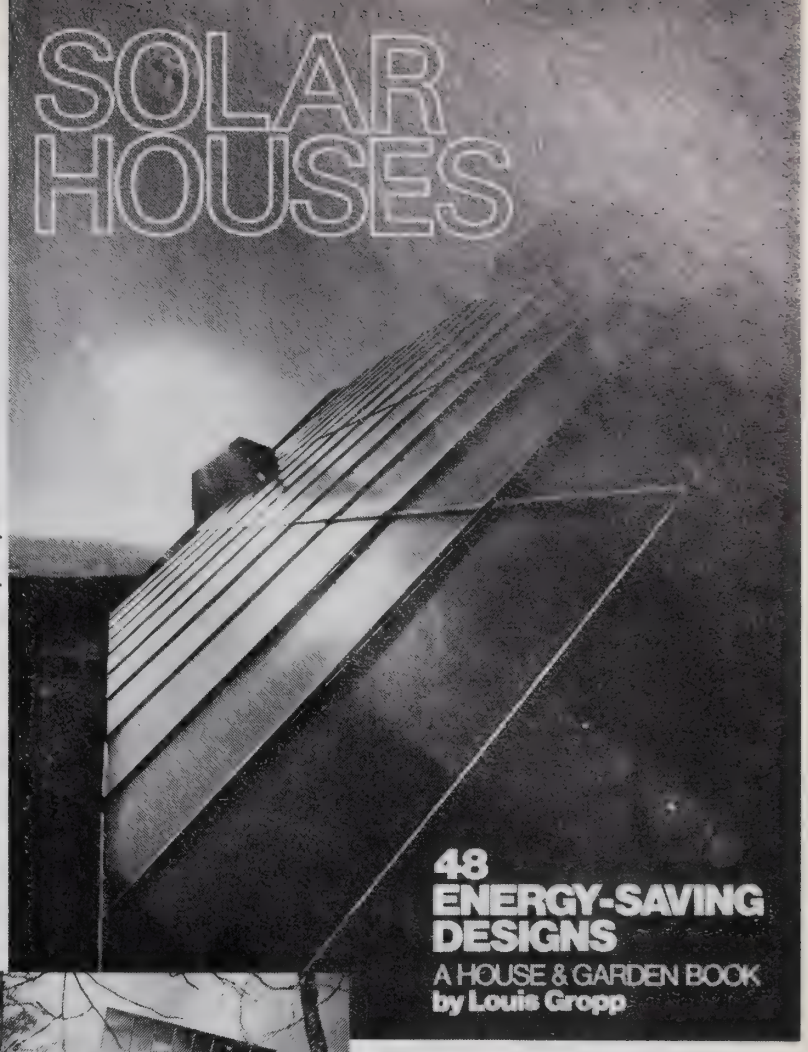
"Already solar energy is omical and practical for many applications in parts of the United States. Homes like those is book demonstrate that architectural style legance need not be sacrified in order to ure and use solar energy."

—From the foreword by James R. Schlesinger, Secretary of Energy

R HOUSES takes up where the first generation of solar energy books ; off; showing through photographs, interviews and practical informa- hat the new solar life style involves, how owners are reacting to it, hat the economic factors are. Providing a nationwide look at residen- lar applications, the 48 energy-saving designs in the book include e and active solar systems, pre-manufactured and mail-order plans, ground houses, remodeled and new custom-designed houses.

ook's author is Louis Gropp, who, as editor-in-chief of the House & n Guides, has been criss-crossing the country over the past several keeping up with the multi-faceted new solar architecture. His text, asy-to-follow plans and diagrams, gives us—whether layman or t—a clear idea of how each of these solar houses work, while the handsome architectural photographs document the wide spectrum ign possibilities that exist within the solar context.

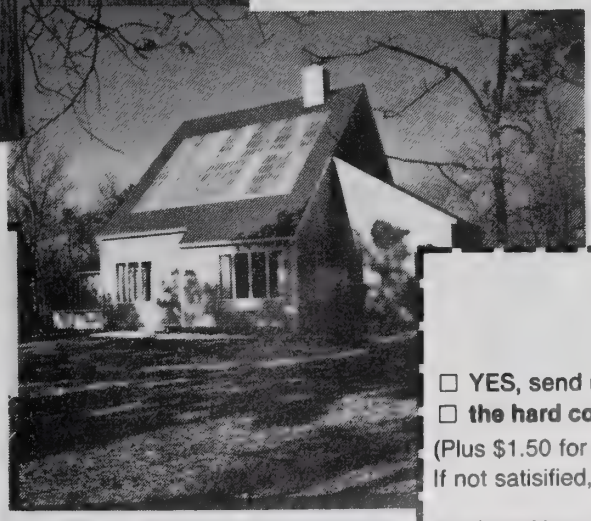
dsome record of a profound and exciting change in architecture, R HOUSES has been chosen as a Book-of-the-Month Club hardcover ate; a main selection by both The Library of Urban Affairs and the ects Book Club, an alternate by the Designer's Book Club, and, in back, by the Quality Paperback Book Club.

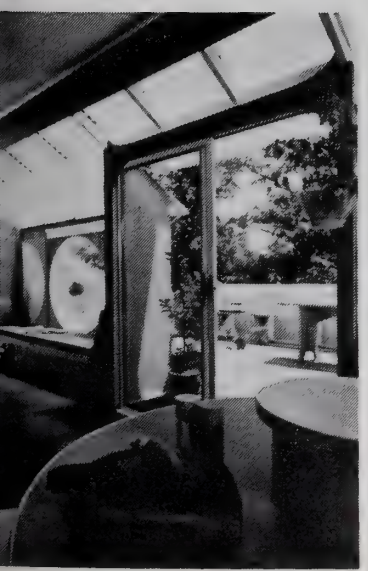












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7-80

BY ARLENE FISCHER

Dos and don'ts when you rent out your house

What to leave. What to lock up. How to safeguard your possessions. What your tenant should expect from you—and what you should expect from your tenant

If you're going to rent out your house—even for a few weeks—take care. Your new tenants may be apartment dwellers who've never had to confront an ailing hot-water heater or inlanders who dismiss dune grass as weeds. Before turning over your keys, take the time to familiarize your tenants with your property and to protect your belongings. Here are some suggestions from landlords who have been through the mill.

What to store

Even the most meticulous tenants or their guests can accidentally chip a seashell from a treasured collection or damage a costly telescope. Preserve your valuable or sentimental possessions by removing them, and if possible, store them in a locked closet, room, or attic reserved for that purpose (*you* keep that key).

Some people also lock up their kitchen staples and let the tenants provide their own. This eliminates speculation about shelf life and assures you of returning to a pantry stocked with your preferred brands.

When clearing cabinets, dressers, or closets of clothing and other personal belongings, pack items from the same unit in plastic garbage bags, so it's easy to put them back where they belong when you return.

For safety's sake, particularly if your tenants have young children, lock up prescription drugs and other strong medications.

According to real-estate brokers, many tenants prefer to bring their own bedding and towels. If that's what your tenants are doing, store your linen away to avoid confusion.

What to leave

As an experienced landlord said: "Leave what you would hope to find."

Provide basic, easy-care, nonbreakable—if possible—household goods appropriate to vacation living. Complicated small appliances, extra cookware and utensils, and the like are better off in the storage room. As a rule, two sets of linens per bed will prove to be sufficient, but you should be sure to leave enough towels for indoor and outdoor use. To simplify your tenants' housekeeping, you could color-code your towels and bedding to each room.

The importance of taking inventory

Some homeowners think inventory-taking is the only sure way to determine property loss or damage. Others consider it insulting and jeopardizing to the landlord-tenant relationship. One homeowner I talked to said he compensates by providing for anticipated loss in the rental price.

When taking inventory, some people make item-by-item tabulations or photograph their possessions, while others are satisfied with simple counts of frequently used items such as bedding, towels, table service, and kitchenware. Customarily, you take inventory a week before moving-in day, and it is witnessed and signed by the landlord, tenant, and broker, if one is involved. The cost of lost or broken items is deducted from the security deposit (usually a minimum of 10 percent of the total rental price) that the tenant leaves with the homeowner at the time he signs the lease.

Transfer telephone and utility charges

Most telephone business offices will temporarily suspend service upon request and assign a new number to the tenant at a nominal cost; or the company will transfer billing responsibility to the lessee for the term of the lease—also for a small charge. You may prefer to bypass these costs and deduct the amount of the telephone bill from the security deposit. The risk, of course, is that the bill will exceed the amount of deposit.

Utility companies will also transfer billing responsibility upon request. Some charge for reinstating the owner's service while others don't, so you should check the policy of the company servicing your area.

Provide vital information

Whether your tenants are experienc homeowners or if they're apartm dwellers accustomed to relying on a perintendant, it is wise for you to fan iarize them with the location of furnace, hot-water heater, central conditioner, humidifier, and other ma systems. In addition, you should att information about reset buttons and pair services on or near each apparat Leave information about the location the fuel box, water meter, water-ma valve, sump pump, cesspool, fire ext guisher, burglar alarm system, gar hose, and flashlights in case of a pov failure.

Provide the telephone number wh you can be reached—or if you can't, name and number of someone aut rized to act on your behalf. Also, leav list of the telephone numbers of the f department, police, medical servic caretaker, gas and electric compani garbage collection agency (and pick schedule), handyman, plumber, elect cian, gardener (and schedule), cleani help, exterminator, pool maintenan agency, and burglar alarm service.

Affix the model number, manufact er's instructions, telephone number repair agency, and notes about any e centricities to each appliance. (It w save on repair bills if your tenant kno that the dryer shuts off in protest aft 90 minutes of continuous use, or that a tichoke leaves clog the garbage disposa

And leave specific instructions abo care of house plants, fireplace, and a other household needs. If possible, al leave an extra set of house keys.

Provide community information

If there is a beach, pool, lake, or oth recreational facility nearby, you mig arrange for tenants to obtain reside permits. It also helps the newcomer you provide a list of good shops, resta rants, and theatres, as well as train, bu and taxi schedules.

Final touches

Leave the house clean (use a cleanir service, if necessary), if you expect find it that way when you return.

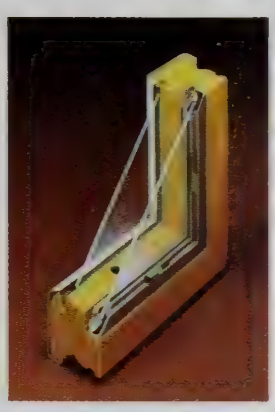
And, if you are so inclined, leave bottle of wine or cheese and crackers a a token of welcome. It is a small gestur but may be repaid by your tenants' co cern for your property. ■

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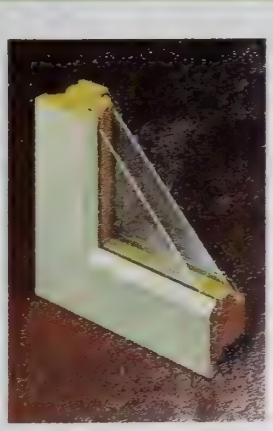
Most likely, energy conservation is the primary reason for your window replacement project. And thanks to superior wood construction and the Double Glass Insulation System, using new energy-tight Pella windows in place of leaky old ones can mean considerable savings on your energy bills. But that's not the only kind of energy you'll save with Pella. To begin with, the exclusive Pella replacement system simplifies installation, saves bother. And a wide choice of styles and sizes saves shopping time and fitting problems. What's more, Pella wood windows will keep on saving you time and effort year after year with maintenance-free exterior cladding, remarkable ease of washing, removable windowpane dividers and other important features described below. All in all, **Pella has more to offer than any other wood window.**



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BY JUDITH REITER WEISSMAN

Nostalgic nasturtiums

The Victorian window-box favorite is popular again for its colorful blooms and its surprising use in summer cooking

Like furniture and fashions, flowers go in and out of style, and sometimes, an old favorite is revived. Nasturtiums, so popular with Victorian gardeners, are once again popular, and with varieties for bedding or climbing, abundant flowers, and a spectacular range of colors.

First discovered in South American jungles in the 16th century, nasturtiums have been around a long time. Added to carnations in a nosegay, they made the first "tussie-mussie," and at the Governor's Palace in 18th-century Williamsburg, they were planted in the garden. In 1806, they made their first appearance in an American seed catalogue, and so popular were they in Victorian times that hardly a housewife was without at least a pot of them on the kitchen window sill.

For Victorian ladies, flowers were a special delight, and nasturtiums a particular favorite. More than just a plant to be enjoyed for its looks, the flowers and peppery-tasting leaves were used in salads and sandwiches. *Housekeeper's Weekly* for January 1892 offered a recipe for nasturtium sandwiches:

> Cut some white or brown bread very thin, and spread with the most delicate fresh butter. Then pick some nasturtiums, choosing the youngest and most perfect in form and color. Separate the petals, lay them between two pieces of the bread and butter, and add a sprinkling of salt and white pepper. The crimson petals should peep out between the edges of the bread.

Nasturtiums were also used to flavor butters. You wrapped the butter pats in a thin cloth and laid them in a covered porcelain dish on a bed of the blossoms, until the butter took on the flower scent. Used to flavor vinegar, the leaves also appeared in salads, adding a pungent taste much like watercress. Even the seed pods were made use of. Gathered after the flowers died, they were pickled in vinegar and used in place of capers which, though slightly larger, they resemble. Because of their high vitamin-C content, barrels of them were taken on long sea voyages and eaten by the sailors to prevent scurvy.

Easy-to-grow annuals, nasturtiums will produce flowers six weeks after planting, provided a few rules are observed. They do poorly when transplanted, so plant where they will be grown about 6 inches apart, thinning to 12 inches apart when 1 inch high. They prefer poor, dry soil—in rich, moist soils they produce more leaves than flowers—and need a low-nitrogen fertilizer (such as 5-10-10) for good flower production. Though tricky to grow as house plants, they can bloom for 3 to 4 months, given optimum conditions, a cool sunny room, and nighttime temperatures in the 40s or low 50s. They're prone to white fly—you may need to spray them. Use organic pyrethrum, or check with your local nursery.



Seeds are available in several varieties, most of them hybrids with smaller leaves and more blossoms than Victorian varieties. Burpee Seed Co. lists singles and doubles, including "Double Dwarf Jewel," and "Whirlybird," two that hold their flowers well above the foliage. New this year from Stokes Seed Co. and Thompson and Morgan is "Alaska," with creamy white and green foliage, instead of the usual green.

The following recipe is from The Forgotten Art of Flower Cookery *by Leona Woodring Smith. Published by Harper & Row.*

Nasturtium sauce

INGREDIENTS

3 cups vinegar
¼ teaspoon salt
½ teaspoon horseradish
1 garlic clove
6 peppercorns
3 cloves
1 tablespoon olive oil
⅓ cup honey
2 cups nasturtiums, coarsely chopped

METHOD

☐ Combine all the ingredients and bring to a boil while stirring gently. Turn down the heat and simmer 5 minutes. Pour into a jar and store, covered, for 2 weeks. Strain and keep handy in a cruet. Makes 3½ cups sauce. This is especially nice with lamb tongue, veal. ■



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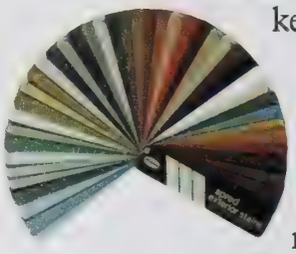
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HOUSE CRAFT

o-it-yourself fix-ups

low to match the right hand saw, ammer, or screwdriver to the job; asy garden hose repair

Q

What are the various types of hand saws, hammers, and screwdrivers used for?

A

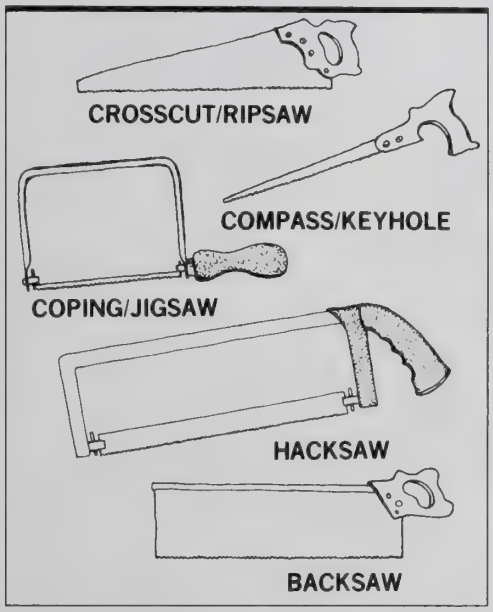
Matching the tool to the job is important. There are different saws, for example, for every cutting purpose and material—wood, metal, plastic. Different types of blades cut differently—straight es, interior or exterior curves. Saws th larger-sized teeth (fewer per inch) e for slicing through softer materials d give a rougher cut. Smaller teeth cut er. They are for work on hard materi- and take more stroke work.

Two basic saws are used in construcn: the **crosscut saw** and the **ripsaw**. ey look similar, differing primarily in e way their teeth are set and sharned. The crosscut is held at a 45-dee angle and works across the grain of od. The ripsaw is held at a 60-degree gle to the surface and is used to cut wn lumber while working with the ain. Both are for cutting straight lines ly. They are the familiar "big" saws a rpenter carries. Never use either tool cut hard materials—the set will be ined and require resharpening.

The **backsaw** is a rectangular version the crosscut, with the addition of a ff back to keep the blade from warpg. This ensures a straight cut. It is norally used with a miter box for finetting of wood and plastic molding and her small pieces of trim. Use it in a rizontal position with the teeth workg parallel to the base of the miter box.

The **compass** and **keyhole** saws look milar, the keyhole being somewhat rrower. Both have long thin blades at taper to a sharp point and are used r cutting small holes in paneling, hardard, and plasterboard for pipes, elecical boxes, etc. They can be employed r curved cuts by using the part of the ade near the tip or for straight cuts by eans of a deeper stroke. The keyhole s the added advantage of being able to make a tighter curve.

The **hacksaw** is an elongated C-frame holding a replaceable blade, and is used primarily for cutting metals and other hard materials. Blades are available with up to 32 teeth per inch. They cut slowly, wear quickly because of their fine teeth.



The **coping** saw, also called the **jigsaw**, is a very thin blade held by an almost-square C-frame. Designed specifically to cut curves and intricate patterns, it performs best on thin wood (¼ inch or less).

Hammers

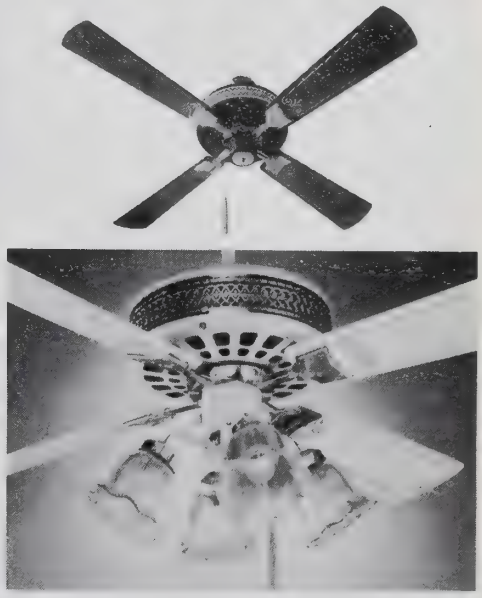
Hammers are probably the mose useful implements in a tool box. They can build, coax, and demolish. Hard-faced hammers (those other than mallets) are usually used (or misused) as nail drivers. The most familiar one is the carpenter's **claw** hammer, which is specifically intended to drive nails as well as to withdraw them. For countersinking finishing nails, it is the force behind a nailset. The claw hammer is made in several different head weights, the 16-ounce being the most manageable.

The **tack** hammer can be a lighter version of the claw or a tool with no claw and two identical faces. It is sometimes magnetized to make holding and driving a tack or brad easier.

Other hard-faced hammers aren't used to drive nails or tacks: The **ball-peen** hammer has a ball at one end for

Continued on page 70

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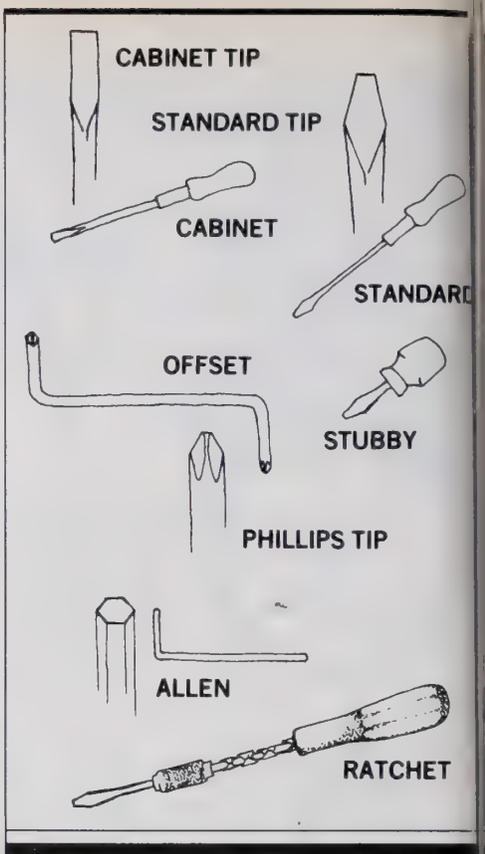
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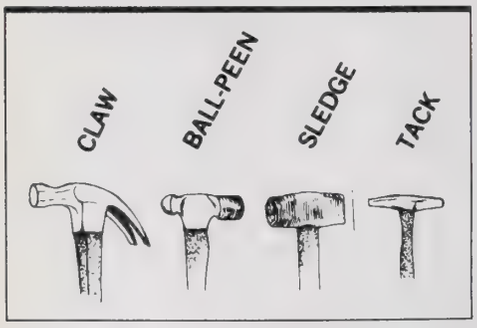
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House craft

continued from page 69

shaping metal and closing rivets. The opposite, flat-faced end is for striking other tools—chisels, wedges, punches.



The **sledge** hammer has a large, heavy head. Its handle is either long or short, depending on the work the tool performs. A mason uses a sledge with a shorter handle, while the long-handled tool is for demolition, and, with a wedge, for splitting wood.

Screwdrivers

The screwdriver is the most abused item in the average toolbox. It is intended to drive in or withdraw a screw; it should not be used to pry or as a chisel. Screwdrivers come in many shapes and sizes. A long shank allows more leverage than a short one. A round shank is best for ordinary work where the hand and wrist can exert sufficient torque. When more force is necessary, a square-shanked screwdriver is used with a wrench.

There are two types of blades for the straight-tipped tool. The standard blade widens at the spade part of the shank and tapers toward the tip. The cabinet tip, also called the electrician's tip, is the same size as the diameter of the shank and is for fine work.

The **stubby screwdriver** is a few inches long, for working in a confined area. More force is required with this tool because of the short driving arm.

The **offset screwdriver** can reach into inaccessible areas which even the stubby screwdriver can't handle. It is double-ended, with the two blades arranged perpendicularly to each other.

Recessed screwdrivers are made to fit special screw heads and slots. The most familiar is the Phillips, recognizable by a crossed tip. This screw head is being used more and more, since the screwdriver doesn't slip out as easily as a regular blade will from a single-slot screw.

The **Allen wrench** or **hex key** is actually a screwdriver to drive screws with a hexagonal recess. You can't tighten a hex screw without the proper tool.

The **ratchet screwdriver** or push drill is a mechanical tool which drives or removes a screw with a push on the handle. It saves arm muscles when working on a number of screws and is doubly versatile because differing tips and heads are interchangeable.

Q *How can I repair a leaking garden hose?*

A Be sure the hose is dry and the damaged section clean. Ballooning portions can be wrapped with several layers of hose-patching tape to prevent further weakening; small pin-sized holes can also be wrapped with the tape, or seared closed with a hot brad held in locking pliers. Force silicone sealer into large punctures—let the adhesive set up, but not cure, and wind the area with tape. Large, gaping holes require removal. Use a sharp knife, and make clean cuts on the two undamaged pieces to be joined. You can get hose-mending kits containing couplings or clamps (assembly varies, so follow package instructions) from hardware stores, as well as couplings for either end of the hose, if they need replacement.



For more on hand saws, hammers, and just about every other workshop tool, there are few more complete guides than *The Great Tool Emporium*, by David X. Manner (Popular Science/Dutton, $14.95). Illustrated with hundreds of excellent photographs and line drawings, it's logically divided into tools for woodworking, painting/decorating and plumbing, as well as for concrete/masonry work, electricity and electronics, mechanics and metalworking—all written to make it easier to select the most efficient tool for the job.


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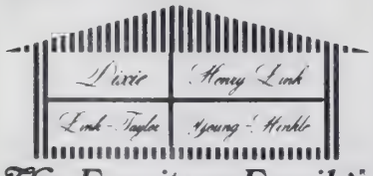
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BY DEE HARDIE

COUNTRY NOTEBOOK

"My herb garden was the simplest, most satisfying garden I've ever had—the bargain of summer"

Underlining my New England past, I plant lilac after lilac on our farm in Maryland. In a way it's going home again, along the garden path. But it hasn't always been easy. I've had my ups and downs with delphiniums, pray the primroses will come back every spring, and thank heavens for hollyhocks. They volunteer.

They make my garden a secret one, as I'm never sure where they're going to show up. One year I actually *planted* hollyhock seeds, along the field side of our red bankbarn. But they didn't appear, not one grew to greet me. Disappointed, but determined, I *painted* hollyhocks on the barn, using old leftover colors from the house. Today they blossom even in the snow, and the sheep happily wiggle and scratch their backs against them.

With regret I realize I haven't the natural ease of a gardener. I compensate by naming our dogs Rosie, Lily, Magnolia. And when my friend Katie asked me to drive with her to an herb farm, I told myself early on the road there was no way I was going to get involved with a new garden, no herb gardens for me.

Parsley planted near roses makes them more fragrant, she told me. *That* wasn't enough to convince me. I wasn't even sure parsley was an herb, but it is, and Katie uses it to border all her flower beds—fat parsley hedges, perfect for her town-house garden.

And then the curtain went up—there I was at the herb farm, completely taken by a field of yarrow, as only yarrow can be yellow, tiptoeing around tansy, pinching lemon balm, sniffing leaves, listening to Mrs. Riddle, the owner, pour out her lore and love of herbs. How Roman warriors bathed in tubs of thyme for strength, how the Pilgrims used sprigs of bible leaf to mark pages of their prayerbooks, or chewed its minty leaves to keep awake during a long sermon. Who, I ask you, can resist names like my lady's mantle, lamb's ear, lion's tail, Indian ginger, or simply sage? I didn't succumb—I was seduced. And with summer half spent, I invested in an herb garden.

Herbs should ideally be planted when you begin your vegetables in the spring. Yet in the middle of July I was tearing up a small flagstone terrace that is the outside center of our U-shaped farmhouse. Sheltered by three sides of the house, it has sun at least half a day, and sandy soil which drains well. As Mrs. Riddle warned, "Herbs do not like wet feet."

I took away at random some of the irregularly-shaped flagstones which years ago we had set in soil and sand—planting herbs in their place. I didn't have a design; I just wanted to sprinkle the terrace with growing herbs, leaving enough stones to walk and work on.

My first garden, 2 years ago, held lemon verbena, pineapple sage, lavender, thyme, rosemary, basil, chives, and rose geranium—a combination of fragrant, culinary, and medicinal herbs. And, in the winter, my pineapple sage tea, or "infusion," is wonderfully soothing for a sore throat. Steep 1 teaspoon of dried sage in 1 cup of boiling water for 10 minutes and serve.

That first garden grew and grew, the bargain of the summer. I watered a little at first, stopped a few weeds from invad-



Jerry Joyner

ing this new kingdom. It was the simplest, most satisfying garden I ever had. In letters I sent fresh leaves of pineapple sage and lemon verbena to our children. It was as if *I* had discovered herbs. And I had.

The second year, I felt herb-wise enough to give a kitchen windowbox as a house present to a friend in Nantucket whose backyard is handkerchief-size, filled with vegetables.

Once the seasons change, I dry my herbs on a cookie sheet and bake in a 200-degree oven with the door slightly open. Then I strip the leaves from the stems, keeping them in airtight Mason jars. And in winter, I go into the garden to check on the perennials. I pat the lavender and pinch a spike of rosemary, sniff it, and remember what joy I'll have come herbal spring.



Funny stage they're at: George is older, but somehow he doesn't quite measure up to kid sister Shirley. "It's a stage," Dad consoles his son. "You'll outgrow it." The kids are growing up. Almost too fast. So, be sure to share those little moments, as well as the big, with faraway friends and family. Just reach out with a phone call, and they're sharing your day.

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...OUR ROOMS

Revive the bough pot! Black, white, or beige Japanese cachepots make modern replacements for the Chinese or English ones that greened 18th-century fireplaces in summertime.

Open a book with beautiful pictures—of flowers or of art you love—and display it on a glowing wooden book stand, or let it lie flat, held open with two pretty glass paperweights.

Keep pots of spicy rose geraniums in your rooms, and as you pass by them, brush your hand over the sturdy flowers to release their refreshing fragrance.

Paint a ceiling sky blue.

Bare your floors! Throw down old pastel rag rugs, or inexpensive multicolored versions from the dime store.

Gather summer shells, glue them to a thin, wooden frame that's been rubbed with colored stain (a light, mossy green, let's say), then insert a mirror into the frame—a simple way to frame your face with flattering, soft shell colors.

Serve pastel food in clear glass dinnerware—think of pistachio sorbet in huge glass goblets. Or try this instant summer dessert: Sprinkle orange sections with cinnamon and sugar, add a splash of Grand Marnier, toss, refrigerate, let marinate. Serve with thin, crispy butter cookies.

Slick window sills and frames with bright color to contrast with the rest of a room. It's an instant lift that can be easily changed if you tire of it.

Add clusters of large hurricane lamps aglow with fat white candles to corners that need a special touch of nighttime magic.

Put flats of annuals around your house—some on the floor—before you plant them. Gardens always need perking up or filling in at this time of year, so indulge in something wonderful—scented white petunias!—that can fill your house with fragrance.

Wrap an indoor flowerpot with a piece of brightly colored art paper to give a geometric look that's a fresh change from baskets.

Replace drab string cords or lightbulb chains with satin piping, ribbon, or silver cord. String a pretty glass or ceramic bead at the end for a special touch.

Create a fourposter bed—even without four posts! Cut a picture frame into four right-angled pieces and toggle-bolt securely to ceiling directly over corners of your bed. Staple a pretty sheet to the outside edge of each corner, using backtacking—staple into wrong side of a top edge so it'll flop down over itself and hide staples. If you wish, staple another sheet to the inside edge of each right angle. Gather sheeting at each corner with velvet cord or a fat bow. (From *Staple It!*, by Iris Ihde Frey, Crown.)

Gloss your dinner table with a good oil cloth (not plastic) cover in a delicious shade—lilac, perhaps. Then set at its center a big bowl of white flowers, or heads of garden-fresh lettuce, or red cabbage in clay flower pots.

Take a *big* clear glass bowl of water—fill with floating flowers (save roses or ranunculus whose heavy heads have drooped)—or a pair of mottled goldfish to bring movement and sparkle.

Stencil your window shades, or cover them with a light new fabric for a fresh zing.

Hang an old pretty nightgown or kimono on the back of your bedroom door so it shows.

Try new hardware for old doors, a dull dresser, or to update a kitchen. Even painting old, hopeless hardware a bright new color can give it a boost.

Tie a silk or velvet ribbon around your cat's or dog's neck and make a bow.

INSTANT BEAUTY



CREATING SUMMER PLEASURES

Gather armfuls of garden flowers and herbs for fresh and fragrant bouquets



Who says that flowers have to be meticulously arranged in order to look glorious? Designer Robert K. Lewis puts together a seemingly random mix of wildflowers, garden flowers, and herbs to create a stunning, fragrant bouquet, *left*. For the table, *above*, smaller bunches of wildflowers, roses, fraises des bois. For his tips, see the Inside Story.

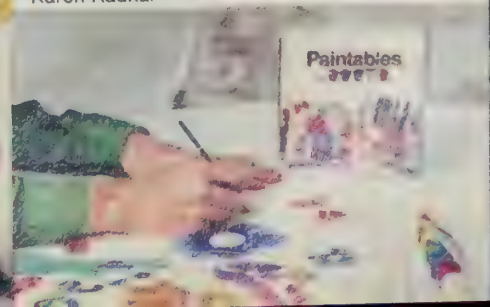


SUMMER PLEASURES

Surround yourself with butterflies and flowers, painted on plump pillows

You pick the paint colors—the flower arrangements are already created on these pillows. They're made from a kit, "Paintables," by Raymond and Keith, that includes all you need: six acrylic paints, brush, palette, cotton back and front (in one of four designs), and complete instructions. For further details, see Shopping Information.

Karen Radkai



SUMMER PLEASURES

Sitting pretty with pillows, slipcovers, a tablecloth to make yourself

Fresh fruit on needlepoint pillows, slipcovers in large-scale florals—just two ways to revitalize a room for summer. The pillow patterns, *left,* are of antique labels from San Francisco fruit shippers—36 in all. Each kit has everything needed to sew a pretty crop. By Gardenia.

Designer Robert K. Lewis finds that slipcover-



Keith Trumbo

ing with cool, summery sheets, *right,* is a perfect way to bring a softer look to his 19th-century farmhouse. And it's easy to do: Use pillowcases for chairs, and a sheet to skirt a table. Sheets by Geoffrey Beene for Fieldcrest. For details, see Inside Story ■

Raeanne Giovanni

Beadle





EASY COUNTRY BEAUTY

With just a few simple decorating ideas and a splash of color, a barn turns into something special







Usually known for their elaborate style, New York designers Bob Denning and Vincent Fourcade express simplicity in their rented barn on the Long Island shore. From unmatched pieces—including aqua wicker from auction—they've pulled together a total look with strokes of blue and a repeated flower print.

Left: *In living area, fishermen's nets soften room, duck decoys line beams.* Above: *On patio leading from living area, chairs are a variation of the rich blue painted inside and out on doors.*

Karen Radkai

EASY **COUNTRY** BEAUTY

This is furniture that's easy to live with," remarks Mr. Denning, "and the Victorian mood could really work all year round." Chairs borrowed from a private corner of the living room, below, travel right outside for breezy meals under the trees. Here, expert cook Bob Denning has set out a luncheon of cold lobster with herb sauce. The table, also from the living room, is decorated with pitchers of edible wild herbs, fresh-from-the-earth vegetables. Indoors, the chairs hug a table topped by wild roses.





Above: *In the reading corner of the living room, "a tag-sale group" of glasses and pitcher sit on the table. The lamp behind is crowned with an aqua shade rescued from a previous owner's give-away heap. On windows, unlaminated "school-room shades, that you pull down on the hottest days to keep the room as cool as an aquarium."* Right: *A late lunch.*

Karen Radkai







HOME GROWN CHARM

A young working couple renews the warm look of an old house with the things they love, and surround it with creative landscaping

Parking space for their guests, a sunny color for the door, and pewter-gray trim are the few changes the Rick Lambs made to the street side of their 1730s cottage on Cape Cod. "When you fix up an old house, you want to be true to its character as well as to your own. You're only a temporary occupant in its history," says Rick Lamb. With respect for the simplicity and proportions of their house, Rick and Nancy Lamb decorated it with things they've collected and a playful sense of color—for doors, hardware, fabrics. The windows are small, but the house seems light because of gleaming pine floors, minimal use of curtains, and white walls. Whether you walk to the front or kitchen door, the landscaping hints of the gardens to come, and the friendly interior.

Above left: *Front of Cape Cod cottage.* Left: *Backyard cutting garden and new projecting kitchen window with a fiberglass well, filled with perlite, house plants, and drainage holes to the outside.*

HOME GROWN CHARM

Not a single thing matches, yet it all goes together beautifully—a Moroccan rug, Shaker stove, sailboat centerboard, colorful quilts

All doors in this house lead to the kitchen," says Nancy Lamb. "It's a gathering place for friends, and since we don't have outside help, everyone lends a hand." A door near the table leads to a dining terrace, another beyond the hearth leads to the back door, and an-



to a dining room. The only remodeling in the house was done in the kitchen, where iling was opened up, exposing the beams. The result is an even more spacious look. both like to cook, garden, build, and we don't draw a line between what each of us ' Rick says. Their decorating is also a happy blend. The stove is a Shaker replica set exican tiles. In the bedroom are Indian and Moroccan rugs, a Koran book holder. In ving room, a goose decoy paddles on a blanket chest under a Venetian oarlock; the s Rick's boyhood bed; the table, a sailboat centerboard. Flowers are all homegrown.

Opposite: *Kitchen walls are hung with garden shallots, County Fair ribbons, copper pots from Paris and Rick's Prix de Rome days. Barrel near bicycle pump holds their dog's food.*
Below: *Pared-down bedroom and living room with quilts from Thos. K. Woodard.*



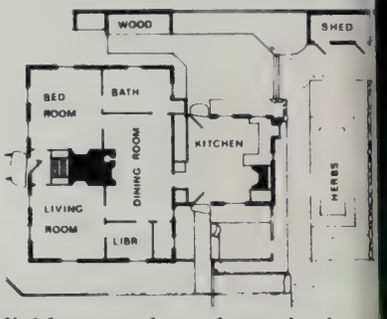






Each little window of the house looks out onto its own small garden

The Lambs have started their landscaping by s rounding the house w small gardens. Little gard are easy to tend, and you see the results quickly. "(backyard slopes, but we turned that into an adv tage," explains Nancy La "We like to cut flowers the house, and terracing land provides more grow area, as well as good dra age." Gray herbs—'Sil King' artemisia, lamb's-ears, santolina, and lav der—often double as foliage for bouquets, as do green herbs the Lambs use for seasoning: dill, ragon, parsley, and especially pink-flowered bro leaved chives. In the cutting garden, herbs mi with perennial iris, red bee balm, blue rampion, pink and white yarrow, lilies. In the lower bed, roses, delphinium, hydrangea, and perennial Shasta daisies keep company with reliable annuals such as zinnias a snapdragons. "Growing things is important to u Rick says. "It's our profession and our relaxatio



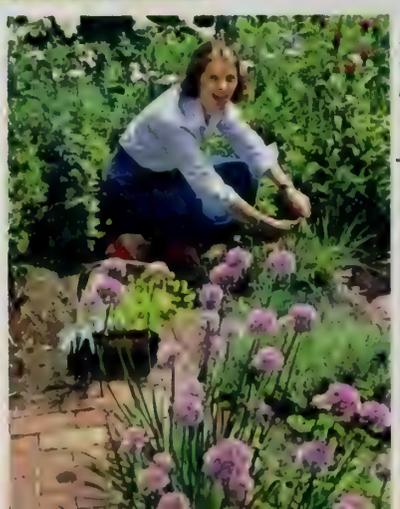
Rick Lamb is a professional landscape archit (ASLA) and also teaches at Harvard. Nancy i landscape designer. Busy on far-flung projects from the Middle West to the Middle East—th occasionally rely on local help for their gardens the Cape nurseryman Fred Conant, affectionat called 'Old Herbaceous,' and neighborhood you sters who weed and cut the grass.

Rick likes to figure out how to make the gard more carefree—how to cut down on grass tri ming, keep a hose handy, and more. For some his ideas, see the Garden Page. ■

Beadle

HOME GROWN CHARM





Above left: *Entering through t back door is a Cape Cod traditio So the kitchen dooryard is made i viting with rounded cistern cobble fieldstone steps, and a mix of pla textures: gray herbs, green shrubs- chamaecyperus, ilex, box, cotonea ter.* Left: *No rest for Rick Lamb Stoner jumps in the hammock. Na cy snips broadleaved chives for bo quets and salad.* Right: *Terrace cutting garden framed by clotheslin support (connects to tool house), oa ties, tiny brick seating area, bo woods, and brick paths in straig running-bond pattern.*



TREAT YOUR ROOM TO

Get the most out of a room with simple cosmetic techniques that take it to its loveliest limits



Judy Markham

The idea makes perfect sense if you stop to think about it. There are many crossovers between the approach you use to do your makeup and the way you go about decorating a room. You draw on color, accents, highlighting, scale, and the highly individual assets and shortcomings every face and every room has. It begins with analyzing "the givens." Your face has its shape, skin tone, eye color, hairstyle for framing, and its irregularities. Your rooms have their dimensions, natural light sources, special architectural details, and their irregularities. A room also has texture—the various materials of which it's built—which correspond to the textures of your hair, skin, brows.

What's your style? Do you like the "natural look" in makeup, or do you prefer a look that's bold? Splashes of intense color in a room provide the same accent as a touch of bright lipstick. Are you a traditionalist who has worn one look for years, or do you enjoy following the trends? A bold look needs to know when enough is enough; a natural look sometimes doesn't go far enough.

What are your room's best features? The best way to find out is to imagine it without a stick of furniture, just as you analyze your face when it's freshly cleansed. If the basic shell of the room contains aspects that draw your eye, focus on them in your design. If it is without distinction, arrange the room with objects that become focal points.

How do you find the right colors? Why not look inside your makeup kit and take a hint from the colors you wear? What are the colors in the clothes closet? What flatters your body may flatter the room as well. Light colors enlarge; dark colors close in. Makeup flatters your face, clothes your body, and rooms your spirit. ■

A BEAUTY MAKEOVER



What brings this room to life?

Coloring

Like your skin tone, the color of the walls acts as a background. A shade like Peach Blush softens light.

Dramatizing

An oversized wall hanging adds color, texture, and scale to a room, the way an eyeliner brings out eye color, depth.

Camouflaging

Curtains add an illusion of balance to unevenly placed windows the way color-contouring adds symmetry to your face.

Playing Up

An interesting fireplace is left bare to show its lines and beautifully colored stone, the way a good haircut displays hair's natural gloss.

Contrasting

Materials playing against each other show each other off: smooth glass and terra-cotta tile against wicker and rough woven fabric act like a shiny lipgloss against a matte skin.

Accenting

Additional color and pattern complement dominant hues in a room the way two eyeshadows complement the colored flecks in your eyes.

Highlighting

Lights focused on assets add mood. The torchere brings out the hanging, the pharmacy lamp defines the weaves.

25 beauty

Get the good looks you're after–take your pick of these quick decorating ideas

Interior designer Ron Cacciola of Nelson Decorators has a house that's filled with the bright ideas that make rooms memorable—ideas like rollup shades, bleached floors, and distinctive mantelpieces. They're the terrific details that make the difference, and you can easily adapt them to beautify your own rooms.

Try painted furniture, quilts as art, or make a bold statement with a special accessory

1 Treat your favorite quilt, or even a rug, as a tapestry by hanging it on the wall. It's homespun, friendly art.

2 Sew up huge pillows for ultra comfort. These are stuffed with down, an investment that lasts a lifetime.

3 Mix up wicker, wood (oak and pine here), bamboo, and rattan, for contrast, to let textures speak up.

4 Instead of regular curtains, rollup shades you make yourself--here in natural canvas--let the light in.

5 For sure-fire snap, paint one piece of furniture in a bold, bright color and put it into a room of gentle pastels, neutrals. Here, the apple-green lacquered rattan coffee table by Susan Zises Interior Design makes a splash. The plate on the table is designed by Mark Lanzrein for Tiffany.

6 When you have a naturally beautiful wood floor, show it off--wisk away rugs and ''pickle,'' or bleach, the floor for a delicate base, to lighten up the room and set off furnishings. Be sure to have the bleaching done professionally--it involves stripping off the existing stain and then applying a special white stain.

Continued on page 97



William P. Steele

tricks for any house




10
8
11
9
12
7
William P. Steele


15
14
13
16
Karen

Little ways to make big changes: patterned borders, pulled-together collections, color and texture surprises

7 Unify two very different chairs by covering them with the very same fabric. The room gets an even more unified look when the fabric picks up the color of the wall.

8 Drench bedroom walls in a vivid color--here, House & Garden's Persian Turquoise wraps sleepers in a sky.

9 Live a little, with layers of pretty bed linens in fragile, dreamy colors: soft comforters, pillows, and a bed skirt.

10 Tie up a whole look with a patterned border. It gives a room definition. This old-fashioned floral print is by Pierre Deux.

11 Paint an oversized piece of furniture the same color as the walls. The room will seem bigger.

12 Keep a beautiful basket at the foot of the bed to hold extra bedcovers. Fill it with collected quilts.

13 Ease a living-room color scheme of cool neutrals by sprinkling touches of pale colors around, like these soft blue pillows. Adding or subtracting pillows can alter the whole color atmosphere.

14 If you have a special love--like these baskets on the wall--show them off by putting them together in a prominent place.

15 Hang a portrait of an ancestor, even if it's an unknown you found in an antique shop, to remind yourself that we all have a past to be proud of. You don't even have to frame it.

16 Woods don't have to match. Here the pale floor enhances the character of the other wood tones and shows the lines of the furniture.

17 Accessorize a room dramatically, and give it your personal stamp by using fewer and larger objects on tables, this Chinese checkers game and this wood box.

18 Give a fireplace spirit with a new, sleek mantel, and crown it with a print that needn't be expensive. ''Iris'' silkscreen print by Kenzo Okada from Pace Editions.

19 Brighten up a bathroom without forfeiting your privacy by building in a skylight.

20 With a dark ceiling like this, painted House & Garden Tender Taupe, the bathroom gets a rich glow, intimate look.

21 Forget the old mirror-over-the-medicine-cabinet idea--mirror a whole wall for sparkle and for a good look at yourself.

22 Softer, flattering lighting works miracles on the psyche, makes getting up in the morning easier.

23 Rich towels that contrast with the color of the wall give an instant lift. These ''Pistachio'' color towels are from Cannon.

24 Install a new floor for a brand-new-room feeling. This one is ceramic, with a warm, woody look.

25 Update an old tub and give it a sculptured look by boxing it in Formica. Pulled out at an angle, you get more elbow room.

For further details, see Inside Story and Shopping Information. ■





Before

Bringing



ut the best

A fashion designer's apartment gets a makeover to accentuate the positive and create one total look





On the drawing board, this small new apartment was architecturally undistinguished. And what fashion designer Willi Smith, who rents here, wanted was comfort and calm. Interior designers Bob Patino and Vincent Wolf showed him how to get it--how to mask the flaws, create a unified look. In the main living area, a palette of textures adds character to the neutral color scheme. Walls are a soothing ivory; velvety carpeting is a pale stone color; natural linen-and-hemp couch has black flecks; chairs at right and big coffee table are natural leather and wood. Colors, materials, and even furnishings--are repeated throughout the apartment to continue one mood. ''A unified look in a small apartment is space-expanding,'' says Bob. For a dramatic focal point in the room, the handsome fireplace was played up, given a bold mantel and then sheathed in shiny black glass, with black slate for the hearth. Vertical blinds accent the room's height, control brightness, and when closed give the wall one smooth look.

Continued on page 100

Bringing out the best

Repeated colors, materials, and even furniture result in a unified look, pleasing proportions throughout the apartment





A protruding half-wall

that sets off the foyer from the main living area was turned to the room's advantage. A slice of mirror on the end makes the obstruction melt away. Mirror-image chairs and tables on either side of the wall are parts of an ingenious dining arrangement: Willi can have a quiet breakfast moment on the foyer side, or pull the table and chair around for entertaining six. When not in use, chairs are attractive by themselves.
In the foyer, black theatrical track lighting and the gilt-framed mirror enrich the neutral scheme. Because it's leaning, the mirror reflects at an angle, enlivening the space.



A book corner

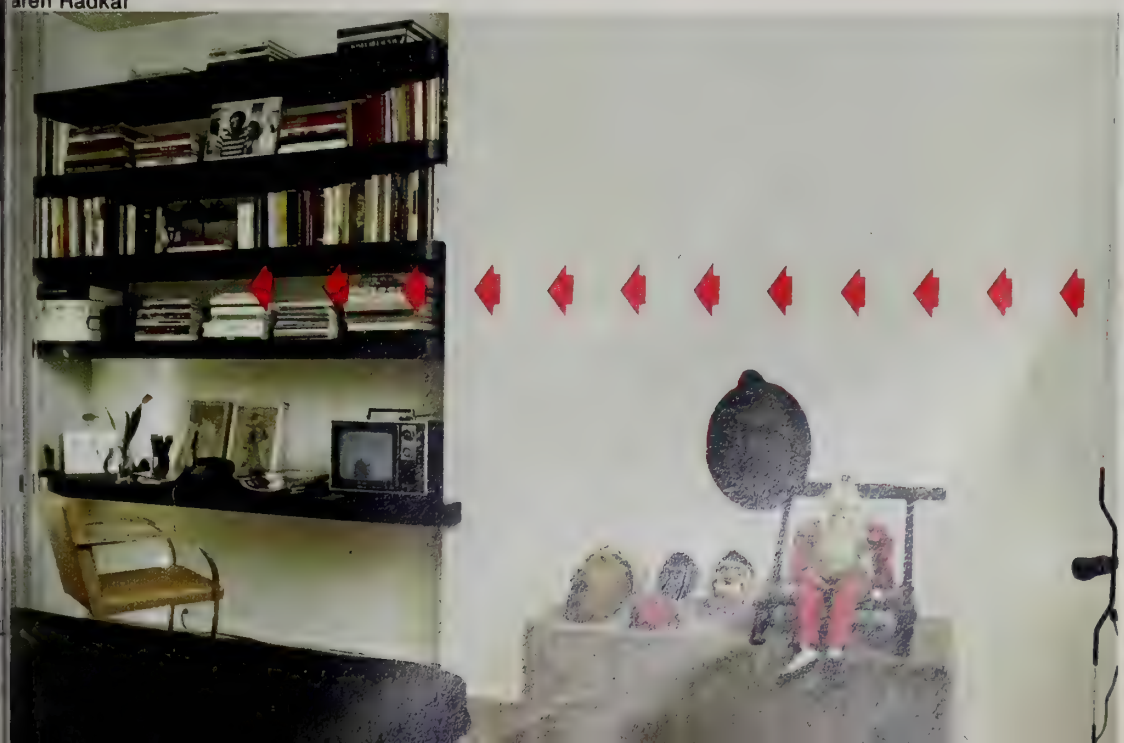
r a man who loves to read was eated out of an undefined cessed area of the wall. Hefty ack shelves were built in so oks are better organized and sier to find now that they're up eye level. Putting storage up gh stresses the room's vertical nes, creates an airy feeling. ghts were slipped under each shelf for easy reading. A chest-sized box, covered with a piece of the carpeting, makes a stage for changeable displays of some of Willi's Oriental and African art collection. ''By casually propping art against the wall on top of surfaces throughout the apartment, I can have my art everywhere without having the place look like a museum. That's my style, and so is the whole apartment now.''

The bedroom

was hiding its potential. Bob and Vincent pulled the bed out of the recess, gave it a built-in look, and proudly centered it between the two end tables to give it an important position in the room. Its platform was covered with the same fabric as the couch in the living room. Bob and Vincent used the same color and design elements as in the rest of the apartment, but reinterpreted them for a quieter feeling. ''Willi can pull the chair into the living area for extra guests,'' says Vincent, ''and the night tables are of the same oak as the large coffee table, but are smaller, more intimate in scale.'' Willi applauded the arrangement--''It looks as if it was always supposed to be this way.'' ■

aren Radkai

Chris Reinhardt



Before

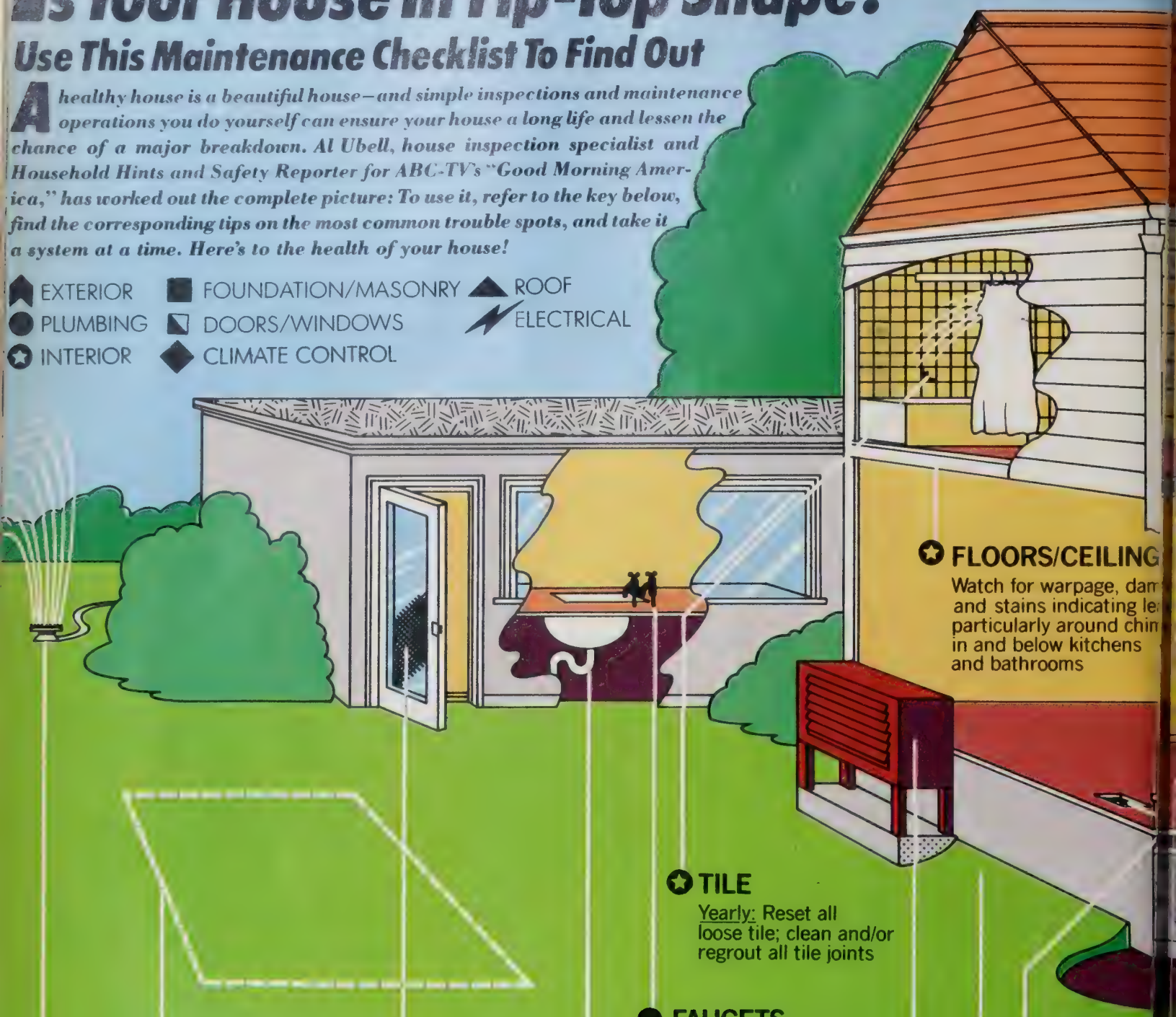


Is Your House In Tip-Top Shape?

Use This Maintenance Checklist To Find Out

A healthy house is a beautiful house—and simple inspections and maintenance operations you do yourself can ensure your house a long life and lessen the chance of a major breakdown. Al Ubell, house inspection specialist and Household Hints and Safety Reporter for ABC-TV's "Good Morning America," has worked out the complete picture: To use it, refer to the key below, find the corresponding tips on the most common trouble spots, and take it a system at a time. Here's to the health of your house!

EXTERIOR · FOUNDATION/MASONRY · ROOF
PLUMBING · DOORS/WINDOWS · ELECTRICAL
INTERIOR · CLIMATE CONTROL



FLOORS/CEILING

Watch for warpage, dam and stains indicating le particularly around chim in and below kitchens and bathrooms

TILE

Yearly: Reset all loose tile; clean and/or regrout all tile joints

FAUCETS

Spring/fall: Check for drips—one drop per second = 1,500 gallons a year! Watch for rusty water and sediment

AIR REGISTE RADIATO

Monthly: Cl for most eff heating

SEPTIC SYSTEM

Monthly (or as per product instructions): add biodegradation chemicals

SINK TRAPS

At least twice a year: Check all undersink plumbing for leaks

GRADING

Yearly: For proper drainage, check t earth slopes awa from foundation

OUTSIDE LINES

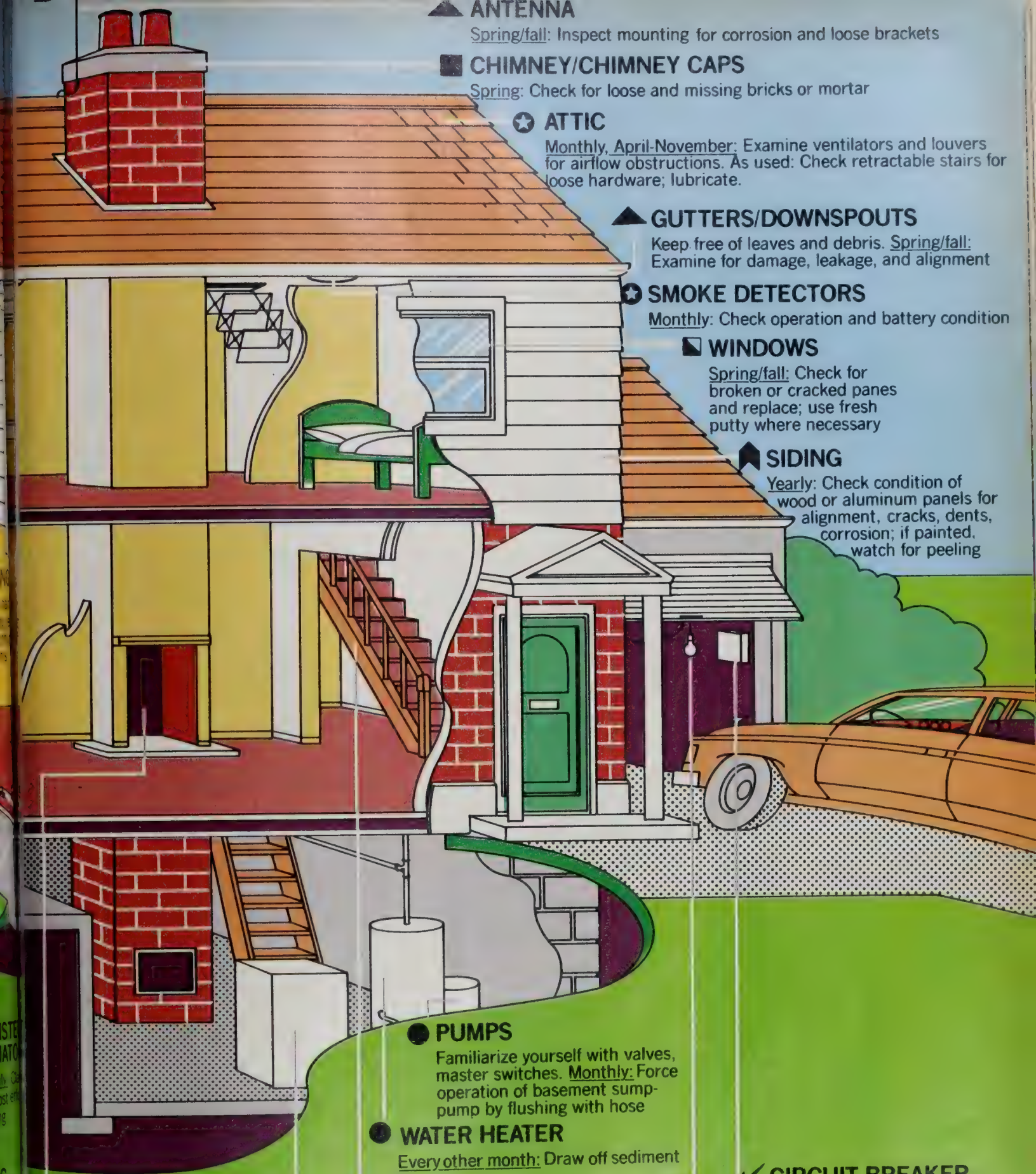
Before first freeze: Drain all lines, pools, sprinklers

DOORS/TRIM/SCREENING

Spring/fall: Recaulk where wood and masonry meet; Examine screens for holes and corrosion

COOLING UNIT

Spring: With system off, leaves and debris carefu as not to damage fins



ANTENNA
Spring/fall: Inspect mounting for corrosion and loose brackets

CHIMNEY/CHIMNEY CAPS
Spring: Check for loose and missing bricks or mortar

ATTIC
Monthly, April-November: Examine ventilators and louvers for airflow obstructions. As used: Check retractable stairs for loose hardware; lubricate.

GUTTERS/DOWNSPOUTS
Keep free of leaves and debris. Spring/fall: Examine for damage, leakage, and alignment

SMOKE DETECTORS
Monthly: Check operation and battery condition

WINDOWS
Spring/fall: Check for broken or cracked panes and replace; use fresh putty where necessary

SIDING
Yearly: Check condition of wood or aluminum panels for alignment, cracks, dents, corrosion; if painted, watch for peeling

PUMPS
Familiarize yourself with valves, master switches. Monthly: Force operation of basement sump-pump by flushing with hose

WATER HEATER
Every other month: Draw off sediment

FIREPLACE
Before first use in fall: Check operation of damper; clear flue; remove ashes from cleanout pit

STAIRS
As used: Check condition of wood—replace worn or damaged parts; add handrails where there are none

CIRCUIT BREAKER
Label circuits clearly. Every four months: Test operation of each one

RAWL SPACE
ring/fall: Insulate exposed
es; clear vents; examine
ndation for dampness,
cking, soil erosion

FURNACE/AIR CONDITIONING
Monthly during season: Clean or replace filters; have oil burner serviced at least twice a year, gas burner at least once a year

WIRING
Every four months: Examine carefully all lamp and appliance cords for fraying, cracks, loose connections

All it takes is one beautiful object, or three, to bring the feeling of luxury to any corner

PRETTY TOUCHES



Joyce Ravid

When you want to give a room a fresh face quickly, try accessories. Think of them as decorating beauty strokes, touches of color and texture to change and rearrange. A single new addition—like the lacquered screen, geometric tablecovers, or bookstand with a treasured book, right—can become the vibrant focus of a whole room. A change of pillows can tilt the color palette in a new direction. (New now: Lilacs and plums in silk.) Plant a row of flower pictures along a wall. Line the mantel wi ginger jars like those above, still-lifes in t round! Give a tabletop glisten and gleam with paperweights. Treat the floor to a ravishing needlepoint rug or handpainted floorcloth. Place surprises in stray corners. A pretty dish with a velvety agenda book and marbelized pencils make the telepho table a pleasure to use, and floral-papere boxes are an incentive to get organized. F more on these, see Shopping Information.



IT STARTED WITH ADAM

MUCH OF WHAT YOU KNOW ABOUT TRADITIONAL DECORATING COMES FROM THE WORK OF ROBERT ADAM, WHO MADE INTERIOR DESIGN AN INTERNATIONAL AFFAIR 200 YEARS AGO

BY MARTIN FILLER

What do a semicircular console table, a fan-shaped transom window, and a swag-carved mantelpiece all have in common? If found in any English-speaking country (or any number of other nations from India to Russia), they most likely were inspired by one of the most important designers in history: the British architect Robert Adam. Most simply put, Robert Adam was the first great interior decorator *(continued on page 108)*



Robinson



Bettmann Archive

RIGHT: ROBERT ADAM. ABOVE: ADAM IN NEW YORK—THE ADAM-INSPIRED LOFT OF FRAN AND PETER NELSON IN SOHO, PAINTED WITH *TROMPE-L'OEIL* DESIGNS BY ARTIST RICHARD HAAS IN 1976. OPPOSITE PAGE: LONG GALLERY AT ADAM'S SYON HOUSE NEAR LONDON. ACCORDING TO ART HISTORIAN SIR JOHN SUMMERSON, THIS HISTORIC ROOM "MAY . . . BE THE PLACE WHERE THE ADAM STYLE WAS ACTUALLY INITIATED."



ADAM

IN ENGLAND GRANDLY GILDED, IN AMERICA SIMPLY PAINTED, ADAM DESIGN TRAVELED WELL

continued from page 106

of the modern age. Today, in an age when styles and fashions can be transmitted around the world as fast as the blink of an eye, we tend to forget that taste has been an international affair (though not such a fast and fleeting one) for quite some time. Here in America, the work of this incredibly prolific artist has had an immense effect from the start.

Almost two centuries after his death, we are still very much influenced by the joyous, timeless products of his searching mind, facile hand, and discriminating eye. Variety and delight were his chief goals, and rooms designed by Robert Adam are nothing if not varied and delightful. He was able to achieve those qualities in two specific ways. First, he was happiest when designing not just the shell of a building (at which he was only passably good), but when designing everything that went into it (where his real genius lay). The creation of a unified atmosphere, he felt, also creates pleasure. Only things that agree with each other in proportion, style, and color can give genuine aesthetic delight, Adam believed.

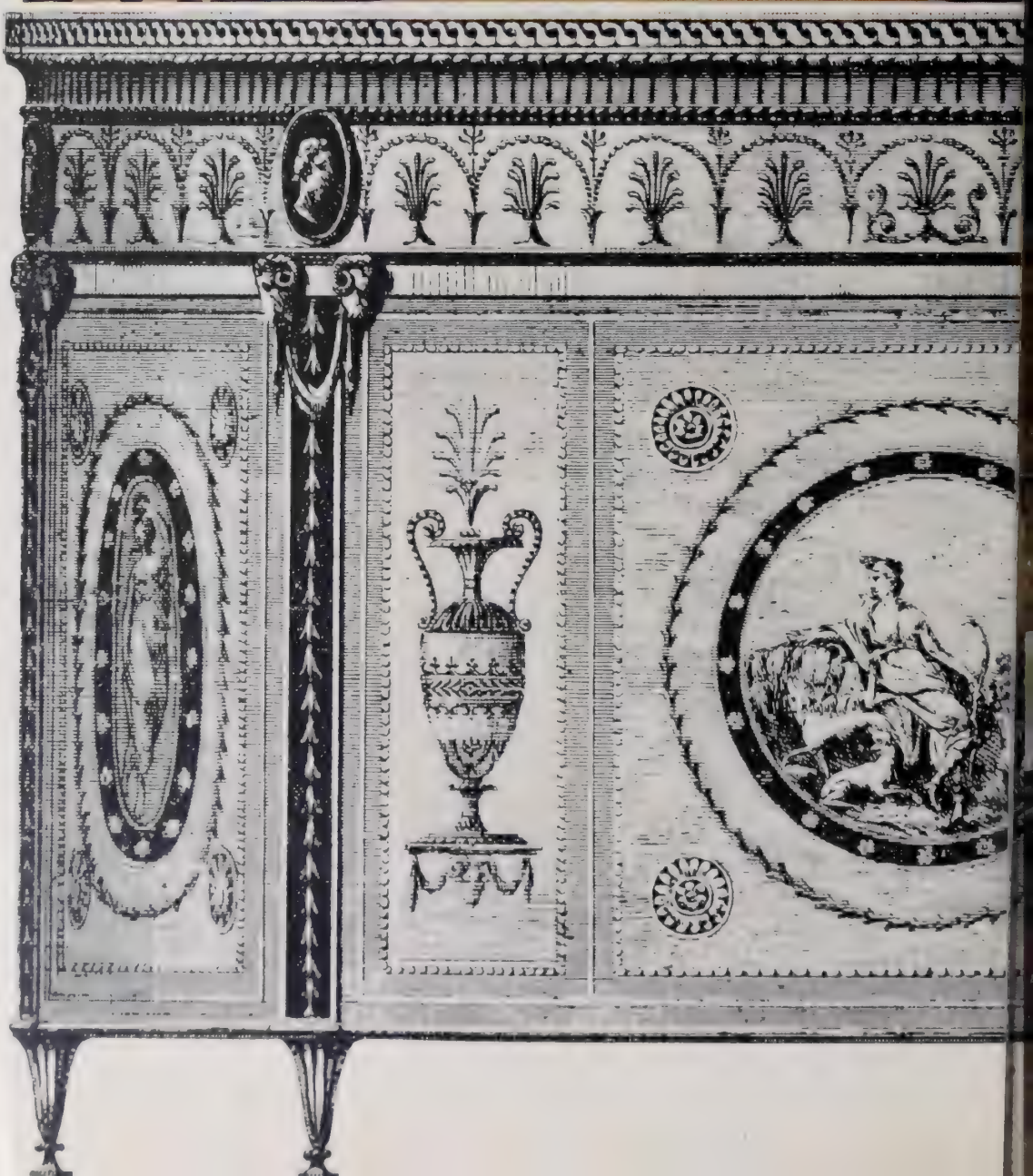
His conviction was a practical one. Having devised a new mode of interior design, Adam knew that a new style of furnishing was necessary to carry off a unified effect. In our age of the professional specialist, it is interesting to look back to a period when one designer was able to do the whole thing.

The second path to variety and delight for Adam lay in decoration, pure and extravagant. Fans, garlands, medallions, palmettes, vases, acanthus leaves, and tendrils covered the surfaces of his interiors. His greatest composi-

Continued on page 110



Beadle



RIGHT: COMMODE DESIGNED BY ADAM IS COVERED WITH SOME OF HIS FAVORITE MOTIFS: GARLANDS, VASES, PALMETTES, MEDALLIONS. ABOVE RIGHT: BALLROOM AT MOUNT VERNON, INSPIRED BY ADAM, IS PAINTED FAMILIAR ADAM GREEN, SET OFF BY GARLANDS AND MEDALLION CEILING. OPPOSITE PAGE: DINING ROOM AT ADAM'S SYON HOUSE.



ADAM

continued from page 108

tions are aswim with graceful, undulating patterns—based largely on ancient Roman designs—that send the eye in merry chase up walls, across ceilings, around columns, niches, and alcoves. For Adam, the most important objective in interior architecture was "movement," and his use of ornament keeps the eye in constant motion. The rhythmic repetition of decorative motifs—which in one room might be echoed in mantel, moldings, carpet, and ceiling—gives Adam interiors a lyrical, almost musical, lightness.

To call Robert Adam "modern" might surprise some people. He is not usually included in the genealogy of modern design. Adam's Classical motifs—columns, cornices, pediments, and such—were copied from ancient Roman architecture, and seem to look backward in time more than forward. But that really is not so. Although Neo-Classicism existed in British architecture before Robert Adam, earlier architects had a second-hand understanding of ancient architecture. They were one step removed from the real thing. Most of what they knew came from the work of the great Renaissance architect Andrea Palladio, who in turn based his designs on the public monuments designed by the ancient Romans. Those adaptations were quite a bit different in feeling from Roman domestic architecture (about which little was known before the time of Adam), and this monumentally-inspired architecture was often ill-suited to the needs of daily living. Rooms in Palladian houses were oddly similar, more a series of strung-together shapes arranged in a strict and formal pattern rather than spaces in which the great variety of domestic activities could take place.

In addition to being an architect, Robert Adam was also an archaeologist: his nickname was "Bob the Roman." During a four-year stay in Rome—part of the "Grand Tour" that was considered the essential culmination of any gentleman's education—Adam discovered that ancient Roman houses had often been much lighter in feeling, looser in layout, livelier in invention, and generally freer in spirit than the "official" architecture after which most Neo-Classical designs before Adam's time had been patterned.

This was Adam's single greatest accomplishment: He was the first great architect in modern times to design interior spaces for the specific functions that were meant to be carried out within them. While a banqueting room or a bedchamber in a Palladian villa might be identifiable only by the furniture in it, Adam's interiors "spoke" of their intended uses. "The parade, the convenience, and the social pleasures of life," Adam wrote, "being better understood, are more strictly attended to in the arrangement and disposition of apartments." This important statement underscores his belief that the design of rooms ought to accommodate the activities that take place inside them—not, as had been the case before him, to make activities accommodate themselves to a design. This was a major step forward toward the way we inhabit interiors today.

TO CALL ROBERT ADAM "MODERN" MIGHT SURPRISE SOME PEOPLE— BUT HE WAS ONE OF THE FIRST ARCHITECTS TO BELIEVE THAT ROOMS SHOULD FIT PEOPLE'S ACTIVITIES, AND NOT VICE VERSA. THAT WAS A MAJOR STEP TOWARD THE WAY WE INHABIT INTERIORS TODAY

What sort of man was Robert Adam? Son of Scotland's leading architect, he was born in 1728 not far from Edinburgh, one of the great centers of learning and intellectual cultivation during the Age of Enlightenment. The Adam family knew the philosophers David Hume and Adam Smith, among other local luminaries, and it was in this cosmopolitan atmosphere that Robert Adam was raised. He was certainly ambitious—as sons who follow their fathers' professions often are—and some thought him vain as well. We might safely say that he had at least a proper estimation of his considerable abilities.

He was civic-minded, serving as Member of Parliament for his home district in Scotland. He liked money and good conversation, and was a passionate collector of art and antiquities. One of the great sadnesses of his life was when his collection had to be auctioned off to forestall bankruptcy after the failure of a speculative building venture he had financed. But through persistence and aristocratic patronage he recouped his position, and his enormous practice in London (in partnership with his younger brother James) became hugely successful once again. When Robert Adam died at the age of 63, he was buried in the Poet's Corner of Westminster Abbey, a fitting tribute for a figure of unquestionable historic importance. *Continued on page 148*

luxury

or

necessit

your need f

Privacy

Our people-filled lives, tight schedules, pressures to "open up" and share all can make the time we can steal away for ourselves very precious. By Jody Gaylin

Busy as we are, privacy is something few of us take for granted: We travel to work or shop on crowded trains and highways, sit too close for comfort to our office colleagues, and come home to houses that are, because of energy and building costs, smaller than we might wish. If your family, like so many today, lives in a house that glorifies the open space—with a multifunctional central room for cooking, eating, entertaining, and relaxing—you may find it tough to get away from all the action every once in a while. According to Paul Goldberger, architecture critic of *The New York Times,* even people who are converting industrial loft space into apartments—with the greatest potential for open living plans—now tend to want a separate bedroom and study. Why? Because when you want privacy, he says, the best invention is still the door!

Psychiatrists and psychologists have known that all along. Privacy is something that most middle- or upper-middle-class Americans cannot live without. However you define it—exclusive control over your belongings, the need to be alone, or protection from someone else's inquiring gaze—privacy is one of our most necessary luxuries.

It was not always that way: In medieval times, people walked, ate and slept in one huge open room, and privacy as we know it did not exist; until the 18th century, there were few separate rooms in houses. Of course, there is still little privacy among the poor, and customs regarding privacy vary dramatically among cultures and even among families. While your right to privacy may seem inalienable to you, privacy laws came relatively late. In fact, common-law jurisprudence regarding the right to privacy in America dates back only to 1890.

One New York psychiatrist, Willard Gaylin, points out that there is no biological basis for man's need for privacy. If anything, we are, by nature, communal beings who because of our long period of dependency in childhood need other people to survive. But because man is an animal who is free to change his nature, the desire for privacy, at first culturally determined, is now ingrained and as strong a need as any biological one. Hence, this need for time alone is very real.

We need privacy for lots of reasons. Certain actions (excreting, for example) would be inhibiting for most of us to perform in public. Other acts, such as having sex, would be grossly inhibiting without both the visual and auditory privacy provided by a room with a closed door. Sexual development for children and adolescents and sexual expression for adults are both highly dependent on time alone to explore and enjoy. Most cultures around the world reserve sex for private times, point out June and William Noble, who have written several books on behavior within families, the newest of which is called *The Private Me.* At the very least there is an "incompleteness" about sharing lovemaking with others.

There have been periods throughout history, however, when groups of people have participated in orgies and exhibitionistic sex—sex apart from love or tenderness. Today people who practice open or communal sex may believe that their actions represent a revolution, the way of the future. According to psychiatrist Willard Gaylin, president of the Institute of Society, Ethics and the Life Sciences in Hastings, N.Y., and recent author of *Feelings: Our Vital Signs,* "there is no real evidence to support the idea that this is more than a cyclical phenomenon. Most people still want and psychologically need sex in the context of privacy and love."

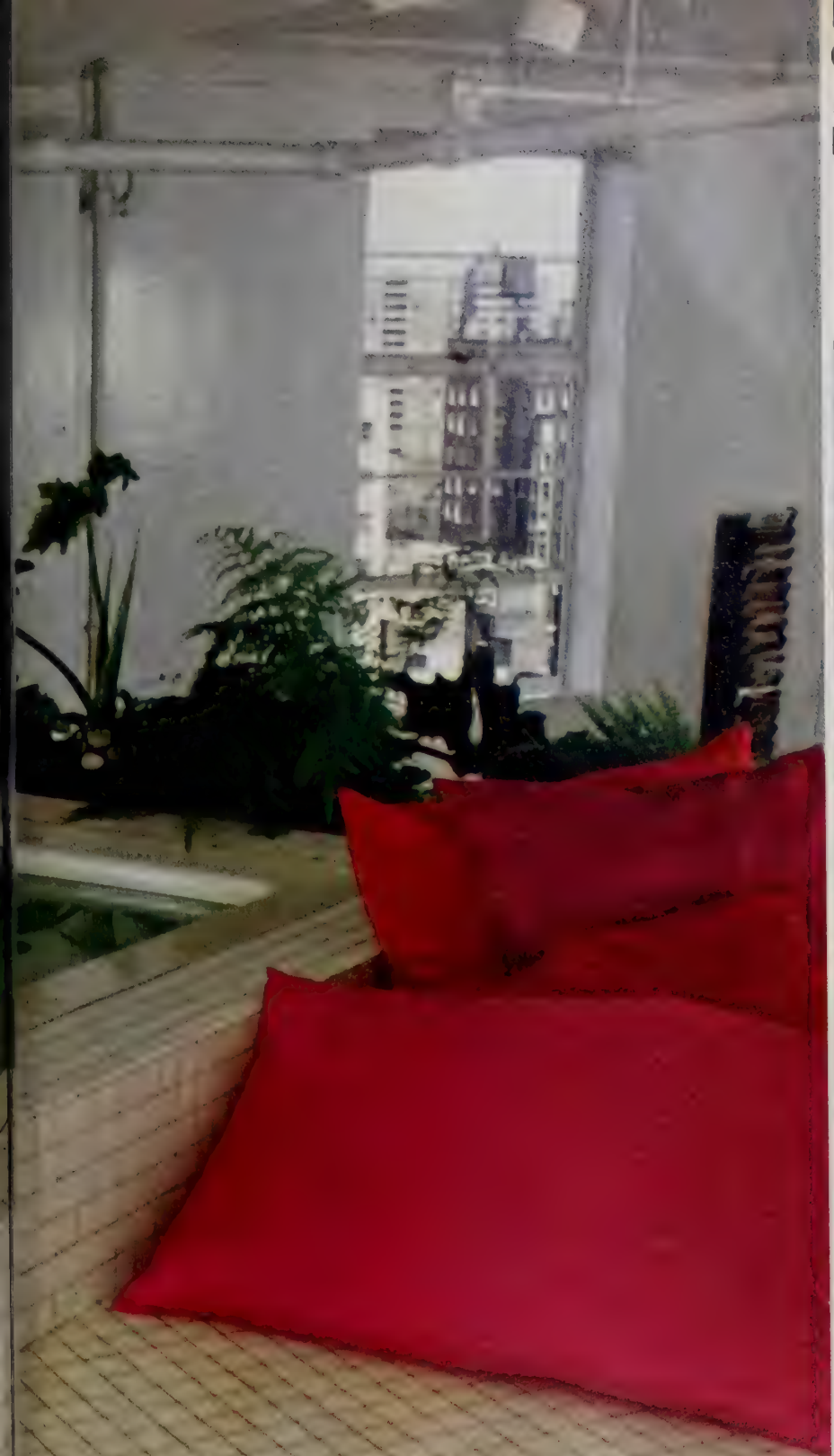
For every "liberated" lover cavorting through Gay Talese's new best seller, *Thy Neighbor's Wife,* there are as many people who are appalled by the idea of sex on parade. It is important not to confuse the behavior of the relatively small group represented in the Talese book with some of the very real changes wrought by the sexual revolution.

Further, many people crave the restoration of spirit that separation brings. Private moments let us rekindle our fires: being with other people can be oppressive. They make demands and force us to present a social front that requires a certain amount of energy. Our modern technological society has made us so civilized—with so little outlet for aggression and so much emphasis on controlling our impulses—that we may need to be alone simply to relax and let down our defenses. Privacy, in other words, lets us shed our social masks. Social scientist Albert Mehrabian believes that our need for privacy cannot be overemphasized. Without it, "People are subjected to sustained levels of high arousal" from the stimuli of other people. By getting away and isolating ourselves temporarily, we can achieve more tolerable arousal levels and appreciate other people more, he says. Other experts stress that solitude is necessary to dream, learn who we are, and grow. *Continued on page 152*


REFRESHING OASIS, HEALTH

IN THE CLEAN OPEN SPACES OF HER LUXURIOUS LOFT, A FITNESS-MINDED OWNER ENJOYS A BUILT-IN SPA

The closest this former industrial space ever came to loving the great outdoors was in its manufacture of baseball caps! Now *all* of Nature's elements are here—water, sun, natural light on every side, even the fresh air. They're the healthy basics for city living New York fashion designer Adri put into her new loft—the relaxing pleasure of a heated whirlpool that looks out into the sky, the professional exercise equipment for a serious program of personal fitness at home—all in the peace and quiet of the busiest of cities.





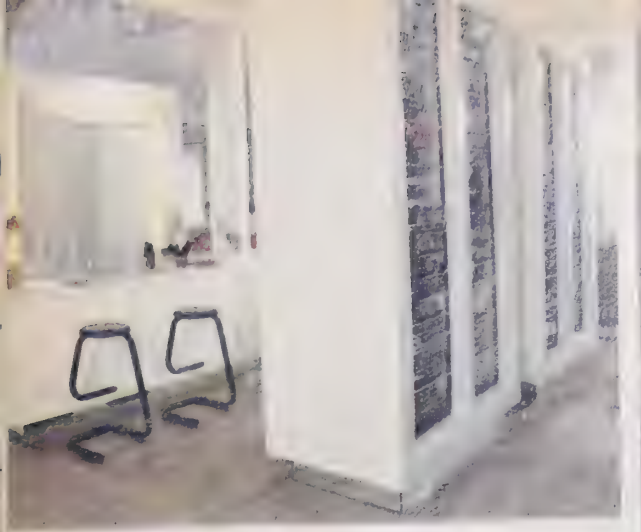




Raeanne Giovanni

Left: *In the center of the 88-foot-long converted loft is an 8-foot-square whirlpool built into a two-level raised platform. As seen from the dining area, above, the pool separates the public from the more private areas of the loft. Adri, shown left.*

AND BRIGHT



"Turning a previously commercial space into a home presents two challenges," says Kevin Walz, the designer who conceived the plan of Adri's loft and designed all its furnishings, "how to use the luxury of the space, and whether to alter the character of the shell. Adri chose to keep the 'bare bones,' the pipes, and the more industrial-looking fixtures. We unified the 4,000-square-feet by working essentially in one color family—whites and grays. To keep the feeling of the loft open we built no walls. Instead we built 8-foot-high rolling storage boxes whose backs provide temporary walls for privacy."

Almost everything in the loft moves—the four rolling boxes, above, which also close in Adri's dressing room; the stereo and coats/umbrella storage, below and right; the rolling sofas on mirrored bases for changing seating needs.





A REFRESHING OASIS

A SUN-DRENCHED LIVING AREA THAT'S MEANT FOR RELAXING, ALL COMFORT AND EASE





Raeann

"When I moved downtown, closer to my work but away from the studio where I had taken my exercise classes, I brought my favorite equipment with me. These workout pieces are unobtrusive and I think they work beautifully with the simple lines and industrial materials in the loft," says Adri. Her early-morning or late-evening workouts require hanging rings, mats, and a barre. Three-bladed, updated overhead fans circulate fresh air summer and winter. A king-size bed sits atop a dove-gray carpeted platform whose wide surrounding ledge eliminates the need for end tables. Adri keeps books, magazines, and a Sony television on the ledge; the reading lamp plugs into an outlet built into the carpeted headboard. The whirlpool divides the loft into public and private "pockets" of activity. Here in the sleeping/exercise area Adri has her dressing space and bathroom. Not shown is an enormous rolling storage/desk unit in which she keeps illustrations, swatches, small samples, and other tools of her trade. Since space is used according to mood, easy mobility of all the loft's multi-functional pieces is essential.

Right: *High-impact, dense nylon mats protect A while she swings from the parallel rings. The ba set into a mirrored panel that spans two-thirds of loft's width, is used for stretches and warm-u Brilliant pink and red pillows here on the bed,* abo *and piled by the whirlpool (see page 113) add pu to the loft's essentially silvery monochromatics.*

THE BEDROO
OPENS UP INT
A COMPLETE
OUTFITTED GY



Fitness for Busy People

BY MARY SEEHAFER

Easy exercise tips for people with little time to spare

On frantic weekdays, stick to relaxing, non-stressful exercise; devote slower-paced Saturdays and Sundays to more competitive sports with friends.

Even without your own home gym, there are still lots of fun, inventive ways to fit exercise into your busy life. Be inspired by these active people who've devised ways to keep themselves in tip-top shape, at their own best time of day.

Covering the Presidential campaigns keeps CBS News producer Susan Zirinsky on the run—and running is her exercise, both on and off the road. When she travels, her running gear goes too, and at sunrise, you'll find her on a 2- to 3-mile jog—no matter what town she's in. "I've seen more new towns at dawn than at any other time! Hotel desk clerks are always eager to help you plan a route." And if a candidate calls for a break during the day, it's not unusual to find both the news team and campaign members slipping into running gear for another midday jog. "Running keeps our energy level up, and our thoughts on target—it's a lifesaver. In a high-pressure business like this one, that's important."

For overall fitness, mix the types of exercise you do—a little stretching, some heart-pumping aerobics, interspersed with body-building calisthenics.
Pinpoint the time of day when your energy level is highest; use that time for exercise.
Vary your routines throughout the year to stifle boredom.
Fight the urge to cancel "just this once." Consistency is important.

When their bathroom was being remodeled, Lynn and Jeff Morgan of Connecticut needed somewhere else to shower, and focused in on their neighborhood Y. Their early-evening swim-and-shower routine has continued long after their new bathroom was completed, and their membership gives them an unlimited opportunity to play squash and tennis all year round. By coincidence, the same routine was the answer for Tom and Pat Falzarano of New Jersey while they remodeled their bathroom (see it in April '80 House & Garden), except that they found mornings were best for them—"What a wake-up!"

Eileen Ford, founder of Ford Models, Inc., "swims" in place as soon as her feet touch the floor in the morning—"first vigorously from side to side, then upwards, like I'm climbing a rope." Then she runs in place on a rubber jogging board from Hammacher Schlemmer, and finishes off with 20 sit-ups. "I also go to a gym for stretching and aerobic exercises, at lunchtime or in between appointments," volunteers Mrs. Ford. "I used to love dance class, but I've been thrown out of every one for being uncoordinated!"

Kathy Simet has two small children, but that doesn't stop her from roller skating every Thursday—Ladies' Day—at the neighborhood rink. "It's great for the legs," says Mrs. Simet. "My son, Tim, 3, skates right along with me, while Shannon, 1, cheers us on from the sidelines!"

For those who don't like programmed exercise, do as needlepoint expert Lou Gartner does— *(Continued on page 181)*

Set realistic goals for yourself—then "up" your standards as your fitness improves. Meeting your mark is psychologically more encouraging than constantly falling short.

THE TOTAL FAMILY FITNESS WEEKEND

Take 48 hours. Just one gloriously sunny summer weekend to try out a deliciously simple diet and a healthy outdoor workout. Start it on a Friday night and end it on Sunday night feeling relaxed, refreshed, and revitalized. The program has been carefully planned to work anywhere at anytime—summer, fall, winter, and spring, whether you live in an apartment in town or a house in the country. You simply vary the menus by selecting the freshest seasonal fruits and vegetables; vary the activities by taking advantage of seasonal sports. The plan was created for House & Garden by menu and diet consultant Jeanne Jones and fitness director Karma Kientzler, both of whom are with the brand-new vacation/fitness resort Canyon Ranch, in Tucson, Arizona, where our story was photographed. For variation within the diet/exercise suggestions, you pick and choose. As long as you maintain 800 to 1,000 calories a day, your energy will stay high. And as long as you put in four to five hours of exercise each day, you'll burn what you eat.

THURSDAY SHOPPING LIST

All the ingredients you'll need for the weekend's meals

Flavorings

Basil
Bay leaves
Black peppercorns
Brandy
Chilis
Chili powder
Cinnamon
Coconut extract
Coriander
Cumin
Dijon mustard
Dillweed
Fennel
Garlic powder
Liquid fructose
Nutmeg
Parsley
Rum extract
Saffron
Sesame seeds
Sherry
Tabasco sauce
Tarragon
Thyme
Vanilla extract
White wine (chablis)
Worcestershire sauce

Protein

Bass
Chicken
Halibut
Shrimp (4 cups)
Snapper
Top sirloin
Turbot

Cheeses

Farmer cheese
Lowfat cottage cheese
Monterey Jack
Romano or Parmesan (grated)

Fresh vegetables/fruits

Artichokes
Asparagus
Bell peppers
Blueberries
Carrots
Celery
Eggplant
Garlic
Grapefruit
Green peas
Leeks
Lemons
Lettuce
Mint
Onions (with tops)
Oranges
Pineapples (fresh; canned)
Strawberries
Tomatoes

Ronnie Kaufman



Sunday breakfast is a classic Spanish meal of an egg, a fresh tortilla, and a hot sauce of tomatoes. Calories: 276 a serving

Sunday dinner is a chunky version of a sumptuous French soup



YOUR SUMMER WEEKEND

Friday night
Celebrate with a cocktail the whole family can drink: Perrier with ice, bitters, and a slice of lime. No calories. Weigh in and measure up.

Dinner (385 calories): Guacamole Surprise with Toasted Tortilla Triangles, Chicken Taco Salad with Canyon Ranch Dressing, Flan

Saturday morning
Early-morning warm-ups before a brisk 2-mile walk or. . . . 30-minute yoga stretches or. . . 10– 15-minute jog.
Breakfast (138 calories): Sourdough French Toast, ¼ cup Strawberry Compote, ¼ cup nonfat milk

Mid-morning swim or. . . . Tennis game or . . . Racquetball, paddle ball, volleyball.

Mid-morning break (35 calories): ½ cup fresh tomato juice

Late-morning relaxation—Lazy swim. . . Meditation. . . Letter writing.
Lunch (335 calories): Sherried Consommé, Dilled Shrimp in Artichokes, Cheesecake with fruit

Saturday afternoon
Early-afternoon bicycle ride or . . . Gardening, cleanup, spading, hoeing. . . .

Mid-afternoon break (50 calories): ½ cup fresh squeezed orange, grapefruit, or pineapple juice

Late-afternoon 3-mile walk or. . . . Frisbee throw or. . . Lap swimming. Cool-down in a whirlpool, with a Perrier, bitters, lime.
Dinner (296 calories): Cold Pea Salad, Steak au Poivre, Tomato Provençale, French bread, Cold Orange Soufflé

Sunday morning
Early-morning warm-ups for 10 minutes. If your tempo the day before was active, soften it on Sunday and vice versa. If you went for a brisk walk Saturday morning, use Sunday morning for a yoga stretch-out.

Sunday breakfast (326 calories): Grapefruit Frappe, Huevos Rancheros

Mid-morning: Again vary your tempo from Saturday—if you played tennis, swim on Sunday—but choose a moderately-vigorous game or exercise.

Mid-morning break (50 calories): ½ cup fresh squeezed orange, grapefruit, or pineapple juice

Late-morning activity is up to you, but keep up the pace. Save 30 minutes before lunch to cool down—read the paper, give yourself a cooling facial.

Lunch (335 calories): Blueberry Soup, Garden Chef's Salad, Vanilla Yogurt

Early afternoon: If you want to maintain a vigorous momentum for the rest of the day, wait 45–60 minutes before resuming a demanding sport. Space 10-minute cool-downs every hour.

Mid-afternoon break (35 calories): ½ cup fresh tomato juice

Late-afternoon activity: Give it everything you've got. Increased metabolic rates will extend through the evening, and the relaxation you earn will extend through the early week.

Dinner (412 calories): Eggplant Appetizer, Bouillabaisse, Lavash, Pineapple w/Coconut Sauce



norning tandem bike ride
nyon Ranch cactus forest



Sara (foreground), John, and Nancy Bissell assume the yoga posture called "The Bow."

Saturday's lunch is a fresh shrimp salad sparked with dill and served in a steamed artichoke



cipes, see page 140. Recipes appear in Fitness First, *nne Jones and Karma Kientzler (101 Productions).*

FITNESS FIRST

HOW TO WARM UP SAFELY

If the first thing you do in the morning is leap out of bed, throw on your running shoes, shorts and take off—you're asking for trouble. It is absolutely necessary for you to take a minimum of 10 minutes to prepare your body for activity. Below are five warm-up sequences to do whenever you run, swim, or play hard. They're taken from *Fitness First* (101 Productions), by Jeanne Jones and Karma Kientzler.



Limber your shoulders, upper back, neck and waist muscles with long, easy stretches upward, above, *and from the rib-cage,* above right. *Move fluidly.*



Legs need coaxing, so gently stretch calf and back of the thigh muscles. Spine muscles stretch with slow forward bends; stomach muscles strengthen in lifts.

HOW THE DIET WORKS

Most diets lower calories by removing fats and by substituting artificial sweeteners for sugar," says Jeanne Jones, who planned the delicious menu on the preceding pages. "I believe in a completely balanced diet which includes all the basic food groups. By leaving in small amounts of fat we eliminate one of the most common complaints about any reducing diet—that of constipation. You'll notice that the diet is also quite high in dietary fiber. Calorie control is achieved in this case by portion size alone. Moderate-to-small portions are called for, but each person has to be the judge.

The sweetness level of the diet comes primarily through fresh, natural fruits wherever possible. When a higher level of sweetness is desired, I suggest small amounts of fructose be added. Fructose is a fruit sugar that is about one and a half times sweeter than ordinary table sugar when used in cold foods; about the same as sugar in hot. Because you use less of it you automatically reduce calories. Fructose is also an excellent flavor enhancer in vegetables when you're not using salt.

"This diet calls for the freshest natural ingredients because I don't believe that processed substitutes can deliver the energy an active program requires. These dishes for the weekend are delicious and healthful even while they are low in calories. I find that they are even *more* delicious than anything higher in calories. *Use fresh and you're eating low.* It's really as simple as that. And try to drink two quarts of water each day. It's a great cleanser." ■

Wind down at the end of a busy, relaxing day with glasses of sparkling water, lime



Ronnie Kaufman

Your own private world

THE BEAUTIFUL BATH

Bathrooms are looking prettier than ever. No longer just small spaces for washing up, they're becoming important places, rooms designed with a mood in mind, where you can pamper yourself and really enjoy the luxury of being alone. Opposite and on the following pages, you'll see some inspiring ways bathrooms have been transformed into dream worlds that have a soothing effect on the mind as well as on the body—rooms that tempt you to linger.

Right, *the soft colors and small patterns of Victorian times make this bathroom, designed by Tony Walton for the movie "Just Tell Me What You Want," a place for a long, steamy soak. The wallpaper and contrasting border are by Laura Ashley.*

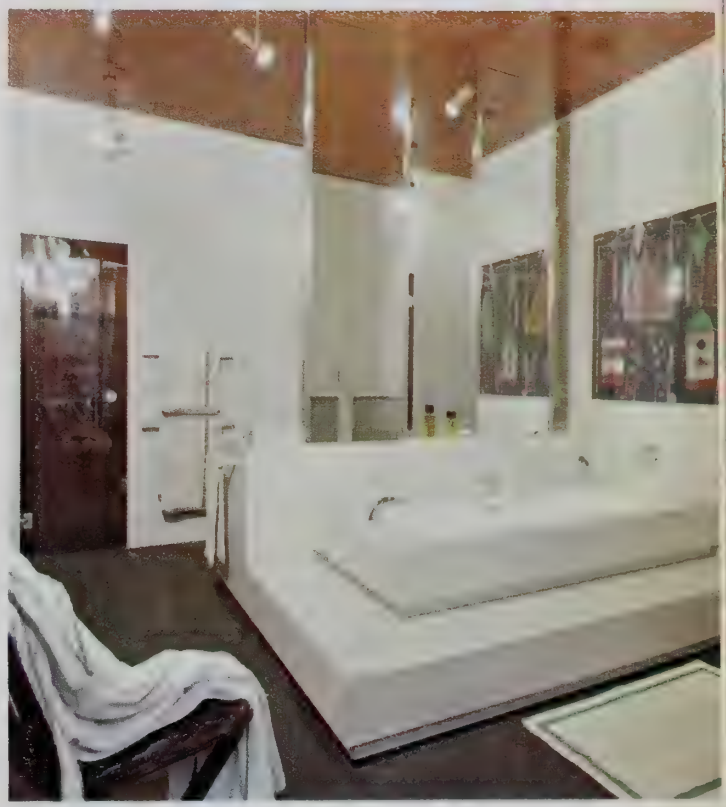
Duane




BEAUTIFUL
BATH



Slip into these tubs in bathrooms where imagination has been set free, sometimes in a style totally different from the rest of the house. Natural materials, art, mirrors, rich colors, and carefully considered lighting are put to use to make healthy retreats where energy is renewed. They are rooms that suit personal styles—whether lean and modern, a fantasy jungle, or all plush and cozy.





Above, *a bathroom that's limited only in size. Exuberant Rousseau-inspired walls were painted by Art Fine for Ann Hawkins of Windom-Hawkins. Glazed tiles surround the sink. Overhead light is soft. Mirrors expand space.*

Right, *from a hallway and closet to an airy bathroom. Bathtub is built into a platform for sitting, keeping towels handy. The room is held together by rich taupe ceiling and carpeting. There are lots of closets and a child's painting. Spotlights add glamour. Room is by Gilles St. Gilles.*

Above, *a bathroom in a solar house by architect Robert W. Peters of Alianza Arquitectos, Albuquerque. Deep, green-tiled tub is like a garden pond. Tall sides of the tub conceal shower and toilet on other side. Gray carpeting makes a soft floor.*

Left, *In a remodeled cottage, architect Ed Hicks enlarged a tiny bathroom for owner Martin Greenberg, and wrapped the room, including a copper tub, in lustrous polished oak. Double sinks have oak sides and cabinets below. Mirrored ceiling and one mirrored wall, on left, reflect wood tones, make the room seem even more spacious. Gentle recessed lighting includes heat lamp. Medicine cabinet has louvered doors.*

Right, *The opulence of the Edwardian Age in a bathroom like a turn-of-the-century library—with rich colors, an abundance of natural woods. Oriental rug has padding of charcoal carpeting underneath. On the walls, lemon wood is inlaid with ebony. Huge mirrors are framed by ionic pilasters. Cream sink and bathtub are set into shiny plastic laminate. Clusters of baskets, plants, and sweet scents heighten the sensual delight in André Oliver's very lived-in bathroom.*



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WINE & FOOD



Raw peppers stuffed with steamed broccoli, sliced carrots, julienned sweet pepper and onion laced with garlic cream dressing

Vibrant Vegetables

Instead of using plates, serve your salads in vegetable containers for dramatic looks and a health boost!

Natural food in ready-made serving dishes—one pretty way to a no-fuss, out-of-the-kitchen summer. Try to mix textures, colors—cool with warm, smooth with rough, heavy with light. Here, three easy salads from food writer Freddi Greenberg. A few of the vegetables should be quickly steamed before assembling in a salad, then mix the rest in raw. (Once tossed, the flavors will even improve if left overnight in the refrigerator.)

Quick flavor changes

Try the salads first with their own special dressings—then experiment with other sauces and herbs for a change of personality.

- Yogurt and fresh snipped rosemary for the Russian salad.
- Roasted, peeled red peppers puréed with calabacita salad's cider dressing.
- Steamed broccoli marinated in a peppery vinaigrette, then tossed with the carrots and onions. Recipes, page 134.

See Shopping Information, page 146.

Crinkly cabbage-leaf nest holds rich Russian salad of mixed green beans, limas, peas, carrots, potato, plus dill mayonnaise dressing

Looking good.

Crunchy calabacita salad—corn, zucchini, bell peppers, red onion in cider dressing



Bring together
summer's raw ingredients for the
most beautiful meals ever. And let the
shapes and colors of fruits, flowers,
vegetables—even a favorite painting—
inspire spectacular settings for
bursting-with-flavor dishes

KRAFT SALAD DAYS ARE HERE.



Pizzazz!

The Potato Salad Bar

THE POTATO

it's got personality. High in salad style, low in calories . . . russets, long whites, round whites, round reds. Pour on KRAFT Low Calorie Italian Dressing and the show's on!

Russian Potato Salad: Combine chopped cooked potatoes, onion rings, chopped parsley and KRAFT Low Calorie Italian. Mix well and chill. Add sliced beets just before serving. Then set out some foreign intrigue.

Skewer a Salad: Spear low calorie kabobs of cooked potatoes, tomato wedges, zucchini and green pepper chunks—all marinated in KRAFT Low Calorie Italian

Pass The Potato: Marinate cooked potato slices, mushroom halves and onion rings in KRAFT Low Calorie Italian. Drain, then toss with spinach and crumbled bacon.



One potato two potato, three potato, four . . . a salad bar with summer pizzazz.

Fruits and vegetables stuffed with surprises, practical platter decoration, and garnishes for pretty looks plus zesty flavor

Looking good

1 Easy ways to use fruits and vegetables as containers

● *Use zucchinis that get away from you and are suddenly too big to be tender—stuff with vegetables and meat, then cut crosswise into individual servings.*

● *Do the same with overgrown—but pretty—pattypan squash. Cut off the top, carefully remove and steam the flesh until tender. Fill shell with the squash meat, kernels of sweet white corn, and sugar snap peas.*

● *Turn small zucchini, halved lengthwise, into individual boats for a first course. Top with a sauce of saffroned risotto and a neat row of mussels or shrimp.*

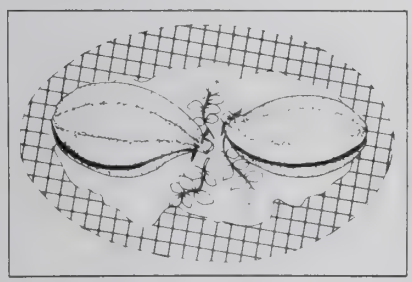
● *Hollow out baby eggplants, then heap with a salad of the cooked pulp, sliced mushrooms, fresh herbs, as Freddi Greenberg does (see her salads, Wine & Food cover). She also likes to pair tomato and citrus—pile chopped orange segments and scallion rings into tomato shells; spoon on crème fraîche thinned with a bit of tomato purée.*

● *Stuff fruits: Use a pastry bag to pipe pineapple sherbet or ice cream into a cored pineapple. Crown with the pineapple top, leaves intact.*

● *Serve ceviche or cold shrimp salad in a bright lemon or lime cup. An orange-juice squeezer makes quick work of hollowing out the shells, and they can keep for quite a while refrigerated in a plastic bag.*

● *Pipe or spoon a stiff blend of cheese and chopped nuts, plus a little liqueur, into the natural hollows of pitted peaches, cherries, or any stone fruit. Chill well, then freeze an hour and slice thinly for a first course or dessert.*

● *Summer means figs at Le Plaisir restaurant in New York. Scoop them out, mix the flesh with julienned ham and pepper, then fill the figs and fit 2 halves together. Serve 2 per person, with a raspberry vinegar and crème fraîche sauce.*



2 Plates and platters: basic principles

Seppi Renggli, chef of the Four Seasons restaurant, has a kitchen-eye view of garnishing: "Garnishes are usually those things on a plate that come back to the kitchen. So I try to plan plates where the garnishing is actually the salad or vegetable that accompanies the meat or fish."

● *A fish fillet shadowed on one side by a line of sugar snap peas, then julienned red pepper, and finally a line of long cucumber strips.*

● *A graceful scoop of scarlet beet and apple salad separating slices of smoked salmon and trout.*

● *Raw, marinated breast of capon, pounded very thin, with a garnish of diced red and green sweet peppers.*

The reasoning behind those restaurant platters of presliced meat? Fast service, getting the food to the guest hot. *Use the idea at home and do all the carving in the kitchen (be sure to preheat the platter). For a buffet, it makes it easy for guests to help themselves—all they'll need is a fork to slip under meat slices or neat portions of poultry. For a seated dinner, this serving method also shortens the wait at table.*

● *To circle the main dish platter with rice, try individual scoops and separate each portion with a line of minced parsley or a sauce.*

● *When serving green beans, separate into bundles to be easily scooped up with a spoon. Mark with a pimiento strip or a sprinkling of toasted chopped nuts.*

● *Or group several vegetables—tiny potatoes, julienned carrots, asparagus tips—around the platter for each serving.*

● *Don't relegate your well-and-tree platter to roasts alone. Arrange cold meats, seafood, or vegetables on the "tree," fill the "well" with a mustard sauce or dill mayonnaise.*

3 Quick tricks

● *For distinctive garnishes, Paula Wolfert, author of* Couscous and Other Good Food from Morocco, *uses her lemon zester on carrots for an incredibly fine julienne.*

● *An alternate method, in Jacques Pépin's* La Méthode, *is to first peel strips of carrot with a vegetable peeler or sharp knife; stack strips, fold, and cut into julienne.*

● *Use a lemon stripper to strip the peel of apples, cucumbers, zucchini, or to notch carrots for carrot flowers. Work with a 3-inch piece at a time.*

● *Seppi Renggli deep-fries both squash blossoms and their small leaves for garnishes. He tops crisp-skinned cold duck with thin candied orange peel.*

● *Instead of the usual cornichons to accompany pâté, slice pickled artichoke hearts into thin crescents.*

MEAL IN MINUTES

Italian style

Hot pasta with cold zucchini-tomato sauce
Whole-wheat breadsticks
Sweet butter
White wine or beer
Apricots and plums with fresh ricotta

Summer lunch straight from the garden! Pluck just-ripe tomatoes and a handful of fresh basil and parsley, purée with olive oil and garlic, then toss with tubular pasta. Top with shredded zucchini for a satisfying one-dish meal. If you have time, let the sauce stand several hours to intensify flavors. When you run into a lull in the tomato yield, improvise—sauce spaghetti with a homemade green herb mayonnaise punched up with spinach and watercress. Food consultant Mary-Ellen Weinrib likes to round out this quick lunch with an abundant basket of fruit; enjoy it out of hand or spread with fresh ricotta cheese. If ricotta isn't available in your area, serve with crème fraîche or lightly whipped heavy cream.

Hot pasta with cold zucchini-tomato sauce

INGREDIENTS

2½ pounds red ripe tomatoes, blanched, peeled, and coarsely chopped
3 cloves garlic, finely minced
½ cup packed fresh basil, coarsely chopped
¼ cup parsley, chopped
½ cup Italian olive oil
Salt, pepper to taste
1 pound tubular pasta
2 cups zucchini, shredded (about 3 zucchini)

METHOD

☐ Place tomatoes, garlic, basil, parsley, oil, and salt and pepper in a blender or food processor. Blend until smooth, then let stand at room temperature.

☐ Cook the pasta in a kettle of boiling salted water according to package directions or until *al dente*. Drain and toss with 1 tablespoon olive oil. Toss the pasta with the tomato sauce, then top with the shredded zucchini. Toss again gently before serving. Serves 6.





LOOKING GOOD

Picture-Pretty Plates

Translating still-life to real life—learning composition and color from the masters.



© S.P.A.D.E.M., Paris, 1979

A palette of colors . . .

take a kiwi, mango peach, pear, apple. Arrange around a flower of coconut i cream. Place on a dark background rimmed in gold. Ac burnished accents: shiny flatware, napkin rings, cups-a Dutch Masterpiece la Van Eyck! For a Matisse, try a palet of quickly-cooked seafood and the b d stroke of orange napkins against dep blue. Judith Olney, author of Comfortin Food, *holds cookin classes in which a entire meal expres a painterly theme-a Breugel Feast, a Monet dinner whe the foods are pastl a Rosseau meal fr the jungle.*

Art inspired

Great art can help you create imaginative table settings, atmosphere, or menus. Or you can do as Judith Olney does when planning a Painterly Dinner—create an entire environment—carry the theme into plates, glassware, napkins, cloths, plants, party decorations. Whether you use a few ideas or go all the way, the effect is always lovely, great fun.

For meals more beautiful than ever, the following themes taken from three great artists should start your imagination in the right direction:

Van Eyck: A theme where the background is rich, lustrous, dark—with textured table linens in deep browns. An opulent display of the food: The main course might be a fillet of fish, small leeks, turned turnips, carrots, potatoes arranged on a dinner plate first covered with Savoy cabbage leaves. The plate is put into a stacking steamer and cooked 10–12 minutes. Make sure the vegetables are small enough to cook in that short a time or give them a quick blanch first. Just before serving, add a sprig of fresh parsley to each plate.

Monet: A water theme—open with spinach–watercress pâté studded with whole scallops, served on a bed of pale green lettuce, sprinkled with parsley and violets. The main course could be little fish wrapped in lettuce; for dessert, a variation of floating island—a puff of lemon snow with a scented geranium as a lily pad—served on a cut glass plate. You could fold a lilac-blue napkin into a lotus flower, tuck a roll in the middle; or pick a tablecloth of sea green or watery blue.

Rousseau: Think of the tropics—cream of peanut soup to begin, and move on to hot and spicy "chicken and greens" cooked with cayenne. For salad, you could cut lettuce or green beans into julienne for grass. If you're truly inspired, you could make little breads to look like monkeys or lions and tuck them in the grass. And even move clumps of bamboo in pots into the dining room and rent parrots in cages.

You can also find good ideas in Dali, Van Gogh, Manet, Cezanne, Vermeer, Botticelli . . . And whether you discover your ideas from art books, museums, or from paintings or prints in your house, the point is to keep your eyes open—to unusual color combinations, rich textures, strong composition, special moods.

Recipes, page 136. For shopping information, see page 146.

Marina Schinz

Fabulous Fruit

Combinations that inspire fanciful first courses



Peaches, plums, blackberries, papaya . . .

there are enough bright fruits arriving to team with cheeses, crisp vegetables, and nuts for a summer's worth of refreshing first courses with looks that dazzle. It's like having dessert first! To introduce a meal with artistry, collect the market's ripest offerings with an eye to color and texture contrasts, then create a first course with two or three fruits. Follow your creative impulses as you design the plate—show off your selections with bold shapes and patterns.

At left, *caterer Dorothy Krupnick spooned mellow sweet blueberries and grapes over a zingy blend of reduced pineapple, apricot, and lime juices. A dash of ginger, sprig of mint sharpen flavors.* ***For more fruit salad ideas, please turn the page.***









PRETTY PRESENTATIONS

With fruit

Successful first-course combinations are balanced, harmonious in color, texture, and taste, like Dorothy Krupnick's innovations at left—the ingredients complement each other, don't compete or detract.

Whimsical variations

Among Dorothy Krupnick's favorites is **4th of July salad**—layers of raspberries, blueberries, and a mixture of cottage cheese, yogurt, honey, and spices sprinkled with chopped almonds or walnuts.

- **Section pink grapefruit** and arrange with avocado slices on a bed of chicory, serve with honey dressing.
- **Circle kiwifruit slices** with icy watermelon balls, serve with a poppy-seed dressing.
- **Arrange sliced papaya** and apricot halves on a plate, sprinkle with finely shredded scallion, and serve with a lime vinaigrette or lime mayonnaise.
- **Mix fresh or canned pineapple** chunks and blackberries, top with a lightly lemoned yogurt dressing and curls of lemon zest.
- **Set off strawberry** halves with water chestnuts and slivered ham, plus a strawberry vinegar, honey, and oil dressing.
- **Julienne cantaloupe**, alternate on lettuce leaves with pineapple wedges; serve with a dollop of peanut dressing and a liberal sprinkling of chopped unsalted peanuts.

Continued on page 138

With flowers

Surely only fairies eat pansy parfait, marigold quiche, or cucumber-nasturtium soup! You could try rose-petal yogurt pie or nasturtium sandwiches. There are hundreds of edible flowers to grow and enjoy. But *remember*: Be sure to identify them properly—'If in doubt, leave it out!'

- Use home-grown flowers; avoid those which grow close to a road, are chemically sprayed, or come from a florist. The most vibrant, healthy flowers (as with vegetables) will have the best taste.

Continued on page 138

Top: Plump raspberries around julienned Bel Paese cheese, sliced pears, peppery watercress. Sprinkle with almonds, orange-clover vinegar, honey, oil, orange zest. Center: Coconut-dusted figs, oranges; Cointreau-orange juice sauce. Bottom: Buttery Bibb lettuce and scarlet-tinged nectarines flank blue cheese. Drizzle raspberry vinegar.

The Flowering of Foods

Please eat the daisies, nasturtiums, violets, forget-me-nots. All kinds of ways to use flowers as taste enhancers



Ralf Mansfeld

Discover terrific taste!

Bite into a calendula (pot marigold) and see—the petals are tart and silky, the stem and heart have a soft crunch. Nasturtiums are peppery and pungent; use them sparingly. Denise Diamond grows flowers in northern California, is writing a book about them, and plans her meals around them. Her lunch for six, *right*, stars a flower salad served with a dill flower dressing; violets scent water giving it a delicate flower taste; nasturtiums stuffed with ricotta and Johnny-jump-ups make a delicious hors d'oeuvre; orange yogurt whip for dessert has a garnish of borage flowers; dense, whole-wheat bread to spread with carnation butter is flavored with rosemary flowers. More ideas and recipes for flowers, page 138.



Flowers embroider a main-course salad

Beneath the froth of flowers lie fat petticoats of shredded beet, mung and adzuki bean sprouts, grated carrots, and a tangle of alfalfa sprouts. They surround a creamy, lightly spicy blend of tofu and avocado, spiked with calendula petals and sunflower seeds and centered on a bed of red-rimmed "Ruby" lettuce. Garden-fresh flowers add color, taste, and nutrition. From the central bright orange calendula outwards—Johnny-jump-ups, yellow bok choy flowers, purple chive blossoms, pinks, forget-me-nots, more bok choy, blue borage flowers, orange and yellow nasturtiums.











GOOD SPIRITS

Doris Tobias reports on: Tasting California's newest vintages . . . two terrific dessert wines . . . The wineglass controversy . . . A Roquefort and wine breakthrough



Bottles and bottles of wine at the Barrel Tasting

New vintages from California to watch:

Some 7,000 gleaming glasses were filled and tasted at the Fifth Annual California Vintners Barrel Tasting, held at The Four Seasons restaurant in New York City earlier this year.

At the barrel tasting some leading California vintners show a sample of their most recent vintage taken from the barrel and a mature bottle of the same varietal wine. The occasion (the brainchild of Paul Kovi and Tom Margittai, owners of The Four Seasons) generates wide interest in wine circles and among the wine-loving public who want clues as to the wines that merit seeking out. As Gerald Asher, who acted as wine chairman for the evening, pointed out—"What we try to bring are some of California's most interesting wines to show the wide variety of our winemaking approaches and wine styles."

Served with the wines were dishes that set off and harmonized with each group of varietals, created by chef Seppi Renggli of The Four Seasons restaurant—a suavely silken cervelat of shad bathed in a gossamer sabayon sauce with three flavors of peppercorns (black, green, pink); Dungeness crab legs in a crisp cilantro-scented batter; a velvet-textured mousse of salmon under a coverlet of Oregon caviar; a heady ballotine of duck, to name just a few.

Domaine Chandon's lovely sparkling Blanc de Noirs made an appealing apéritif. Then, to work. . . Each vineyard owner or winemaker spoke briefly about his wines. Here's a rundown of some of the best-received wines in the event:

Chardonnay

John Trefethen, of Trefethen Vineyards, brought his '79 vintage, fruity and flowery, with hints of coconut to come. His acclaimed '76 Chardonnay was richly and elegantly complex.

Richard Arrowood, winemaker of Chateau St. Jean, showed his big, powerful, well-balanced '78 and '79 Chardonnays. They had intriguing undertones of almost botrytized grapes (the noble rot that gives Sauternes such as Château d'Yquem their honeyed richness).

Tom Burgess, Burgess Cellars, presented a '73 Chardonnay, one of the oldest wines in the tasting, against his '79. The '73 had lovely balance, bouquet, and mellowed flavor; the younger Chardonnay showed lots of promise. The '79 Lambert Bridge still had not completed its secondary fermentation and was gently seething in the glass.

Sauvignon Blanc

Two vintners showed their '79 and '78 vintages, each an excellent version of this appealing grape which gives distinction to the wines of the Loire Valley in France. Cary Gott's Monteviña Winery's wines were intensely aromatic, full-bodied and fruity, with a fine varietal character.

Joseph Phelps's admirable '78 was fruity and elegant; his '79 youthful and sprightly. Said Phelps: "We're very serious about Sauvignon Blanc. It's a high-yielding wine, but delicate and complex at the same time. I think it's a wine with a great future in California."

Pinot Noir

A controversial grape in California, because this noble and temperamental grape, which makes France's great Burgundies, can give such inconsistent results. But the Pinot Noirs displayed by three vintners at The Four Seasons were noteworthy. Legh Knowles of Beaulieu Vineyards brought his '76 Pinot Noir, which he described as "the kind of wine we like—burnished, rich, smooth." The '79 vintage, although a bit lighter than the '76, had all the earmarks of Beaulieu wines—elegance, richness, and smoothness.

Michael Benedict, of Sanford and Benedict, displayed a darkly purple, opulent '77 Pinot Noir and an intensely scented '79. Kenwood Vineyards' '77 and '79 were fruity and mellow, showing similar styles.

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FINGER FOOD FOR DRINKS: Turkey Aiguillettes

Thin strips of raw turkey breast, called *aiguillettes* in French, a dipped in herb-sharpened egg white and fine bread crumbs, then sa téed briefly. The golden-crisp aiguillettes are served with capers ar lemon as a delicately light accompaniment to apéritifs. Chicke breasts may be substituted for the turkey.

INGREDIENTS

½ pound raw turkey breast
White of one extra-large egg
Salt, freshly ground pepper
A dash or two of Tabasco sauce
⅛ teaspoon each chervil, tarragon, and chives, finely minced
½ cup fine bread crumbs
3 tablespoons each salad oil and sweet butter
Capers and lemon wedges for garnish

METHOD

☐ Cut turkey breast into slices about ⅛ inch thick, then into strips 3 inches long and about 1 inch wide. Beat the egg white with a whisk until frothy. Season with sal pepper, and Tabasco sauce, add th herbs, and beat until incorporated. Set th bread crumbs in a dish.

☐ Melt the oil and butter in a large skille Dip the aiguillettes first in the egg-whit mixture, then coat lightly with brea crumbs. Sauté over medium heat in the oi butter mixture 1–2 minutes, turning th strips once, until crisply golden.

☐ Transfer to a heated oven and kee warm, or serve at once on a warmed pla ter. Garnish with cluster of tiny capers an lemon wedges. Serves 6.



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Good spirits

continued from page 132

Zinfandel

These were zestily distinctive examples of the one wine unique to California which, because of its fruitiness, is sometimes called America's Beaujolais.

Dave Bennion, of Ridge Vineyards, brought his '77 Shenendoah Vineyard, a stunning wine, with tremendous fruit, body and zest. His '79 was also powerful and rich.

Bob Trinchero, of Sutter Home Winery, which now makes Zinfandels only, said his aim is to make long-lived wines. "I brought the '74 Zinfandel, a robust wine, to present its mellowness and complexities. I think the '79 will develop in the same way but will take at least five years."

The '79 Zin from Edmeades Vineyards was zesty and full-bodied.

Cabernet Sauvignon

A sextet of this noble red wine capped the evening with style. The '76 of Stag's Leap Wine Cellars was described by an eminent visitor, Henri Martin, owner of Château Gloria in St. Julien, Bordeaux, as "a most harmonious wine." Warren Winiarski, winemaker, summed it up: "Our style is velvet and iron—a combination of suppleness and severity. We aim for softness and finesse with a backbone of tannin."

Jack Daniels of Chappellet Vineyard brought his '73 Cabernet, a lovely full-bodied wine which is still developing, and his '79, lighter in character and showing signs that it will be an earlier-maturing wine.

Simi's '74 Cabernet, to be released this fall, was rich in fruit, with good body and tannin. Michael Dacres Dixon, of Simi, called it "our best Cabernet yet."

Matchmaking

White wines with Roquefort cheese? The French may shudder. (They traditionally serve red wine with this blue-veined cheese that ripens to its unique, rich flavor in the caves at the town of Roquefort in southern France.) Yet why not?

At a tasting session at The Culinary Institute of America, in Hyde Park, N.Y., both red and white wines were matched with ripe Roquefort cheese. The objective: To find the perfect match in which the wine harmonized with the cheese, with neither cheese nor wine predominating.

The big surprise was that two of the white wines served with the Roquefort outranked the reds in compatibility with the tangy cheese.

The panel's consensus was that Roquefort can handle a red wine with body and weight, but not one with a pronounced flavor. For example, if a red wine has excessive fruitiness or pronounced earthiness, its bouquet and taste can overwhelm the cheese. Conversely, if a red wine lacks body and a certain assertiveness, it will be lost against the cheese's zestiness.

The panel did not conclude that these are the only white or red wines to mate well with Roquefort, but of the 10 wines chosen for the taste test, these were the best bets.

Whites

A '76 Gewürztraminer Reserve Personnelle, from Hugel. This spicy, full-flavored white wine from Alsace was just right for the Roquefort's tanginess.

A '70 Château Suduiraut Sauterne, imported by Frederick Wildman. Its honeyed, suave flavor and mellowness and full body was a magnificent foil for the zing of the cheese, providing an unusual taste contrast which the Chinese call yin and yang . . . a marvelous duo to conclude a meal.

Reds

A '70 Rioja Vega Reserve, imported from Spain by Viños Internationales, had just the right fruit, flavor, and body to marry harmoniously with the Roquefort.

The '70 Château Nenin, from a fine vineyard in Bordeaux's Pomerol commune, was another perfect match.

Bubbling over with ideas

Champagne lovers favor either a flute or tulip-shaped wineglass, each elegantly long and slender, and designed to perpetuate the dancing beads.

But one who frowns at the flute shape is the eminent Christian Bizot, president and director general of Champagne F. Bollinger, the prestigious Ay, Champagne, house. "I definitely prefer the tulip to the flute," he said at a tasting of champagnes held in New York City. "The tulip is a traditional wineglass, and you can sniff the bouquet properly. The flute is too narrow at the top to savor the fragrance readily."

. . . and for dessert

"I favor an all-purpose or a tulip wineglass for sherry and other dessert wines. With these capacious glasses you can swirl the wine and get your nose into the glass to better appreciate the fragrance and volatile essences."

This viewpoint comes from Brother Timothy, the gently dynamic Cellarmaster of The Christian Brothers, whose name is almost synonymous with that religious order's California winery. He shared his ideas at a tasting in New York of two new Christian Brothers dessert wines. These were a 1975 Cream Sherry and Tinta Madeira Port of the 1969 vintage, two excellent sweet wines.

Hello and good buy

Two varietal wines from Bulgaria—Trakia's Pinot Chardonnay and Cabernet Sauvignon—are now being imported by Monsieur Henri to retail at about $1.99 each. The Cabernet has good bouquet and body and nice fruit. It's nonvintage, without much complexity, but smooth and drinkable and makes a nice companion to summer meats. The Pinot Chardonnay is fruity and well balanced. It doesn't have many Chardonnay characteristics but is pleasant chilled as an apéritif, and with fish and poultry.

For sherry lovers

It may seem unusual to find a good bottle of sherry from Cyprus—the storied Mediterranean island of the Knights Templars, which was once given as a gift by Mark Antony to Cleopatra. But Keo Fino, Supreme Cream, and Medium sherries are fine-tasting and excellent value. The Cypriotes make their sherries in the solera method, traditionally used in Jerez to produce the classic Spanish sherries.

Fino is pale gold, dry with a bouquet of fresh apples; lovely chilled as an apéritif.

Medium is darker, like an Amontillado, with rich, nutty flavor.

Supreme Cream is the darkest, richest, heaviest—with a nutted sweetness that makes it a perfect dessert wine. ■

Vibrant vegetables

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Rich Russian salad

INGREDIENTS

1 cup green beans, cooked
1 cup lima beans, cooked
1 cup peas, cooked
1 cup carrots, diced and cooked
1 cup potato, peeled, diced, and cooked
Dill mayonnaise dressing (recipe below)
Large red cabbage leaves
Dill sprigs

METHOD

☐ Combine vegetables in a bowl and mix gently. Pour dressing over vegetables and toss. Cover and refrigerate 1 hour or longer before serving. To serve, cup several large red cabbage leaves together, spoon in salad, and garnish with dill sprigs. Serves 6.

Note: you may use 3 10-ounce packages of frozen mixed vegetables, briefly cooked, then refreshed under running cold water for this salad.

Dill mayonnaise dressing

INGREDIENTS

½ cup mayonnaise
½ cup sour cream
1 tablespoon Dijon mustard

Continued on page 13(



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Vibrant vegetables

continued from page 134

½ cup onion, diced
¼ cup fresh dill, snipped

METHOD

☐ Combine ingredients in a small bowl and blend well. Store, tightly covered, in refrigerator.

Calabacita salad

INGREDIENTS

2 cups fresh or frozen corn, cooked
2 cups zucchini, thinly sliced
1 cup red or green peppers, diced
1 cup red cabbage, shredded (optional)
½ cup red onion, finely diced
Cider dressing (recipe below)

METHOD

☐ Combine vegetables in a bowl and toss to mix. Pour cider dressing over vegetables and toss to coat. Serve at once or cover and refrigerate several hours before serving. If desired, serve salad in shell of a large zucchini. Serves 6.

Cider dressing

INGREDIENTS

⅓ cup vegetable oil
⅓ cup brown rice or cider vinegar
¾ teaspoon salt
½ teaspoon sugar
¼ teaspoon pepper

METHOD

☐ Combine ingredients in a small screw-top jar. Cover and shake well to blend.

Slivered broccoli and pepper salad

INGREDIENTS

1 large bunch fresh broccoli, washed and thinly sliced on the diagonal
3 carrots, scraped and thinly sliced
1 sweet red pepper, julienned (you may use roasted sweet peppers, available in jars)
1 small red onion, thinly sliced
Garlic cream dressing (recipe below)

METHOD

☐ Steam broccoli 4–5 minutes, until barely tender. Refresh under cold running water until thoroughly cool, drain, and pat dry. Combine with remaining vegetables in a bowl, and toss. Pour dressing over salad and toss gently to mix. Cover and refrigerate an hour or longer before serving. When bright, firm, sweet red peppers are in season, fill with salad and serve as a first course. Serves 6.

Garlic cream dressing

INGREDIENTS

1 cup mayonnaise
¼ cup chili sauce
2 teaspoons garlic, minced
1 tablespoon lemon juice
Salt, freshly ground pepper

METHOD

☐ Blend together mayonnaise, chili sauce, and garlic in a small bowl. Stir in lemon juice and salt and pepper to taste. Store, covered, in the refrigerator. ■

Picture-pretty plates

continued from page 129

Coconut ice cream

INGREDIENTS

1 medium coconut, preferably full of liquid
1 cup hot milk
3 egg yolks
¾ cup sugar
Pinch salt
2 cups heavy cream

METHOD

☐ Tap holes in the 3 eyes of the coconut and let the liquid drain out. Split the coconut with a chisel and hammer, pry out the meat and grate it. Pour the hot milk over the coconut meat, let sit 1 hour, then drain through a fine cloth over a bowl, squeezing out all the milk. There should be about 1½ cups coconut milk.

☐ Beat the egg yolks and sugar in a bowl until thick and lemon-colored. Stir in a pinch of salt. Reheat the coconut milk slightly and stir into the egg mixture. Place mixture over gentle heat and stir until slightly thickened, but do not allow to boil. Let mixture cool. Whip the cream lightly and combine with coconut-egg mixture. Freeze in an ice cream freezer according to manufacturer's instructions. To make ice cream "flowers," scoop out a generous portion and use the back of a spoon to make indentations simulating petals. Makes about 1 quart.

Shrimp ravigote

INGREDIENTS

1 shallot, minced
2 tablespoons onion, minced
1 medium carrot, diced
3 tablespoons white wine vinegar
12 jumbo shrimp
1 cup fish stock or clam juice
1 teaspoon flour
2 teaspoons heavy cream
Salt, pepper
1 teaspoon parsley, minced
1 tablespoon chives, minced
1 tablespoon capers, well drained
2 teaspoons Dijon-style mustard, or to taste
1 hard-boiled egg, chopped

METHOD

☐ Place shallot, onion, carrot, vinegar, an shrimp in a frying pan. Cover and simme until shrimp are cooked, several minute Remove shrimp and set aside. Continu cooking the contents of the pan until th

Continued on page 13

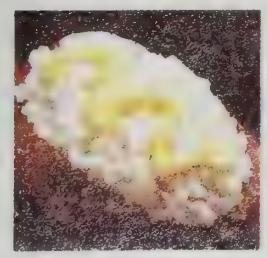
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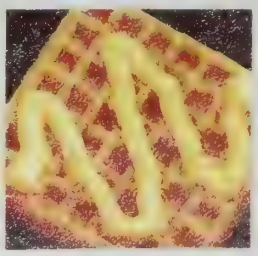


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Picture-pretty plates

continued from page 136

vinegar is reduced to 1 teaspoon. Add the fish stock and simmer 10 minutes.

☐ Stir together the flour and cream in a bowl, stir in a ladleful of the stock, then pour the flour-cream mixture into the stock in the frying pan. Simmer 5 minutes, then, off the heat, add salt and pepper to taste, the herbs, capers, mustard, and chopped egg. Serve on the side with the shrimp. Serves 4.

Stuffed mussels

INGREDIENTS

16 large mussels
2 ounces mushrooms, chopped and sautéed in butter
⅓ cup parsley, minced
1 large clove garlic, minced
Zest of 1 lemon, grated
Salt, pepper

METHOD

☐ Scrub the mussels well, remove any beards, and steam them open in ⅓ cup water. Discard any mussels that do not open. Remove mussels from shells, reserving half the shells.

☐ Mix together the mushrooms, parsley, garlic, lemon zest, and salt and pepper to taste. Roll each mussel in the mixture and insert 2 mussels into each shell. Pair each filled shell and tie the 2 halves together with kitchen string. Simmer in water to cover 12 minutes. Remove with a slotted spoon, untie, and serve with a green herbed mayonnaise, if desired. Serves 4. ■

Presentations with fruit

continued from page 130

Fruit-full courses

For lunches or light suppers, make fruit the base of a bigger salad, then add cold meat, hearty vegetables. Mrs. Krupnick recommends **sliced nectarines with tuna or salmon** and adding honeydew melon balls to chicken salad. Fresh **cherries dress up cold lamb or pork**—nap with a ginger-and-maple-syrup-seasoned mayonnaise. Give a livelier look to the classic **spinach salad with summer pears and sesame seeds**; toss with crystallized ginger dressing. Sauté cooked **brown rice in oil, add sliced mango,** a dash of cardamom, currants—chill.

These fruit salads serve 1 person. You may have some salad dressing left over—store it in a screw-top jar in the refrigerator.

Nectarine, Bibb lettuce, and blue-cheese salad

INGREDIENTS

½ nectarine, sliced
2 ounces blue cheese, cubed
Bibb lettuce
1 tablespoon raspberry vinegar
3 tablespoons vegetable oil
Pinch salt

METHOD

☐ Arrange nectarine slices, cheese, and lettuce leaves on serving plate. Mix together vinegar, oil, and salt; pour over salad.

Fig ambrosia

INGREDIENTS

1 tablespoon coconut, grated
1 teaspoon orange zest, grated
2 green figs, sectioned
1 slice orange, halved
2 tablespoons Cointreau
1 tablespoon orange juice
1 teaspoon honey

METHOD

☐ Sprinkle coconut and orange zest over sectioned figs and arrange on serving plate. Frame with orange slice. Combine Cointreau, orange juice, and honey and pour over figs.

Blueberry and grape cluster

INGREDIENTS

¼ cup pineapple juice
¼ cup apricot nectar
¼ teaspoon powdered ginger
Zest of 2 limes, grated
Juice of 2 limes
¼ cup seedless grapes, stemmed
¼ cup blueberries
Mint sprigs for garnish

METHOD

☐ Combine pineapple juice, apricot nectar, ginger, lime zest and juice in a small saucepan. Bring to a boil over medium heat, then reduce heat to low and simmer 5 minutes. Let cool 1 hour.

☐ Spoon cooled sauce over bottom of serving plate. Arrange grapes and blueberries on sauce and garnish with mint sprigs.

Raspberries with watercress and pears

INGREDIENTS

½ pear, peeled and sliced, sprinkled with lemon juice
¼ cup Fromandou or Bel Paese cheese, julienned
6–8 watercress leaves
¼ cup almonds, toasted
½–1 cup raspberries
¼ cup vegetable oil
3 tablespoons orange clover vinegar (or other fruit vinegar)
1 teaspoon orange zest, grated
1 teaspoon honey
Dash vanilla extract

METHOD

☐ Arrange pear slices and cheese in the center of a serving plate. Top with the watercress and sprinkle with almonds. Ring with a double circle of raspberries.

☐ Mix together oil, vinegar, orange zest, honey, and vanilla; spoon over fruit. ■

Presentations with flowers

continued from page 130

● To store flowers overnight, spray them with water and refrigerate in a plastic bag. Mist flower foods made ahead of time to keep them fresh.

● Edible flowers include herb flowers like borage and chives; vegetables such as fennel, broccoli, and cauliflower; *and*: apple, bee balm, calendula, carnation, cattail, red clover, chrysanthemum, columbine, daisy, dandelion, daylily, elderberryflower, geranium, gladiola, goldenrod, hawthorn, hibiscus, hollyhock, honeysuckle, jasmine, Johnny-jump-up, lavender, lemon blossom, lilac, mallow, marigold, mullein, nasturtium, orange blossom, pansy, passionflower, peony, plum blossom, poppy, primrose, rose, St.- John's-wort, thistle, tulip, violet, yucca.

Cook with flowers:

● Marigolds can be used as an inexpensive substitute for saffron.

● Scent and flavor drinking water with flowers by placing them with water in a glass jar in the sun for several hours. Chill, strain out flowers, and serve with fresh blossoms floating in each glass. Try borage, forget-me-nots, violets, peony, rose, orange blossom.

● Try flower butters—blend petals into softened butter and leave refrigerated several hours to let flavor permeate. Then spread on wax paper and cut into decorative shapes with cookie cutters. Try chrysanthemum, carnation, or calendula for spice; mustard or nasturtium for pepperiness; scented geraniums or rose for floral scents, or herb flowers.

● Use herb flowers in bread recipes—rosemary, sage, thyme, or marjoram are good.

● Use herb flowers in salad dressings to add color, flavor, and texture.

● Try sweet or savory flower fritters—elderberry and squash blossoms.

● A flower salad is the table decoration and centerpiece. No other decoration is needed.

● Make floral vinegars for steeping flowers in white wine vinegar. Rose is good for green salads. Flavor nasturtium vinegar with shallot, garlic, red pepper, salt.

● Infuse violets in a thin sugar syrup; use infusion to flavor custards or ices.

Stuffed nasturtiums I

INGREDIENTS

½ cup ricotta cheese
¼ cup walnuts, chopped fine
2 tablespoons basil, ground fine
Soy sauce to taste
15–20 nasturtiums
Forget-me-nots or Johnny-jump-ups for garnish

METHOD

☐ Mix together the ricotta, walnuts, basil and soy sauce until well blended. Shape

Continued on page 140


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Presentations with flowers

continued from page 138

into small balls and tuck into nasturtiums. Top each with a small edible flower. Arrange on a plate lined with round nasturtium leaves. Serves 6–8.

Stuffed nasturtiums II

INGREDIENTS

½ cup cream cheese
4 tablespoons yogurt
2–4 teaspoons honey or maple syrup
¼ cup currants
¼ cup walnuts, almonds, or cashews, chopped
1 teaspoon vanilla
15–20 nasturtiums
Forget-me-nots or Johnny-jump-ups for garnish

METHOD

☐ Mix together the cream cheese, yogurt, honey, currants, nuts, and vanilla until well blended. Shape into small balls and tuck into nasturtiums. Top each with a small edible flower. Arrange on a plate lined with round nasturtium leaves. Serves 6–8.

Flower salad

INGREDIENTS

Red or green leaf lettuce or chard leaves
Calendula-tofu-avocado mixture (recipe below)
3 beets or 1 small red cabbage, grated
1 quart mixed bean sprouts (mung, lentil, adzuki, radish)
2–3 carrots, grated
1 quart alfalfa sprouts
Edible flowers, in season (nasturtiums, borage, rose petals, calendulas, chives, Johnny-jump-ups, carnations, violas, etc.)
Dill flower dressing (recipe below)

METHOD

☐ Arrange leaves in a circle on a round 12-inch tray or plate. Leave a few inches of leaf top extending over the edge. Begin from the center with a mound of calendula-tofu-avocado mixture. Circle this with grated beet or red cabbage, then follow with mixed bean sprouts, carrot, and finally a ring of alfalfa sprouts. Surround all with orange and yellow nasturtiums. Arrange other edible flowers over the vegetables. Serve with dill flower dressing. Serves 6–8.

Calendula-tofu-avocado mixture

INGREDIENTS

¾ pound tofu
2 avocados, peeled, pits removed
½ cup sesame seeds, ground
Garlic to taste
Soy sauce or miso to taste
Ground red pepper to taste
Kelp to taste
Juice of 1 lemon (optional)
Calendula petals from 6–10 flowers
1 small onion, finely chopped (or use 1 bunch green onions, chopped)
2–3 stalks celery, chopped
½ cup whole sunflower seeds

METHOD

☐ Mix together tofu and avocado until well blended and fairly smooth. Blend in sesame seeds, garlic, soy sauce, red pepper, kelp, lemon juice, and calendula petals. Add onion, celery, and sunflower seeds. Mix well and place in the center of the flower salad.

Dill flower dressing

INGREDIENTS

1 cup cold-pressed olive oil
½ cup water
½ cup yogurt
Juice of ½ lemon
½ avocado, peeled
¼ cup sunflower seeds
¼ cup fresh dill flowers or 2 tablespoons fresh dill, chopped
Soy sauce to taste
Ground red pepper to taste
Garlic to taste
Edible flowers for garnish (borage, forget-me-nots, roses, rose petals, rose geraniums)

METHOD

☐ Place all ingredients except flowers for garnish in a blender and blend until smooth. If too thick, add more yogurt or water. To thicken, add more sunflower seeds or avocado. Pour into a serving bowl and top with edible flowers.

Carnation butter

INGREDIENTS

¼ pound sweet butter, softened
¼ cup carnation petals (or use rose, violet, lilac, calendula, or scented geranium petals)

METHOD

☐ Mix together the butter and petals in a bowl until well combined. Turn out onto a sheet of waxed paper and cut into shapes with a cookie cutter, or mold into a small serving container, or sculpt into a flower. Leave in a cool place overnight—the spicy fragrance will permeate the butter.

Flowering fruit whip

INGREDIENTS

3–4 oranges
1½ cups thick yogurt
1 teaspoon vanilla
2 tablespoons honey (optional)
2 bananas, chopped fine
Edible flowers, such as borage, for garnish

METHOD

☐ Halve the oranges, scoop out the fruit, and reserve the shells. Separate orange sections from membrane and chop. Use an egg beater or whisk to mix oranges with the yogurt, vanilla, and honey. Fold in the banana. Pour into 6 or more orange shells and freeze until just barely hard. Serve topped with borage or other flowers in season. Serves 6–8.

Note: You may use cherries, peaches, strawberries, raspberries, persimmons, mangoes, or papaya in place of the orange and banana.

Herb flower bread

INGREDIENTS

2 cups whole-wheat flour
7 teaspoons baking powder
½ cup sunflower seeds, roughly chopped
2 tablespoons sesame seeds, ground
1 tablespoon caraway seeds, whole
1–2 tablespoons rosemary flowers and leaves (or use flowering dill, thyme, basil, or marjoram)
2 large eggs, lightly beaten
¼ cup honey
About ¾ cup milk or water

METHOD

☐ Mix together the flour and baking powder in a bowl. Add the seeds and the flowering herbs. Mix in the eggs and honey. Stir in enough milk or water to completely moisten the batter and continue mixing until the dough leaves the sides of the bowl. It will be slightly sticky. Pour batter into an oiled 8-by-4-by-3-inch loaf pan. Bake in a preheated 350° oven 40–60 minutes, or until a toothpick inserted in the center comes out dry. Turn out of the pan and let cool on a wire rack. ■

Total family fitness

continued from page 119

Eggplant appetizer

Per serving: Approximately 60 calories

INGREDIENTS

1 medium-sized firm eggplant, peeled and sliced into ¼-inch-thick rounds
Salt
1 cup Canyon Ranch Italian dressing (recipe below)
1 large ripe tomato, peeled and diced
1 medium to large onion, peeled and diced
½ cup parsley, finely minced

METHOD

☐ Sprinkle both sides of the eggplant slices with salt and spread them in a non-metallic baking dish. Cover and let stand at least an hour. Pour off liquid. Cook the eggplant in a steamer until just fork-tender—do not overcook. Place the eggplant back in the baking dish and cover with dressing. Let cool to room temperature. Cover and refrigerate 2–3 hours. One hour before serving, add the tomato and onion and let marinate. Arrange eggplant on chilled plates and top with the tomato and onion garnish. Sprinkle with parsley. Serves 8.

Continued on page 141

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continued from page 140

Canyon Ranch Italian dressing

Per tablespoon: Approximately 19 calories

INGREDIENTS

1½ teaspoons salt
¼ cup red wine vinegar
1 teaspoon granulated fructose
¼ teaspoon freshly ground black pepper
¼ teaspoon garlic powder
1½ teaspoons oregano
1 teaspoon sweet basil
1 teaspoon tarragon
2 teaspoons fresh lemon juice
1 teaspoon Worcestershire sauce
¼ teaspoon Dijon-style mustard
½ cup water
2 tablespoons corn oil

METHOD

☐ Dissolve the salt in the vinegar. Add all other ingredients and mix well. Pour in a jar with a tight-fitting lid and shake vigorously 1 minute. Makes 1 cup dressing.

Dilled shrimp in artichokes

Per serving: Approximately 182 calories

INGREDIENTS

8 artichokes
2 cloves garlic, peeled and halved
1 thick lemon slice
½ teaspoon salt
4 cups shrimp, cooked
2 cups celery, diced
1 cup dill sauce (recipe below)
Parsley sprigs for garnish

METHOD

☐ Wash the artichokes well and remove the tough outer leaves. Trim the tips of the leaves off with scissors. Remove the stem and turn the artichoke upside down and press firmly to open it up as much as possible. Add garlic, lemon slice, and salt to 2 inches of water in a saucepan and bring to a boil. Place the artichokes into the boiling water, cover tightly, and cook over medium heat about 40 minutes, or until the leaves can be easily pierced with a fork. Remove the artichokes and place upside down to drain until cool.

☐ Remove the center leaves and spread the artichoke open very carefully. Remove the center furry choke, pulling it out a little at a time. Combine the shrimp, celery, and dill sauce and divide the mixture evenly among the hollowed-out artichokes. Garnish with parsley sprigs. Serves 8.

Dill sauce

1 cup serving: Approximately 125 calories

INGREDIENTS

1 cup plain lowfat yogurt
¼ cup red wine vinegar
1 teaspoon salt
2 teaspoons granulated fructose
2 teaspoons dillweed
⅛ teaspoon freshly ground black pepper

METHOD

☐ Combine all ingredients in a large bowl and mix thoroughly. Makes 1–1⅓ cups sauce.

Chicken taco salad

Per serving: Approximately 182 calories

INGREDIENTS

2 heads lettuce, finely chopped
3 large tomatoes, diced
3 cups chicken, cooked and diced
½ cup Monterey Jack cheese, grated
1 cup Canyon Ranch cumin dressing (recipe below)
¼ cup sour cream

METHOD

☐ Place lettuce in a colander in refrigerator to drain, or squeeze out excess moisture in a kitchen towel. Place lettuce, tomatoes, chicken, and half the cheese in a large bowl. Add the cumin dressing and toss well. Arrange the salad on 8 plates. Sprinkle remaining cheese over salads. Top each with 1½ teaspoons sour cream. Serve with tossed tortilla triangles. Serves 8.

Canyon Ranch cumin dressing

1 tablespoon: Approximately 19 calories

INGREDIENTS

1½ teaspoons salt
¼ cup tarragon vinegar
2 teaspoons granulated fructose
¼ teaspoon ground cumin or more, to taste
¼ teaspoon freshly ground black pepper
¼ teaspoon garlic powder
2 teaspoons fresh lemon juice
1 teaspoon Worcestershire sauce
¼ teaspoon Dijon-style mustard, or more to taste
½ cup water
2 tablespoons corn oil

METHOD

☐ Dissolve the salt in the vinegar. Add all other ingredients and mix well. Pour in a jar with a tight-fitting lid and shake vigorously 1 minute. Makes 1 cup.

Garden salad with cheese

Per serving: Approximately 200 calories

INGREDIENTS

16 cups fresh seasonal vegetables, attractively sliced or chopped
¾ pound farmer cheese, diced
¼ pound Monterey Jack cheese, shredded
2½ cups fiesta dressing (recipe below)
¼ cup Parmesan cheese

METHOD

☐ Combine all ingredients except Parmesan cheese; mix thoroughly. Arrange on 8 chilled plates and sprinkle with Parmesan cheese. Serves 8 as a main course, 16 as a side dish.

Fiesta dressing

Per tablespoon: 5 calories

INGREDIENTS

2 cups salt-free canned tomatoes, undrained
¼ cup fresh lemon juice
2 tablespoons red wine vinegar
3 tablespoons onion, finely chopped
2 cloves garlic, chopped
¼ teaspoon chili powder
¼ teaspoon oregano
¼ teaspoon cumin or more, to taste
¼ teaspoon freshly ground black pepper
¼ teaspoon granulated fructose
⅛ teaspoon Tabasco

METHOD

☐ Place all ingredients in a blender or food processor and blend until smooth. Store covered, in refrigerator. Makes 2½ cups.

Cold blueberry soup

Per serving: 45 calories

INGREDIENTS

3 cups fresh blueberries, or unsweetened frozen
1 8-ounce can unsweetened crushed pineapple, undrained
1 teaspoon fresh lemon juice, or more to taste
¼ teaspoon vanilla extract
1/4-1 teaspoon liquid fructose
Plain lowfat yogurt
Fresh mint springs for garnish

METHOD

☐ Place 2 cups of the blueberries in a blender or food processor, add all other ingredients except the yogurt and mint, and blend until smooth. Add remaining blueberries to the soup and mix well with spoon or rubber spatula. Do not blend. Pour soup into chilled bowls; top with 1 teaspoon yogurt. Garnish with mint. Serves 8.

Sourdough French toast

Per serving: Approximately 108 calories

INGREDIENTS

4 eggs
¼ cup buttermilk
¼ cup nonfat milk
⅛ teaspoon salt
8 slices sourdough bread (if using extra-large slices, use 4 slices, halved)
¼ cup strawberry compote (recipe below)

METHOD

☐ The night before baking, combine eggs, buttermilk, nonfat milk, and salt; mix well. Place the bread in a flat baking dish. Pour the egg mixture over the bread. Pierce each slice of bread all over with a fork. Refrigerate, covered, overnight.

☐ Remove bread from the baking dish and place on a nonstick cookie sheet or one which has been sprayed with a nonstick spray. Pour any remaining liquid over the bread. Place the bread under broiler until golden brown. Turn and brown second side. Remove from the broiler and spread with strawberry compote. Serves 8.

Continued on page 144

How to keep your body and mind in top condition

Part One—A Healthy Body from Head to Toe

1. AFFAIRS OF THE HEART. How your heart works, finding your heart rate, heart pick-me-ups, from Dr. Lenore R. Zohman of Montefiore Hospital. Prescription for heart health from Dr. Denton Cooley, Texas Heart Institute.

2. THE INSIDE STORY. Guidelines to keep your stomach healthy, from Dr. Jean Saleh of St. Luke's Hospital, N.Y., plus exercises from Barbara Pearlman.

3. PUTTING YOUR BACK INTO IT. How to avoid low back pain, plus special exercises, from D. Bernard E. Finneson of the Crozier-Chester Medical College.

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...OUR BEST FACE FOR- ... Guidelines for a healthy complexion, from Dr. Samuel M. Peck, Mount Sinai School of Medicine, and Dr. Albert M. Kligman.

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). SECRETS OF A RADIANT SMILE. How to keep teeth and gums healthy, plus brushing and cleaning tips, from Dr. Irwin K. Mandel.

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14. APPLE PIE ... NOT? What a re...

15. LUNCH— ... SIZER. A nutritious lunch ...

16. DINNER—OUR MOST SOCIAL OF ALL MEALS. How to produce a well-planned dinner for the whole family.

17. NUTRITION FOR A TEENAGE ATHLETE. A training table for the teenage athlete is good for the whole family.

18. VITAMINS—FOR YOUR VERY LIFE. Where to find them, how to eat them, how many and what types you need.

19. PROTEIN POWER. It plays a multiple role in good nutrition. Here are protein plus recipes and required allowances.

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...L GRAINS AND OTHER ...URAL FIBERS. The rediscovery of fiber, how and why it works.

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26. HOW TO PLAN NUTRITIONALLY SOUND VEGETARIAN MEALS. Vegetarianism makes more sense today than ever.

Part Three—Weight Control for a Healthy Body.

27. WEIGHT CONTROL — THE BASICS. The right attitude can help you take off calories—following the rules of nutrition, by Eloise R. Trescher, R.D.

28. THE REDUCING DIET THAT GIVES YOU MORE VITALITY. A nutritionally sound diet that controls weight and also makes you feel wonderful. Menus and recipes. By Eloise R. Trescher, R.,D.

29. THE FOOD DIARY THAT TALKS BACK. If you record what you eat, you'll find out what's causing weight problems, by Eloise R. Trescher. F.D.

30. DIET SECRETS F... *The Golden Door, Ma... La Puerta, The Gre... Eugenie-les-Bains.*

31. WEIGHT, WISH... AND WILLFUL POW... obesity, from Dr. Marci... ty and starvation, from ... for weight los...

Part Four—Exercise: The Healthy Body in Action

34. EXERCISE ROUNDUP. Indoor jogging, home bicycles, calisthenics, from Dr. Lenore R. Zohman; bicycling, jogging, from Dr. Willibald Nagler; skating from Dr. Tenley E. Albright; cross-coun... from Dr. John L. Marsh... total fitness f... Morehou...

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38. HOW TO PERFORM BETTER. Getting the most out of your body—three tips to train body and mind, from Dr. Laurence E. Morehouse.

39. SLEEP—THE WAY TO A HEALTHY LIFE. The difference between physical and mental tiredness, from Dr. Ernest Hartmann; rhythms and sounds, from Dr. Joseph Mendels; how to relax for sleep, from David Davis, consultant to Mount Sinai Hospital, plus ways to help you fall asleep.

40. YOUR OWN HOME SPA—THE BATH. Bathing and your body, from Dr. Anna Kara; water, skin and cosmic forces, from Dr. Diane G. Tanenbaum; towel exercises from Larry Lorence, Director of Gala Fitness in New York; bath and toning exercises, from Barbara Pearlman.

Part Five—A Healthy Mind

41. HOW TO BE HAPPY WITH WHO YOU ARE. Prescription for a fuller life, from Dr. Erich Fromm.

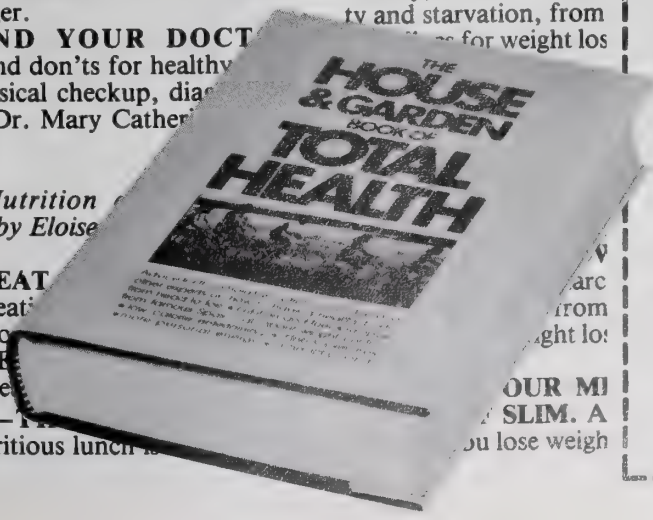
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continued from page 142

Strawberry compote

¼ cup: Approximately 25 calories

INGREDIENTS

4 cups whole strawberries or fresh frozen without sugar
2 teaspoons unflavored gelatin, softened in 1 tablespoon fresh lemon juice
1 tablespoon granulated fructose

METHOD

☐ Put the strawberries (halve large ones) in a saucepan and cook, covered, over very low heat, without water, about 10-15 minutes. Remove lid and bring the juice to a boil. Boil 1 minute and remove from heat.
☐ Pour some of the hot juice from the strawberries into the gelatin. Stir until the gelatin is completely dissolved. Add the gelatin to the strawberries. Cool to room temperature. Add the fructose and refrigerate. Makes 3 cups.
Note: You can use the same recipe for any fresh fruit compote.

Tomato Provencale

Per serving: Approximately 25 calories

INGREDIENTS

½ cup buttermilk
4 tomatoes, halved and seeded (if very large, cut in ½-inch slices)
¼ cup Romano or Parmesan cheese, grated
Romano or Parmesan cheese, grated
Salt, freshly ground black pepper

METHOD

☐ Drip 1 tablespoon buttermilk into each tomato half. Sprinkle tops with cheese, salt, and pepper. Place the tomatoes in a preheated 400° oven 15 minutes, then broil until lightly browned. Serves 8.
Note: If desired, add a dash of oregano, basil, tarragon, garlic, or rosemary to the tomatoes.

Huevos Rancheros

Per serving: Approximately 276 calories

INGREDIENTS

1 tablespoon corn oil
1 onion, chopped
1 green bell pepper, chopped
2 cloves garlic, pressed
1 28-ounce can (3½ cups) peeled tomatoes, chopped, with juice from can
3 green chilies, seeded, deveined, and chopped
1 teaspoon salt
½ teaspoon freshly ground black pepper
1 teaspoon chili powder
1 teaspoon oregano
½ teaspoon ground cumin
8 eggs, at room temperature
1 cup Monterey Jack cheese, grated
8 corn tortillas, heated (recipe below)

METHOD

☐ Heat the oil in a heavy iron skillet. Add the onion, pepper, and garlic. Cook until onion is clear. Add all other ingredients except eggs, cheese, and tortillas. Cook 20 minutes.
☐ Make a slight depression in the sauce for each egg and carefully break eggs into place. Sprinkle the cheese on top. Cover and cook 10–12 minutes, or until the egg whites are set, and the cheese is melted. Place each egg on top of a tortilla. Spoon the remaining sauce over the top of each serving. Serves 8.

Fresh grapefruit frappe

Per serving: Approximately 50 calories

INGREDIENTS

2 fresh grapefruits, peeled and sectioned
2 cups grapefruit juice, freshly squeezed
4 teaspoons granulated fructose
2 cups soda water

METHOD

☐ Remove the membrane from each section. Place the sections, juice, and fructose in a blender or food processor and blend until smooth and frothy. Pour over ice into chilled glasses and add ¼ cup soda to each glass. Stir before serving. Serves 8.

Cold orange soufflé

Per serving: Approximately 78 calories

INGREDIENTS

2 eggs, separated (room temperature)
2 tablespoons (2 envelopes) unflavored gelatin
1 cup cold water
2 6-ounce cans frozen unsweetened orange juice concentrate, thawed
1 teaspoon vanilla extract
⅓ cup granulated fructose
1 cup skimmed evaporated milk, chilled
6 egg whites (room temperature)
¼ teaspoon cream of tartar
1 tablespoon orange zest, grated

METHOD

☐ Place the 2 egg yolks in the top of a double boiler and whisk until they are a golden yellow. Soften the gelatin in the cold water, add to the egg yolks, and mix well. Bring the water in the lower portion of the double boiler to a rapid boil, place the top of the double boiler over the boiling water, and whisk the mixture until the gelatin is completely dissolved. Do not boil. Remove the mixture from the heat. Add the orange juice, fructose, and vanilla and mix well. Pour into a large bowl and refrigerate until jelled, about 20 minutes. Wrap an 11-by-25-inch piece of waxed paper, folded lengthwise, around a 7-inch soufflé dish so it rises about 5 inches above the rim of the dish. Secure it with masking tape. (This recipe makes a very high soufflé.)
☐ When the gelatin mixture has set, beat the evaporated milk in a large bowl until it has increased four times in bulk. Add the beaten milk to the gelatin mixture and mix well. Beat the 8 egg whites with the cream of tartar in a large bowl until they hold soft peaks. Gently fold the egg whites into the gelatin mixture until no streaks of white show. Pour the mixture into the soufflé dish. Refrigerate at least 4 hours. Remove the collar and garnish with orange zest. Cut the top half into eight wedges, then run a spatula under them at the rim level of the soufflé dish. This makes 8 neat servings. The remaining soufflé can either be cut into 8 more servings or refrigerated. Sprinkle with orange zest before serving again. Serves 16.

Lavash cracker bread

Per slice: Approximately 41 calories

INGREDIENTS

2 cups unbleached white flour
1 teaspoon salt
1 envelope active dry yeast
2 tablespoons corn oil margarine, melted
½ teaspoon granulated fructose
⅔ cup warm water
2 tablespoons sesame seeds

METHOD

☐ Combine flour, salt, and yeast in a large bowl. Mix together margarine, fructose, and warm water and slowly add to the dry ingredients, stirring constantly. Knead the dough until it is smooth and elastic. Shape into a ball and rub margarine over the entire surface. Place the dough in a bowl and cover the bowl with plastic wrap or aluminum foil. Place a hot damp towel over the covered bowl and let dough rise until doubled in bulk, 1–2 hours. Punch dough down and into 2 pieces. Place ½ tablespoon sesame seeds on a sheet of waxed paper cut to fit a cookie sheet. Place half the dough on the paper and press it out as thinly as possible. Sprinkle another ½ tablespoon sesame seeds on a cookie sheet, turn the dough over onto them, and roll the dough out as thinly as possible. Let rest 5 minutes. Bake the lavash on the lowest rack of a preheated 400° oven about 15 minutes, until light golden brown with darker highlights. While the lavash is baking, repeat the process with the second ball of dough. To serve, break lavash into pieces. Makes about 30 lavash crackers.

Cold pea salad

Per serving: Approximately 138 calories

INGREDIENTS

3 cups fresh green peas, or 2 packages frozen
1 cup sour cream
1 cup green onion tops, finely chopped
1 teaspoon seasoned salt

METHOD

☐ Cook the peas until almost done, drain and cool. Combine sour cream, onions and salt. Fold mixture into the peas thoroughly. Refrigerate salads up to 2 days before serving. Serves 6.
Note: You can cut 57 calories by using ½ cup lowfat yogurt and ½ cup sour cream instead of 1 cup sour cream. ■

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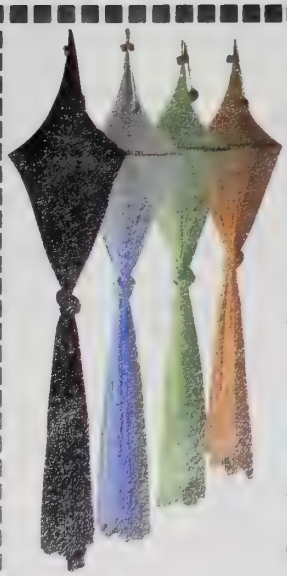
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COVER

Page 12

Shell floor lamp: 40" high, extended height 60" . With optional dimmer attachment. In polished brass finish. About $295. Optional dimmer about $20. By Boyd, from Dunbar* NYC 10021. **Blue & white porcelain urn:** 10" high, about $160. **Pillows:** silk covered, goose down filling, 26" sq. about $225. each. Both at Carrington, NYC 10021. **Blue plate:** 14½" diameter. About $75, at Limited Editions, NYC 10021. **Screen:** By Parker Z. Bloser. **Spongeware ceramic bowl** on coffee table: 14" diameter, 5" deep. About $16.50. At B. Altman & Co., NYC 10016. **Cotton durrie rug:** an old Greek key design, one of a kind. From Rosecore Carpets*, NYC 10022. **Lacquered coffee table:** One of a kind from Karl Springer*, NYC 10021.

Summer pleasures

Page 78–79

"Paintables" pillow designs: Four patterns designed by Barbara Brodie. Each kit includes: Silk screened cotton pillow front, plain back, 6 pots of non-toxic acrylic paints, brush, mixing pallette, instructions. Finished pillow measures 18" sq. $12.50 ppd. From Raymond & Kieth, 451 N. Robertson Blvd., Los Angeles 90048.

Summer pleasures; Needlepoint

Page 80:

Needlepoint kits include: Painted canvas, wool, 2 needles and instructions. **Pillows shown:** "Green Gages", about $55 ppd. "San Jose Tomatoes", about $63 ppd. **Unfinished pillows shown:** "Fresh Peaches" and "Santa Rosa Rose", canvas only, about $48. "Fruits of California" and "Fresh Strawberries", canvas only, about $40. ($15 extra for wool and needles). From Gardenia, PO Box 448, Boulder CO 80306 (Catalogue $1). **"Lounger" chair:** Of peeled alder. 37" x 24" x 16". With white canvas cushion, about $500; without, $400. At Parrish Woodworth, NYC 10021.

Summer pleasure; Sewing

Page 81

"Beene's Hydrangeas" sheets: of cotton and polyester percale. Matching shams, pillow cases, comforter, accessory pillows and towels. By Geoffrey Beene for Fieldcrest. **"Java" stainless steel flatware:** Plastic-handled. About $50 the 3-piece place setting. At Manhattan Ad Hoc Housewares, NYC 10021. **"Vence 2000" folding chair:** In white lacquered synthetic expanded resin. About $185 each. By Triconfort/Clairitex.

Home-grown charm

Pages 88–89:

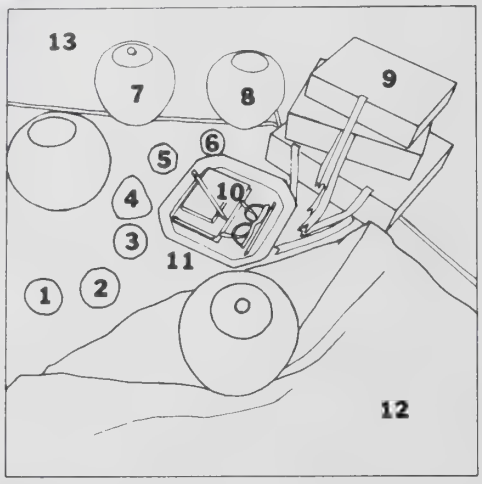
"Stars" New England quilt: 86" sq. Circa 1920. About $795. **"Red and White geometric" quilt:** About $750. Both at Thos. K. Woodard, NYC 10021. **Cotton Batik napkins:** 12" sq. In blue, brown, or peach floral. About $4.50 each. At Henri Bendel, NYC 10022.

Beauty tricks

Pages 94–97:

"Iris" silk screen print: 30" x 32⅝" unframed. About $600 (unframed), $735 (framed as shown). By Kenzo Okada, for Pace Editions, NYC 10021. **Rattan-covered table:** In two-toned lacquer. 36" x 46" x 17", about $1,150. Also available in custom finishes. From Susan Zises*, NYC 10021. **"Souleiado" fabric border:** Comes in six colors; gold, brown, cream, blue, lavender, mauve. About $4.50 yd. At Pierre Deux, NYC 10014. **Earthenware soup bowl** by Mark Lanzrein. About $20. **Green & White stripe plate:** About $60. Both at Tiffany & Co., NYC 10022. **"Royal Classic" cotton towels:** In "Pistachio". Bath size about $7. By Cannon Mills.

Pretty touches



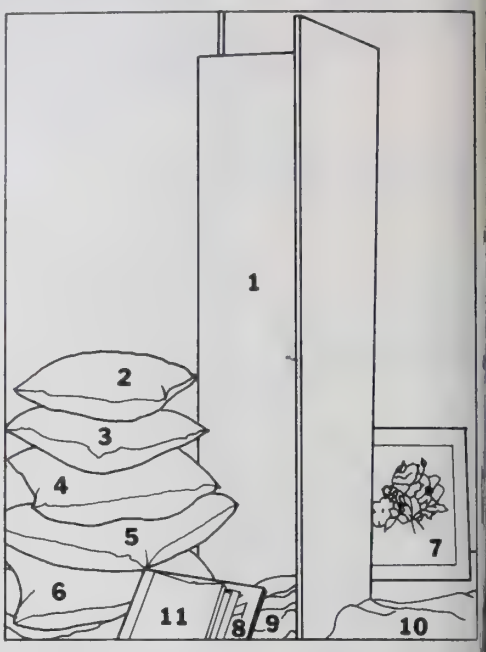
Page 104:

Paperweights: 1. From the "Inner Visions" series by Milropa Studios, about $50. **2.** By Neil Duman, about $60. **3.** By Bill Slade, about $55. **4.** By Bill Slade, about $70. **5. & 6.** From the "Inner Visions" series by Milropa Studios, about $50. All paperweights are one-of-a-kind, signed and dated, and at Contemporary Art Glass, NYC 10021. **7. Ginger jars with knobbed top:** celadon with enamel. Circa 1830, 8½" tall. $800 each (not a matched pair). **8. Ginger jars with wooden tops:** 8" tall. Circa 1880. $300 a pair. All ginger jars from Ch'ang'an*, NYC 10022. **9. Covered boxes:** "Blue Leaf" Italian paper on wood, with gros grain ribbons. Small: 10½" by 7½" x 2½", about $24.50. Medium: 12" x 9" x 3", about $32.50. Large: 13½" x 10½" x 4", about $42.50. At The Mediterranean Shop, NYC 10021. **10. Address and week-at-a-glance agenda book:** Covered in dusty rose faux-suède. About $27.50. Marbelized pencils: About $4 per bundle of 20. Both at ffolio 72, NYC 10021. **11. Pink and gold square plate by Lynn Evans,** 11" sq. At Gordon Foster, NYC 10021. **12. Handpainted floorcloth:** Textile paints on linen canvas. 78" x 109". About $1,775. At Carrington, NYC 10021. **13. Portuguese needlepoint rug:** Beige with geranium pattern, 6' x 9', about $2,500. From Stark Carpet*, NYC 10022.

Pretty touches

Page 105:

1. One-of-a-kind double-paneled screen: Each panel 2' x 6'. Oil lacquer and metallic powder on birch plywood, brass hinges. Screens are painted on both sides. Can be custom made in any size or color. About $1,800 as shown. By Predrag Djordjevic-Peca, available through Bloomingdale's, NYC 10022. **2. Chinese hand embroidered silk pillow,** 20" sq.



About $145. **3. Light lavender silk pillow,** 20" sq. About $63. **4. Deep purple silk pillow,** 24" sq. About $85. **5. Medium lavender silk pillow,** 24" sq. About $85. **6. Kimona silk bamboo design pillow,** 24" sq., about $265. All at Pillowsalon, NYC 10022. **7. Watercolor "Gypsy" and "Dainty Bess" roses with "Felicia" daisy.** 17½" x 21½", about $500. From a series by Valentine Lawford, Oyster Bay NY 11771. **8. Chippendale Table Top bookstand:** In antiqued mahogany. 16⅛" x 11⅛" About $690. From Smith & Watson*, NYC 10021. **9. Handpainted 100% linen tablecloth,** 72" sq. About $285. **10. Handwoven pink/lavender tablecloth:** Linen, 42" sq. About $450. Both at Carrington, NYC 10021. **11. "Gardener's Delight" book** by John Seymour, with illustrations by Peter Morter. About $6. Published by Harmony Books, NYC 10016.

Looking good: Vibrant vegetables

Pages 124–125

"Blueberry" stoneware: Octagonal plat shown. About $27.50 the 5-piece place set ting. By Block China. **Acrylic 2 piece sala serving set:** Of acrylic and stainless stee About $15. By Sigma. At Gump's, San Fran cisco 94108.

Picture-pretty plates

Page 128

The Matisse-inspired placesetting: **Red white print fabric:** 100% cotton, abou 50–51" wide, 2¼" repeat. About $18 yd From Boussac of France*, NYC 10022. Th Van Eyck-inspired place setting: **"Thoma Sheraton Damask":** 100% cotton, about 4 wide, 3¼"repeat. In "teak", about $13.50. B Waverly, NYC 10018. **"Gold Wildflowe flatware:** 23-Karat gold electroplate. Abou $50 the 5-piece place setting. By Suprem Cutlery. At Carol Stupell, NYC 10022. **Wi goblet:** 6⅛" high, 7 oz. About $52.50. **Napk rings:** About $57.50 the set of 4. Both of 2 Karat gold electroplate, by Webster Wilco At Macy's, NYC 10001.



spices as well. In white, yellow, or brown. About $9. By Terraillon. At Bazaar de la Cuisine, NYC 10022. **"Plant Pleaser" self-watering pot:** Holds one quart of water in self-enclosed vacuum system which creates self-watering effect. Some plants can be left without additional water for up to 6 months, depending on location. About $10 ppd. from Zetlin-Beer-Liu Inc., 5901 S.W. 43rd St., Davie, Fl 33314. **"Serve-A-Broil" roasting pan:** Enamel on steel finish. Includes a chromeplated metal rack with "trap door" for basting sauces. In "kobalt blue" or "chocolate brown." 13½" about $22.50, 16½" about $30. With recipe booklet. By Lentrade Gourmetique. **Electric skillet:** With steamer insert and glass top that may be used as serving or casserole dish. 7¾" x 11". Removable temperature control. About $36.50. By Sunbeam. **Electric juice extractor:** With stainless steel strainer, safety lock. Blade can be brushed-cleaned without being removed. About $75. By Panasonic, at Bloomingdale's, NYC 10022. **Rice steamer and spaghetti cooker:** Vented cover. Ricer/steamer insert. About $27, by Leyse Aluminum. At B. Altman & Co. NYC 10016; Marshall Field's, Chicago 60690; Macy's, San Francisco 94108. **"Fizz Saver"** Lever for easy pouring. $1.25 stopper fits standard crown-top bottle; $1.50 fits screw-top one. By DeLeo. At Bloomingdale's, NYC 10022. ■

Coming Next Month:

HOW TO CREATE PERSONAL STYLE! TERRIFIC IDEAS FOR PUTTING MORE YOU INTO YOUR ROOMS—

PLUS ENJOYING SUMMER'S BOUNTY WITH TERRIFIC MEALS, MENUS AND PRETTY WAYS TO SERVE THEM!

WATCH FOR AUGUST HOUSE & GARDEN ON YOUR NEWSSTAND

Flowering of fruit

ges 130–131:

xford" crystal dinner plate: 9" meter, about $87.50. By Jacs Jugeat for Cristal Lalique. Cardel, Ltd., NYC 10022.; N. eobald, Indianapolis 46240. **ueen Anne" handforged En-sh sterling silver reproduction:** rong fork, about $150. Spoon ut $145. At James Robinson, C 10022. **"Mikado" napkins:** tton and linen, 19" sq. About 50 each. By Katja for Wellin. **"Maininki" glass plate** by ala, NYC 10022. **"Manhat-" stainless steel and acrylic tware:** About $40 the 5-piece ce setting. By Supreme Cuty. At Bloomingdale's, NYC 022. **"Revere" glass plate,** ½" diameter. About $22 each. m Imperial Glass by Lenox. **ahiti" fork and spoon:** Sterling h bamboo handles. Luncheon k, about $347. Dessert spoon, ut $360. At Buccellati, NYC 022. **"Here and There" nap-s:** Cotton, 18" sq. About $2.50 h. By Katja for Wellman. **nvil" 18/8 stainless steel flat-re:** About $36. By Dansk International Designs. At oomingdale's, NYC 10022; iman-Marcus, Dallas TX 201. **"Mikado" cinnabar nap-:** Cotton and linen, 20" sq. out $2.50. By Katja for Wellin. **"Cape Cod" glass dinner plate:** 10" diameter. Matching 8" salad plate. From Imperial Glass by Lenox. At B. Altman & Co., NYC 10016.

■ Kitchen page

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Roasting pan with handles: "T-Plus" non-stick interior finish. Stain-resistant Ultraglaze finish on heavy-gauge aluminum. 13½" x 9½" x 2¼", about $24. By T-Fal. **Artichoke cooker:** Chromeplated steel rack for steaming a single artichoke. By Amco. $7.95 ppd. the set of two cookers, from Williams-Sonoma, P.O. Box 3792, San Francisco 94419. **Steamer:** 3 qt. saucepan with copper-clad bottom. 1½ qt. stainless steel colander/steamer insert. Also available with stainless steel bottom. About $35. By Revere Copper & Brass. **Nine-piece nesting cookware set:** Stainless steel, aluminum core cookware set packs up into one covered pot less than one cubic foot in size. Set includes: 9½" sauté pan (doubles as a lid for stockpot), 5¾ qt. stock pot, 3 qt. saucepan, 2 qt. saucepan, 1½ qt. saucepan, one multi-sized lid for use on all 3 saucepans, and two detachable handles. About $280. By Cuisinart. At Bloomingdale's, NYC 10022; Sakowitz, Houston 77002. **Plastic salt dispenser:** Measures exactly 3 grams when top is



continued from page 110

He was one of those rare architects whose influence on other artists was as important as the work he created himself. Though a designer of furniture, Robert Adam was not a cabinetmaker. But his effect on the greatest English furniture craftsman of his time, Thomas Chippendale, was significant, and even moreso on the works of the later furniture makers George Hepplewhite and Thomas Sheraton. Adam never put a hand to wood, saw, and sandpaper, yet Adam designs have been among the most durable in the history of furniture.

For 40 years, from about 1780 to 1820, no architect or decorator in the western world who hoped to be successful (or at least fashionable) could afford to overlook the work of Robert Adam. Published as a four-volume series of engraved illustrations issued between 1773 and 1779, *The Works in Architecture* by Robert and James Adam became the sourcebook for the most-copied designs since the invention of printing. Their schemes for beds, bookbindings, bookcases, buildings, carpets, ceilings, chairs, chandeliers, clocks, cornices, curtains, doorknobs, fireplace fixtures, inkwells, mirrors, organs, pedestals, sconces, sideboards, and silver were widely circulated during the lifetimes of the brothers Adam and long thereafter. *The Works in Architecture* became the basic swipe-file for untold numbers of architects, artisans, cabinetmakers, drapers, plasterers, silversmiths, weavers, and woodcarvers around the world.

Nowhere was their influence stronger than in America. In the first decades of our independence, the Adam style became *the* dominant architectural and interior design fashion. Termed the "Federal" style in the United States, our Adamesque design differed from its British prototype. First, ours was greatly simplified. To American eyes, the original work of Robert Adam often seems astonishingly ornate and colorful. "Adam" to us here most often means chaste, white-on-white decoration, with color introduced only in the palest of pastel blues and greens (and occasional pinks and yellows). Set alongside some early American adaptations of Adam, original Adam masterpieces—such as the anteroom of Syon House, near London—seem as gaudy and gilded as a Napoleonic palace. Why the difference?

For one thing, the way in which Adam design was transmitted had a great effect. The sharp black-and-white engravings in *The Works in Architecture* gave no indication of the rich coloration and gilding of many Adam designs. They were interpreted by American designers and craftsmen rather literally. Even if the colorful complexity of Adam's original designs *had* been understood here, expensive pigments such as colored paint and gold leaf were luxuries in America after the Revolution. Also, in some parts of the country—around Puritan Boston and Quaker Philadelphia, for example—the ostentatious decoration of houses was frowned upon, further reason why our version of Adam seems much more severe than the British model. Another, more functional, reason was the unavailability of skilled craftsmen to carry out Adam's often elaborate ornamental designs. Even Adam himself wondered if he would ever find "English workmen who will leave their angly Stiff Sharp manner," in their execution of his flowing motifs.

Adam's designs are so familiar because they've been revived so often. Why? Simply because they are so pleasant and easy to live with

One of the most delightful Adam adaptations in America is in the house of our first President. George Washington had the ballroom at Mount Vernon added onto his house when the demands of entertaining as America's First Citizen became inescapable. It is close in feeling to the Long Gallery at Syon House, both in color (the characteristic pale Adam green) and in ornament (the familiar swags that work their way around the room in graceful repetition). Washington was not the only Founding Father to admire and employ designs by Adam. Our architect-President Thomas Jefferson esteemed Adam's use of Roman forms, which he felt were appropriate for the architectural needs of our new Republic. In fact, one rival architect, Benjamin Latrobe (who sparred with President Jefferson over the design of our Capitol building), thought that Jefferson was too slavish in his admiration of Adam's work.

Another reason why Robert Adam's designs seem so familiar to us today is because they have been the source of several major revivals: mainly during the 1880s, and again from about 1915–1930. Based on distant, yet still recognizable, interpretations of Adam designs, countless houses, libraries, schools, theatres, and clubs across the United States attest to the real success of the Adam style. It has been so frequently retrieved precisely because it is so pleasing.

The whole question of originality—one which often inhibits artists as much as it inspires them—can be better understood in light of the long survival of Robert Adam's designs. Adam's contemporary, the painter Sir Joshua Reynolds, said that invention in the arts is "little more than a new combination of those images that have been previously gathered and deposited in the memory." Like Mozart, Adam composed within a system of strict convention that nevertheless allowed him complete expressive freedom. And like Mozart, his works still seem appropriate to our way of life more than two centuries after they were first created.

Selected books on Robert Adam:
Robert and James Adam, *The Works in Architecture* (Dover, 1980; $50). Reprint in two volumes of the essential Adam publication.
Geoffrey Beard, *The Work of Robert Adam* (Arco, 1978; $16.95). The best general survey, with 48 pages of superb color illustrations—essential for understanding Adam's work—that make it a marvel at the price.
John Fleming, *Robert Adam and His Circle* (Transatlantic, 1979; $25).
Damie Stillman, *The Decorative Work of Robert Adam* (Transatlantic, 1979; $11.50). This lucid text by a respected scholar gives new insight into Adam's sources.

Works by Robert Adam you can see in the U.S.:
Metropolitan Museum of Art, New York City: *Lansdowne House dining room* and *Croome Court tapestry room.* Hours: Tues.: 10 A.M.–8:45 P.M. Wed.–Sat.: 10 A.M.–4:45 P.M. Sun.: 11 A.M.–4:45 P.M. Closed Mon. Tel.: (212) 879-5500.
Philadelphia Museum of Art: Lansdowne House drawing room. Presently closed for renovation. Tel.: (215) 763-8100.

Works by Robert Adam you can see in England:
Victoria & Albert Museum, London: *Northumberland House glass drawing room.* Hours: Mon.–Thu., and Sat.: 10 A.M.–5:55 P.M. Closed Fri.
Kenwood House (Iveagh Bequest), Hampstead, Middlesex. Hours: Daily, Apr.–Sept.: 10 A.M.–7 P.M. Feb., Mar., Oct.: 10 A.M.–5 P.M. Jan., Nov.: 10 A.M.–4 P.M.
Osterley House, Osterley, Middlesex. Hours: Daily, Apr.–Sept.: 2 P.M.–6 P.M. Oct.–Mar.: 12 P.M.–4 P.M. Closed Mon. Open all bank holidays except Mon.
Syon House, Brentford, Middlesex. Hours: Daily, Good Fri.–Sept. 30: 10 A.M.–5 P.M. Closed Fri.–Sat. Oct., Sun. 12 P.M.–5 P.M. Closed Nov.–Good Fri.
Kedleston House, Derby, Derbyshire. Hours: Easter Sun., Mon., Tues., then Sun. from last Sun. in April.–last Sun. Sept. Also bank holidays on Mon. and Tues. Hall and Museum: 2 P.M.–6 P.M. Park, Gardens, and Church: 12:30 P.M.–6 P.M. Closed day after last Sun. Sept.–day before Easter. ■

VANTAGE ULTRA LIGHTS

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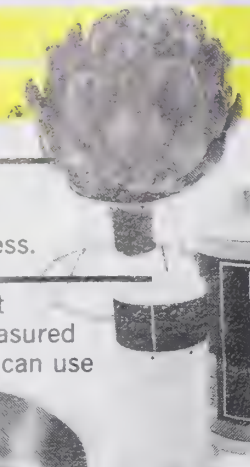


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the Kitchen

Stocking the Healthy Kitchen



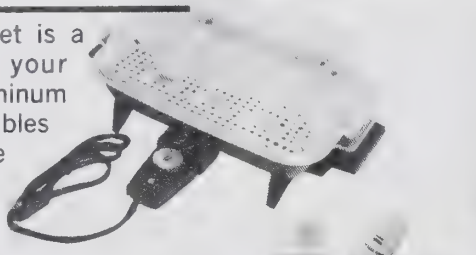
Artichoke cooker
Something to get steamed about: With Amco's reversible chrome-plated steel rack there's no tipping over, no soggy mess.

Salt-watcher's dispenser
If you're worth your salt and every bit counts, a quick twist of Terraillon's measured dispenser will give you 3 grams. Or you can use your favorite ground spice.

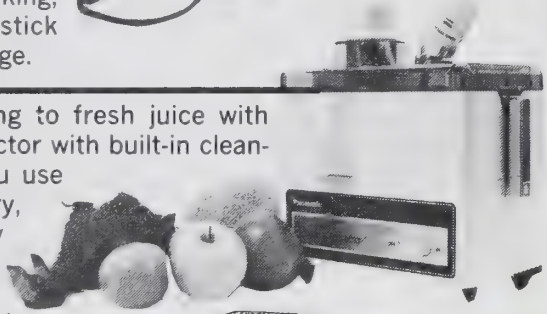
Stainless steamer
Revere's 1½-quart stainless steel insert does double duty—as a colander for rinsing vegetables and as a steamer when used in its 3-quart saucepan. (Saucepan available with copper or stainless steel bottom.)



Electric skillet
Sunbeam's rectangular skillet is a versatile extra unit when your range is overloaded. The aluminum steamer insert cooks vegetables or fish to perfection using the automatic temperature control. When used for baking, the easy-to-clean nonstick interior cuts out oil usage.

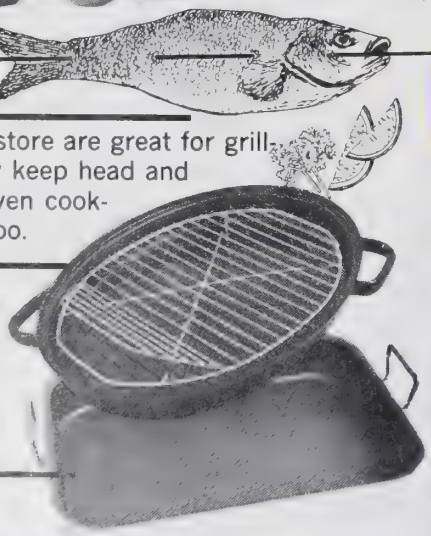


Electric juicer
Wake up every morning to fresh juice with Panasonic's juice extractor with built-in cleaning brush. Whether you use carrots, apples, or celery, this unit will liquefy most of your favorite fruits and vegetables. A stainless steel blade separates juice from fiber.



Multipurpose skewers
Skewers from the grocery store are great for grilling your favorite fish. They keep head and tail from curling, assure even cooking. Great for vegetables, too.

Enameled broiling pan
Roast, broil, bake, and serve in Lentrade's shallow enamel steel pan. The chrome-plated rack has a convenient trap door for easy basting.

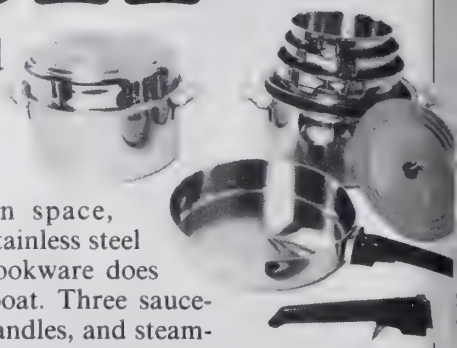


Nonstick roaster
T-Fal's new T-Plus finish takes the chore out of roasting, and cleaning as well.

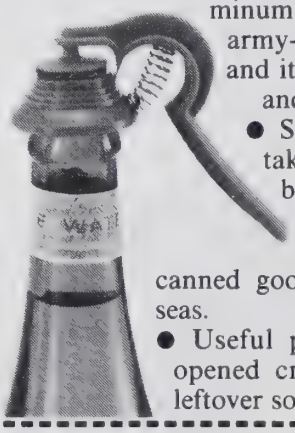
Complete steamer-cooker
Corn or lobster fits in Leyse's 8-quart steamer. Use ricer insert for pasta or small vegetables.



Shape Up and Ship Out—Galley Tips



- Economizing on space, Cuisinart's nine-piece stainless steel with aluminum core cookware does yeoman duty on any boat. Three saucepans, two detachable handles, and steamer insert nest in a 5¾-quart stock pot; a 9½-inch sauté pan becomes a lid; another multisized lid works for all three saucepans. And every piece doubles as mixing, baking, or serving bowls. Packed up, the set takes up less than one cubic foot of space.
- The DiPretes of Sandwich, Massachusetts, use an aluminum ammunition locker from a local army-navy store for steaming lobsters—and it doubles as storage for paperbacks and games.



- Seattle's Barbara Lidral refuses to take messy potato chips on board—besides, they take up too much storage space. Her onion and potato sacks, tied hammock-style, keep canned goods from rolling around on high seas.
- Useful plastic Italian stoppers snap on opened crown or screw-top bottles—keep leftover sodas fizzy.

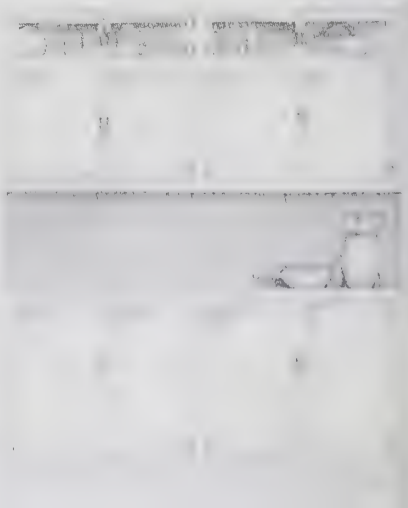
A Plant Sitter



For healthier plants while you're away, leave your plant unattended in this 6-inch diameter plastic planter from 2 to 6 months (depending on plant and climate). Fill clear outer reservoir with one quart of water and plug it up. The vacuum creates a negative pressure system that draws air down through the soil and draws water up through a hole in the bottom as needed. At local drugstores and nurseries. $9.

Back in the Clear

Have you ever forgotten to use your special plates, trays, pitchers, only to realize when the party was over that they were on the top shelf, banished out of sight and out of mind? Bill and Eileen Johns took care of this problem when they remodeled their 61-year-old house in Jefferson, Ohio. They constructed glass-fronted top cabinets for their less-used items so they can keep an eye on them. And this way their nicest things also decorate the kitchen. For their antique plate collection, they constructed 4-inch-deep shelves—around the rectangular ceiling hood over their range—fronted with a single panel of glass. Here their collection stands on end in constant view, is easily accessible, and is protected from grease and steam.



For additional information on items on this page, see Shopping Information.

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Privacy

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Privacy, of course, is not just an adult's prerogative. Even toddlers need time to stand apart from their parents' protective and watchful gaze, to learn to use their own creative resources. Adolescence, as any parent knows, is defined by closed doors and secrets. You may find your child's admonitions to "keep out" threatening, but take some advice from those who know: Don't barge in. Puberty and privacy go hand-in-hand, and that is the way it should be. Your teenager needs time alone, if just to sort out his feelings or to daydream. Because adults are conditioned to associate closed doors with lovemaking, they are suspicious and fearful when their adolescent son or daughter entertains a friend in private. Yet, chances are high that they simply want to be alone to talk or listen to music. Of course, as you learn to respect your child's privacy, you teach him to respect yours. It is up to you as a parent to set the standards.

A look at other cultures suggests the ways Americans have built the need for privacy into our environment. Middle-class Americans, says anthropologist Edward T. Hall, are used to having their own rooms or parts of rooms from childhood on. An American who wants to be alone goes to the bedroom or soaks in a hot bath behind a locked door, because here a shut door means "do not disturb," or "I am angry." Americans are available if their doors are open: To us a closed door signals private conversation, study, dressing, or sex. Not so in England. There, children are brought up in shared nurseries and rarely have rooms of their own. While an American depends on architectural features like doors or walls to screen others out, historically an Englishman has not learned to. Instead he has been taught to internalize a set of barriers and shut himself off from others by simply not talking or by learning to talk so softly that his voice just barely overrides background noise.

An even sharper difference in commonly accepted notions of privacy occurs in Japan, where interior walls are made of paper (Shoji screens). Hall points out that the Japanese are accustomed to screening *visually* in a variety of ways but are perfectly content with paper walls. There are things to be learned from both cultures: We can modify our conversational habits to increase feelings of privacy in an open-plan situation at home or work; we can use dividers (not necessarily soundproof) such as screens, fabric hangings, or even plant groupings to create semi-private areas within rooms, much the way the Japanese do.

Privacy, in other words, is as much psychological as physical. People give a lot of lip-service to the "lack of privacy" in modern high-rise apartments with their paper-thin walls and boxlike small rooms. But humans are remarkably adaptable. Just as the person who lives next to the railroad tracks learns to tune out the clanking train, high-rise dwellers quickly get used to shutting out their neighbor's flushing toilet or noisy television set.

Sexual privacy is the main concern at home. Experts disagree about locks, but all agree that being a good role model is most effective

Life is filled with sounds we block out, and we *can* learn to "screen" effectively. In fact, according to one architect, the most popular office plan is one in which partitions serve as dividing walls—provided that four people or fewer work in close proximity. A totally open room, apparently, leads to bedlam; individual offices, to isolation. As for those thin-walled high rises, one psychiatrist speculates that what really bothers apartment dwellers is not hearing their neighbor's stereo, but rather having their neighbor complain about *theirs*. That, he says, becomes a restriction of our autonomy and offends us because it inhibits our rights.

As the energy crunch and the high cost of building materials force us into smaller living space, will we suffer a related decrease in the amount of privacy we can afford? No, say the experts. First, as living space gets smaller, so do families. And, as Danforth Toan, partner in the architectural firm of Warner Burns Toan Lunde, points out, two adults in a two-room apartment can always achieve maximum privacy. What probably matters most is the particular privacy-seeking patterns you were brought up with—and those your spouse is used to. Certain things you take for granted, such as being the first to open mail addressed to you or enjoying a conversation on the telephone without hearing someone on the extension, may not be part of your spouse's concept of privacy.

According to family therapist James L. Framo, in some families no one is entitled to any privacy. Even one's thoughts are not one's own. Mother reads teen-age daughter's diary, kids barge into rooms without knocking, and it is always open house in the bathroom. The results can be disastrous, with no one able to escape another person's presence. If you, raised in a home where privacy was something sacred, marry someone who never heard the word, you will probably have more than a few arguments. "It is very important to establish private space," says Framo. You must teach each other respect for your own need for privacy.

Obviously, the more money you have to spend on your house or apartment, the more privacy you will be able to build in. But what if you lack the financial resources—and live in a house that usually feels a room or two too small? How can you achieve privacy? Hiding out in the bathroom (as architect Toan points out, the only room whose door you can lock without feeling guilty) is one answer, but certainly not the best.

Toan, who helped design space stations with Grumman and NASA and is currently working on a small project of housing for retired people, gives potential clients the following test: Imagine that you can be anywhere in the world with any one person, with anything you want to drink or eat, for four hours. Not too hard, is it? Now imagine the same situation for four days . . . now, for four weeks. His point: It is difficult to produce any environment that will be perfect for a long time, yet that is just what we expect from our housing.

An architect cannot get into his client's head, says Toan, so the best thing to do is to produce not a constant, but a changing, environment. Privacy—the absence of another person—represents a total change, says Toan. He recommends an unusual and flexible way of achieving privacy for even small living spaces: the installation of glass patio doors on the interior. The main concern in a household, says Toan, is sexual privacy. Sliding glass doors can form fairly soundproof walls, and they are easily curtained so that when you want to be unobserved you can be. Pull back the curtains and introduce transparency; open the doors and reverse circulation patterns; use colored glass, mirrors, or myriad of other materials and you achieve a changing environment. "People need variety, both privacy and togetherness," says Toan. Even in open living spaces there are ways to attain visual privacy: loft beds, balconies, and alcoves being just a few.

Toan, incidentally, declares that he is able to achieve privacy in his own home only by keeping his studio in such a state of confusion that nobody dares enter it. The only other place he is assured of solitude, he finds, is in the car!

If that's the way you often feel, here are a few more suggestions from the experts that may fulfill your need for privacy and save your sanity:



● Authors William and une Noble suggest specifying ertain times and certain laces as inviolable. You and our spouse may make the edroom or study your pri- ate domain, forbidden turf to hildren, for example. If that ounds too rigid, try letting our family's noise give you a ackdrop for the privacy you ong for. Take a tip from peo- le who meditate: Indulge in ome silent contemplation, ven in the middle of the usu- l hubbub. Retreat into your wn head and seek privacy here.

● Install locks on crucial oors, "one of the greatest oons to families who do not espect each other's privacy," ccording to Dr. Framo. "It sually doesn't occur to any- ne, even though there are onstant fights over people arging in on each other," he ays. But there is some differ- nce of opinion on this point. 'sychiatrist Richard Glass elieves that locks should not e necessary. "They are ieant to keep hostile intrud- rs, not family members, ut," he says. Rather, firm rules should suffice. "Insist that your children knock on closed doors instead of burst- ing in." And you should do the same. Being a good role model is a lot more effective than simply telling children what to do. One mother of two small children says that she knocked on her toddlers' doors before they were even aware of what knocking sym- bolized. Now of school age, they respect closed doors throughout the house.

● Protect one another's telephone privacy by install- ing an extra-long cord so that phone conversations can be held in private, even if in the hall closet! If you, like so many of us, view the phone it- self as a hostile intruder that interrupts your family's priva- cy, consider investing in a phone-answering machine so that when you cannot face an- other conversation, the ma- chine will do it for you.

● If you do not want your children rifling through your drawers, respect their privacy, too. Let each child have a se- cret drawer of his own, one that he knows no one will look in—no matter what Mom suspects is living in there. That way, even chil- dren sharing rooms will feel that there is some private space of their own.

● Sexual privacy for par- ents is a complicated matter. Most parents want the guar- antee that they will be alone and undisturbed, not just for themselves but to protect their children from the experi- ence of seeing or hearing them making love. Once you have kids, you have to face the fact that a certain amount of sex- ual spontaneity will have to wait until your children are somewhat grown. All you can do meanwhile is close your door and insist that once put to bed, your children stay there. Ensuring privacy for sex is no different from priva- cy for anything else: You must accommodate your de- sires to the realities of your household, as you must teach all members of your house- hold to respect everyone's de- sires. But with very young children, plan to either wait until they are fast asleep or over at a friend's. You cannot always expect them to leave you and your spouse alone for a long period of time without wondering or intruding.

Human beings, of course, can dispense with a certain amount of privacy if they have to. Psychiatrist Glass points out that some new situ- ations drastically change our ability to be alone, from going to boarding school where there may be no doors on the toilets, to being drafted or sent to prison. All require ad- justments, for once used to privacy it is difficult to do without. Robert Frost may have been right when he said that there is something that doesn't love a wall—out- doors, at any rate—but in our crowded, over-stimulating, and often too-candid society, most of us would have to agree with Frost's farmer that good fences make good neigh- bors. ■

Editor's Note: Jody Gaylin is a free-lance writer who specializes in writing about behavior. She lives in New York City with her husband and two preschoolers who give her no privacy.

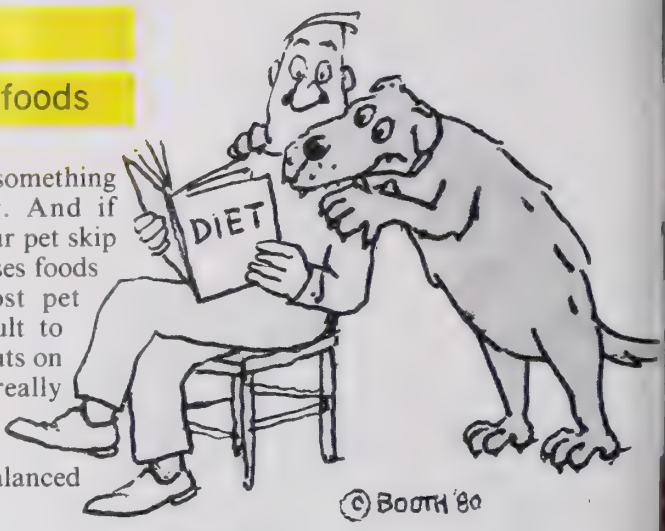


BY PATRICIA CURTIS

How to feed a finicky eater

The key to your pet's well-being is a balanced diet.

Here's how to feed it and how to get it to accept new foods



Q *Is there anything wrong with giving my cat the same food all the time? He doesn't seem to want to eat anything but chicken livers.*

A There is no one food that will keep your cat well-nourished, any more than eating one food exclusively would keep a human being healthy. All animals need a balanced diet in order to get all the nutrients they require.

Cats need a diet of about 20 to 30 percent protein, 15 to 20 percent fat, 30 percent carbohydrates, and a variety of vitamins and minerals. The fats and carbohydrates can be slightly higher if your cat is very active and spends a lot of time outdoors.

Many people don't realize the wide variety of foods that are good for cats: canned and dry cat foods, cooked meat and fish, cheese, yogurt, cooked eggs, cream or evaporated milk (in small amounts), cereal, baby foods, cooked or raw vegetables, and—would you believe—even small amounts of fruit! And there are two excellent nutrition boosters that should be included in every cat's diet: brewer's yeast (½ teaspoon daily or every other day) and wheat germ (1 teaspoon daily or often).

Commercial cat or dog foods contain many different nutrients, including much vegetable protein, and are well-balanced. However, I wouldn't let a pet get hung up on only one type of canned, dry, or moist food, either. It could get too much of some vitamins or minerals and not enough of others. An exclusive diet of canned fish, for example, could cause a cat to have vitamin E deficiency.

Nutritional variety, in either commercial pet food or fresh food that you prepare, is necessary for a healthy animal.

It's surprising that your cat with its chicken-liver diet hasn't shown signs of severe nutritional deficiency. Symptoms include weakness, lethargy, dull coat, weight loss, nervousness, diarrhea, running eyes, and an ulcerated mouth.

Q *How do you introduce variety into the diet of a pet that is used to eating only one food?*

A By being creative, patient, and firm. It's possible your pet might welcome new foods in its diet. But if it won't, then you have to phase the new foods in gradually. Mix them in with the food it's accustomed to. Hand-feed your pet with a lot of coaxing and praise. Disguise the new foods with something extra-tasty, such as gravy. And if worse comes to worst, let your pet skip a meal or two if it flatly refuses foods that are strange to it. Most pet owners find this very difficult to do, especially when the pet puts on its starving act. But it is really important for your pet's health to do whatever is necessary to get it to eat a balanced diet.

Q *We have had a dog for some time and just recently acquired a cat. Is it all right to feed the cat dog food? It seems to like it.*

A Dog food isn't good for cats or vice versa. The nutritional needs of dogs are quite different from those of cats. Commercial dog foods are well-balanced for dogs, but not for cats. Your cat needs more protein and less carbohydrate, for example, than a dog does. Both dogs and cats need varied diets, but the diets are not the same.

Q *Can a dog or cat remain healthy on just dry food? I've heard there's a lot of controversy about dry food.*

A Most commercial pet foods of all types—dry, canned, or moist—are quite well-balanced in terms of nutrition. Dry foods have the additional advantage of being good for the gums and teeth. And they, of course, offer an advantage to the owner—they are convenient.

Veterinarians generally suggest supplementing a dry-food diet with some fat. The fat can be animal (from meat), butter, wheat germ oil, vegetable oil, or a commercial coat-conditioning dietary additive. Also, you can vary dry food for your pet by moistening it sometimes with a little milk or gravy, which contains fat.

While your cat or dog could be healthy enough eating nothing but various types of dry food with a little fat added, it seems like a boring diet. Meals are a big deal to a dog or cat, especially to an indoor pet. While I certainly don't believe indoor pets necessarily lead deprived lives, I do think they enjoy variety in the menu, just as we do. It was formerly believed that dry food, because of its high ash content, would cause a cat to have urinary problems. Recent studies, however, discount dry food as the cause.

Q *What about table scraps for a pet? Wouldn't that be a varied diet?*

A Table scraps, especially vegetables, are great as supplements to the pet's regular diet. But table scraps can't be counted on to supply all the nutrients in the right proportion for the animal, and should not be the basic food. And remember that neither a cat nor a dog should be given bones (which can stick in the throat and strangle it) or spicy foods (which can upset its stomach).

Q *Should two or more cats or dogs share the same feeding bowl?*

A They do in some households and seem none the worse for it, but, as a rule, it's not a good idea. The faster and more aggressive eaters tend to get the biggest share. Also, individual animals have different styles of eating. One cat, for example, may gobble its food and then steal from the others. Another cat may eat slowly and daintily. Dogs fed together from the same bowl may get very anxious and bolt their food to prevent the others from out-eating them, then they may throw up afterward. Each pet deserves its own feeding bowl and should not be interfered with while it's eating.

Q *Is there any way to prevent a dog or cat from stealing food left unattended in the kitchen or on the table?*

A An animal has a very primitive reaction to food: If food is there, and nobody's around, the animal figures that it's up for grabs. I don't believe there is any humane way to train this instinct out of an animal. You can punish a pet, and this may provide an outlet for your anger, but it won't teach the animal not to steal food. In fact, if you continue to punish the pet, it will grow to hate and fear you. Far better to put food away or not to leave it unguarded. ■

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*Surveys conducted nationally among veterinarians.



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INSIDE STORY

Gather herbal fragrance bouquets

Trim walls with fabric borders

Turn sheets, pillowcases into slipcovers and a tablecloth

FROM SPARTAN TO SOFT

Sheet slipcovers dress up a simple table and chairs

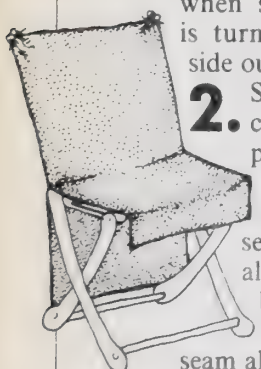
Transform ordinary wood-slat folding chairs into pretty skirted dining chairs, and turn a flat sheet into a seamless tablecloth. Designer Robert K. Lewis covered the table and chairs in his country dining room on page 81, with "Hydrangeas" sheets and pillowcases by Fieldcrest.

To make chair slipcovers, you'll need:

- Two pillowcases; one to cover chair back and seat; another for a seat cushion. (Standard pillowcase, 20 by 26 inches; king, 20 by 40 inches.)
- One twin sheet, to cut and gather into a ruffled chair skirt.

1. Pull pillowcase over chair back, wrong side out. Take in at sides if necessary. Gather top corners by machine—or wrap securely with string 2 inches from corners—to form rounded corners when slipcover is turned right side out.





2. Split side seams of pillowcase to seat level; front of pillowcase becomes seat cover. Trim away excess fabric around edge of seat, leaving ⅝-inch seam allowance all around. Trim back of pillowcase the same way, leaving ⅝-inch seam allowance below seat level.

3. Measure distance from chair seat to floor; add 1⅝ inches for seam allowance and hem. Measure circumference of chair, then double this measurement. Cut twin sheet to the above dimensions, seaming where necessary, to form a circle of fabric for the ruffled chair skirt.

4. Gather top edge of skirt. Stitch to seat cover around all three sides at front, and to lower edge of pillowcase at back. Turn right side out. Stitch a 1-inch hem around lower edge.

5. Fill another pillowcase with fiberfill or foam to make a seat cushion; stitching case to fit chair seat neatly.

6. Throw slipcover over chair; top with cushion. Relax and enjoy!

Herbal fragrance bouquets

Robert and Joy Lewis have a special love for herbs and flowers, and it shows in the bountiful, freestyle fragrance bouquets (page 76) that Mr. Lewis gathers from surrounding meadows and the backyard garden of their country house. Their garden is laid out formally, but informally planted, with a mix of flowers and herbs reflected in their indoor bouquets. Let these lighthearted bunches inspire you to head for the fields, clippers in hand, for some herb and flower gathering of your own.

Mr. Lewis takes a "what's fresh?" approach to picking—herbs chosen first, for fragrance and foliage; flowers added for more color and scent. For inspiration, Mr. Lewis turns to 17th- and 18th-century Dutch floral still-life paintings—exuberant, full, bursting with color. "Sometimes I'll do a one-color bouquet, sometimes a mix. Spring and summer bouquets tend towards pinks and reds; blues and purples in fall."

His bouquet suggestions: Culinary herbs only, with their own blossoms. An herb bouquet for the hostess, tied with natural jute string. Old roses, boxwood, sweetfern, and *fraises des bois* (strawberries) with herbal bouquets.

Some of the Lewises' favorite fragrant herbs are: *Caryopteris*—sage-like fragrance, gray-green foliage, lavender-blue flowers. *Rue*—astringently scented, blue-green foliage, yellow flowers. *'Silver Queen' artemisia*—pungent, downy-gray shrub. *Feverfew*—Fernlike golden-green foliage, strong daisy-like scent. *Mint*—spearmint, peppermint, apple mint, and pennyroyal; all with tiny lilac, pink, or white flowers. *Hyssop. Basil. Lemon balm. Rosemary. Thyme. Sage. Tarragon. Lavender.*

On the border

Borders help define architectural details, create a room's mood. To trim your walls with fabric borders like the ones in Ron Cacciola's bedroom (page 96), simply brush the back of the fabric border with wallpaper paste. Apply to the wall like wallpaper. Fabric colors may look darker when you apply the paste, but don't be alarmed. Fabric will resume its original color when paste dries. Success tip: Add borders to a room, step by step, to avoid overdoing the look. You might first border doors, then windows. Then add ceiling and baseboard borders if you like.

TO MAKE TABLECLOTH

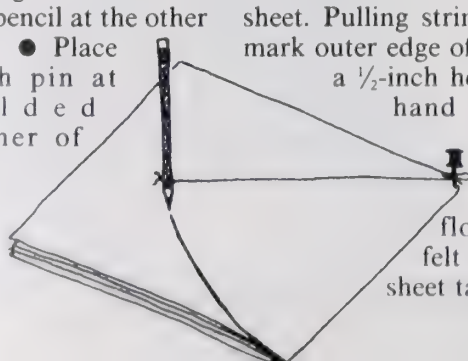
Use flat sheets to make round floor-length tablecloths without seam. (Total diameter of cloth must not exceed 108 inches.)

To determine the total diameter of your cloth, add table diameter, side-drop multiplied by two, plus an inch for a hem.

Use the chart, *right*, to determine what size sheet you'll need.

- Fold flat sheet in half lengthwise, then fold crosswise so sheet is four layers thick.
- Cut nonstretch string to serve as a compass. String should be half the tablecloth diameter, plus enough to tie around a push pin at one end, a pencil at the other end. ● Place push pin at folded corner of sheet. Pulling string taut, use pencil t mark outer edge of cloth. Cut. ● Stitc a ½-inch hem by machine or b hand (a larger hem wil pucker). Press ● For extra body cover table with floor-length round felt before topping wit sheet tablecloth.





Sheets for Round Tablecloths	
Total diameter of cloth	Flat sheet required
Up to 66"	Twin
Up to 81"	Full (Double)
Up to 90"	Queen
Up to 100"	King (separate hem)*
Up to 108"	King (self hem)**

*Separate hem—*Sheet with hem of a contrasting color or design.* **Self hem—*Sheet with traditional turned-under hem. (Chart and instructions adapted from the Fieldcrest Decorating Digest; $2 from Fieldcrest, 60 West 40th St., New York, N.Y. 10018. Attn.: Publicity.)*

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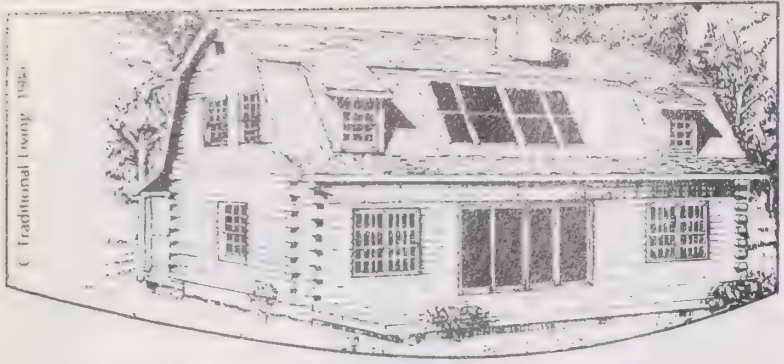
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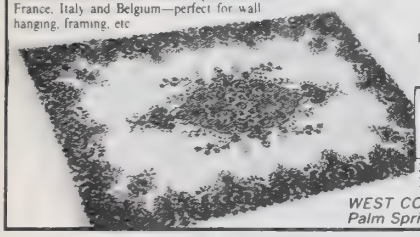
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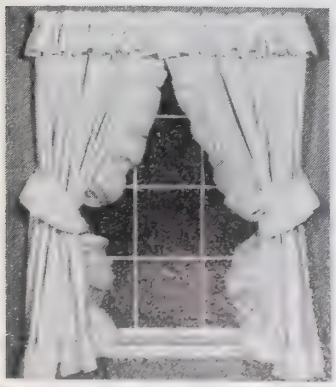
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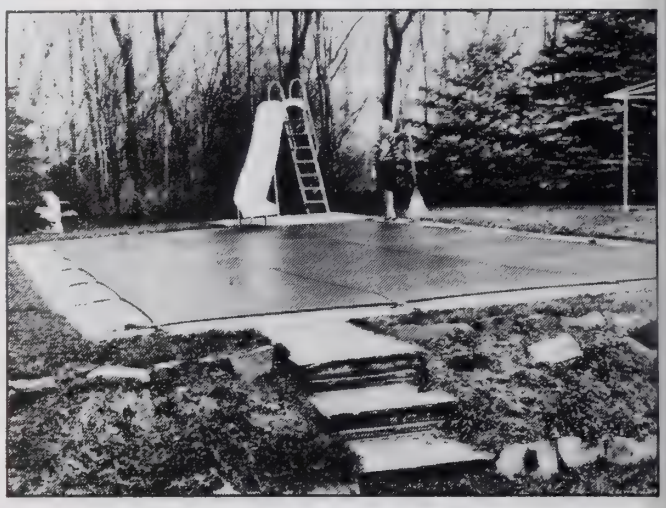
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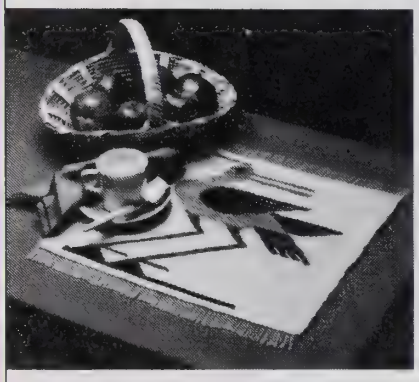
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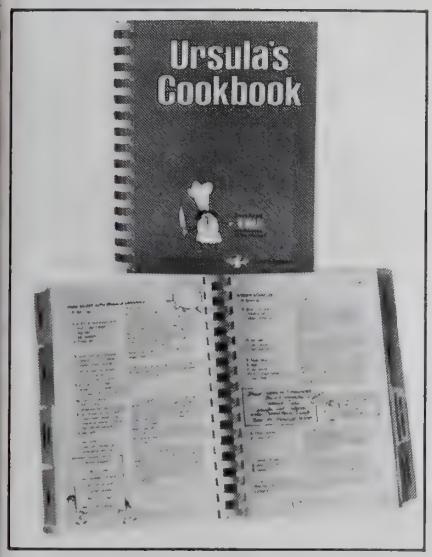
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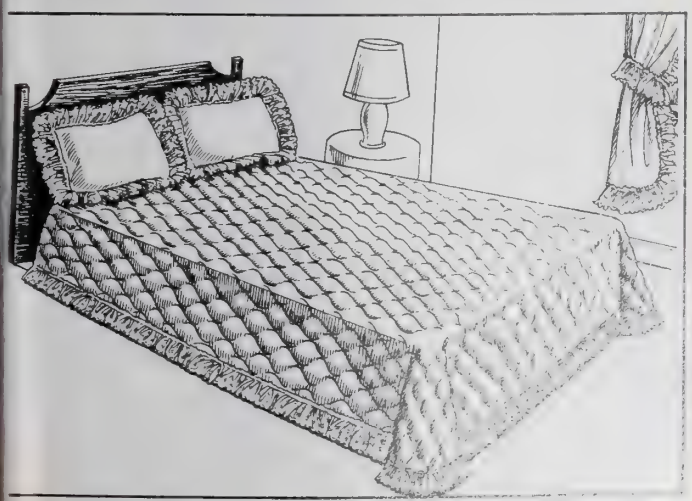
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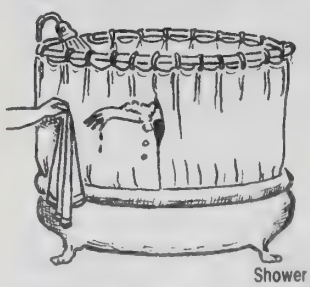
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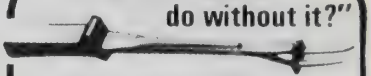
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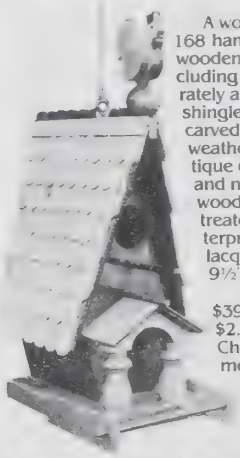
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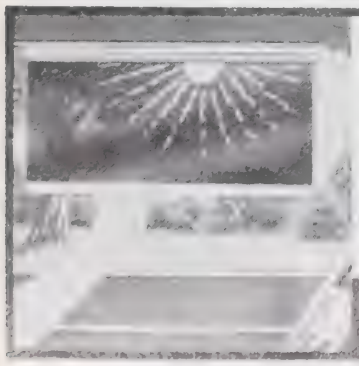
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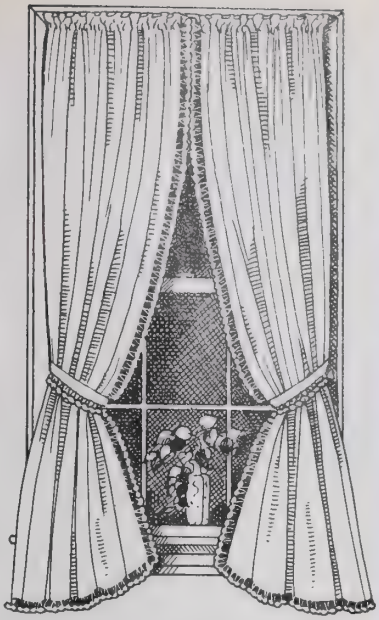
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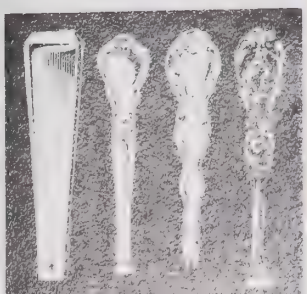


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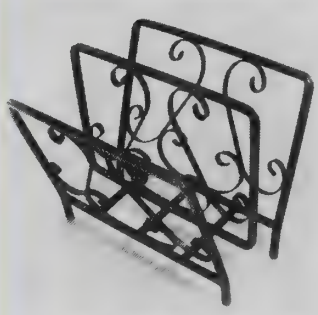
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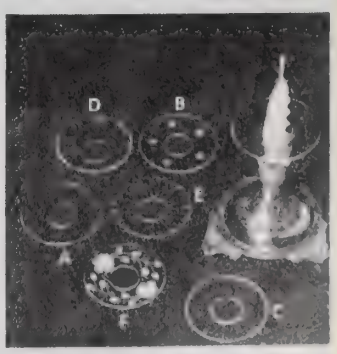
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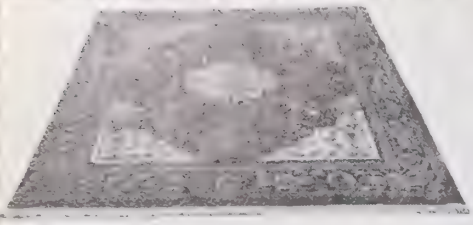


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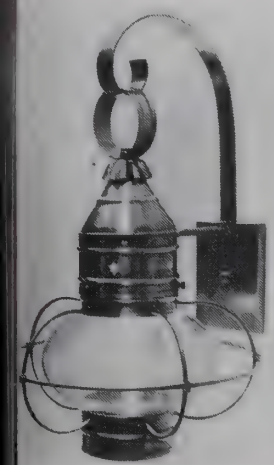
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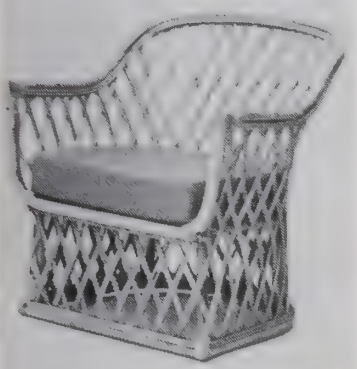
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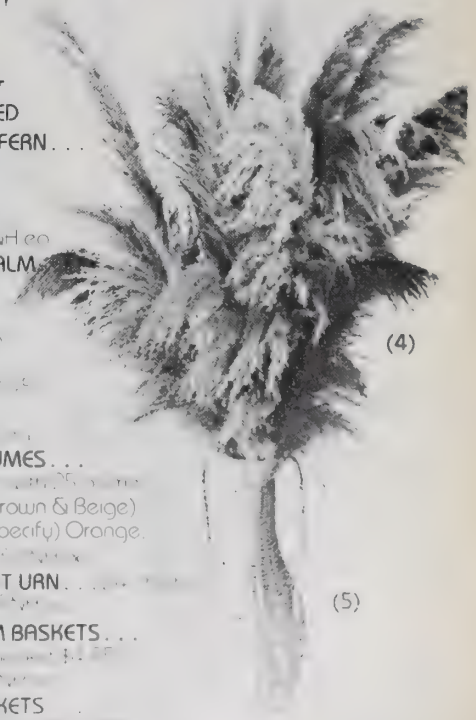
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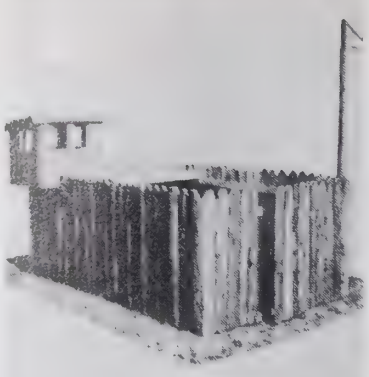
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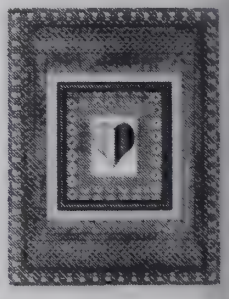
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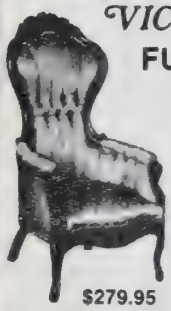


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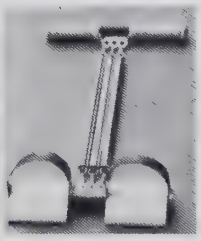
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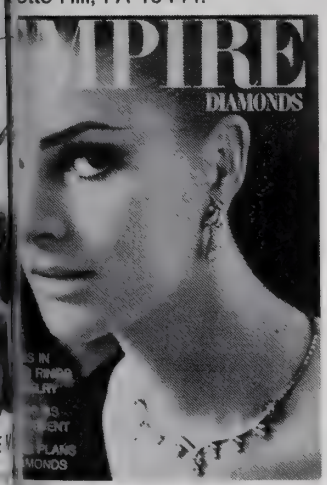
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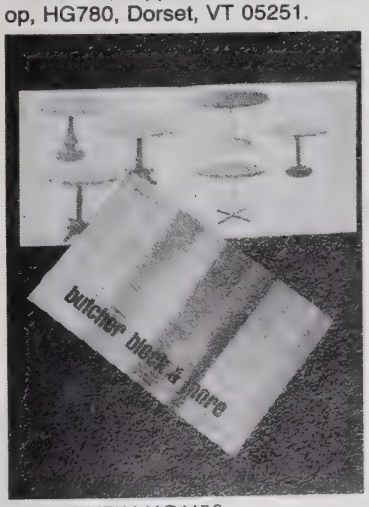
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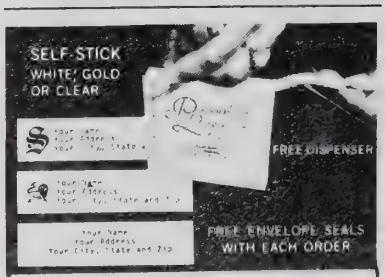
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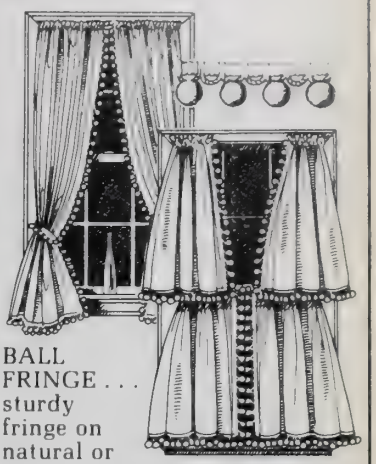
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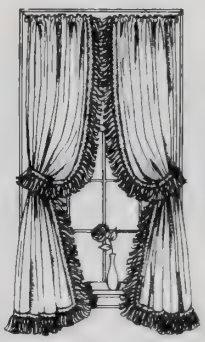
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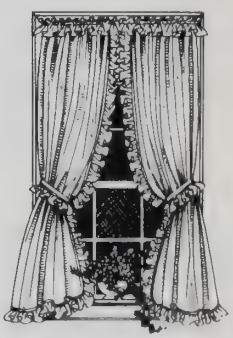
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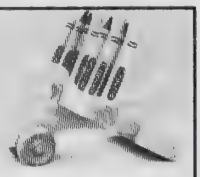
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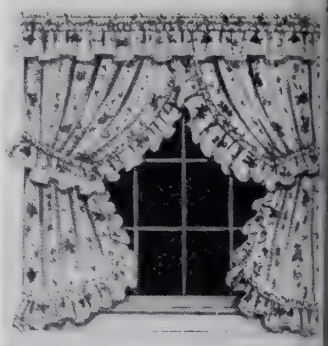
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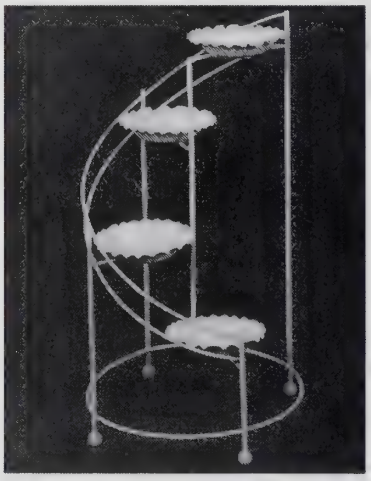
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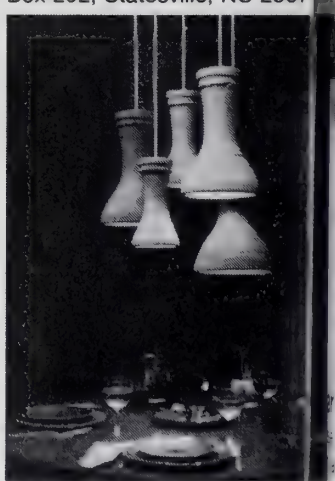
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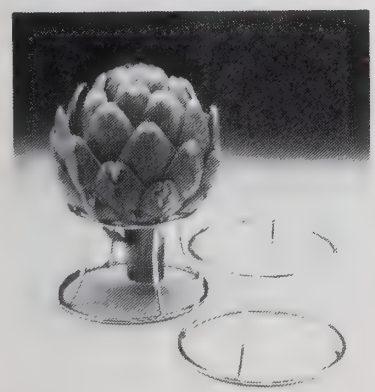


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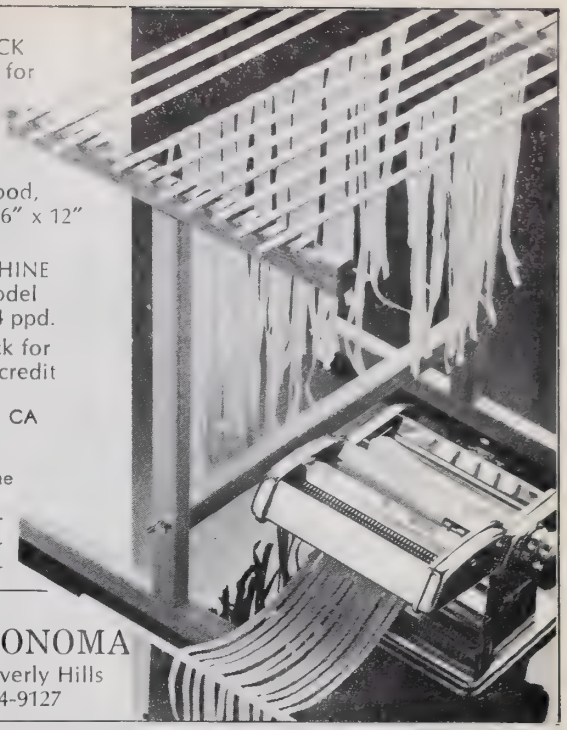
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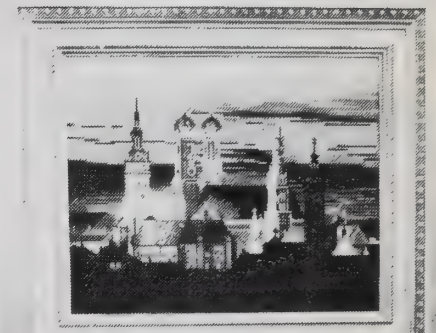
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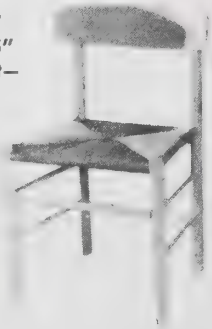
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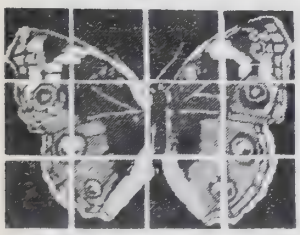
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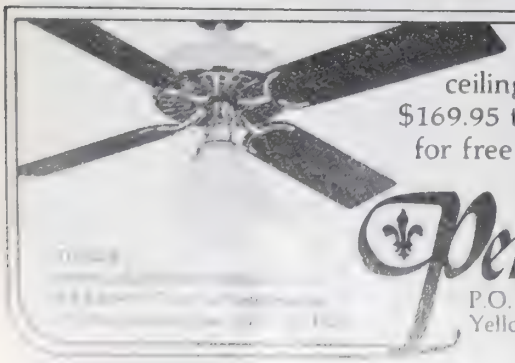
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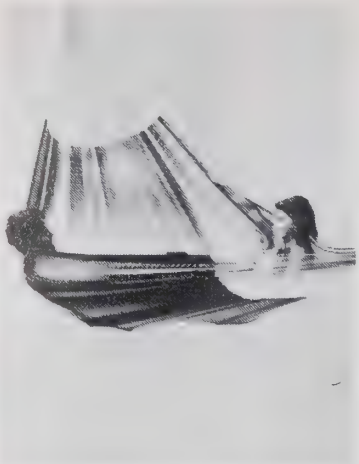
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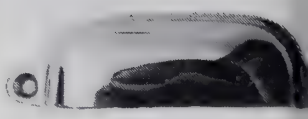
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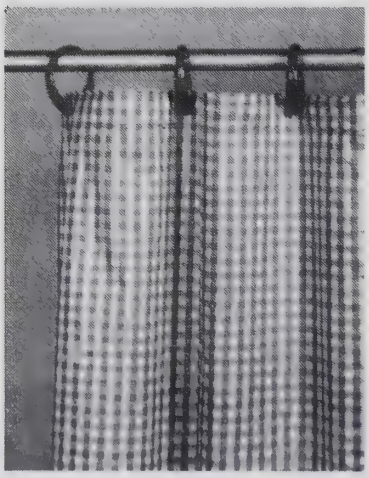
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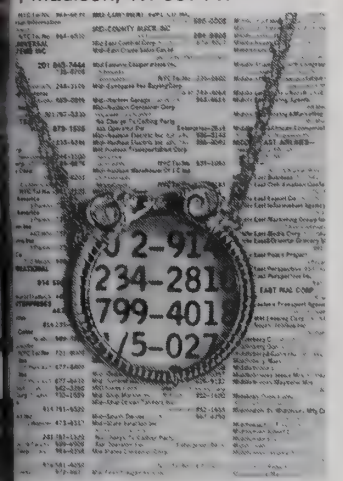
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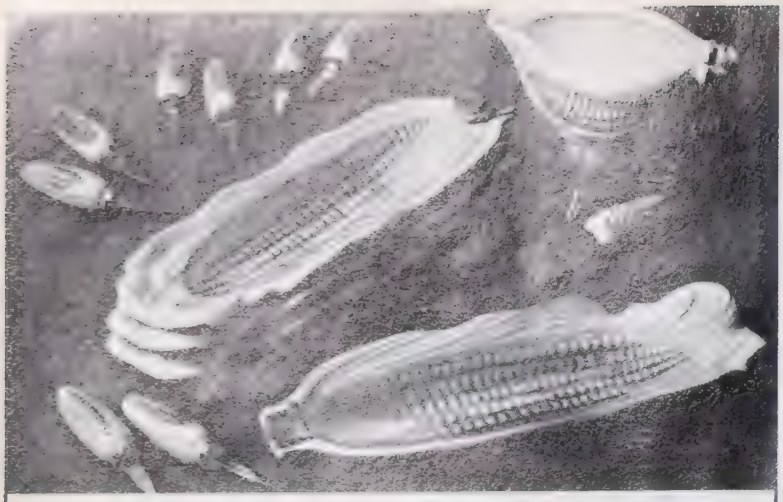
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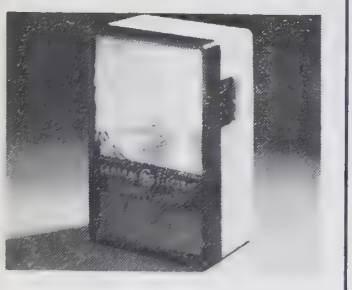


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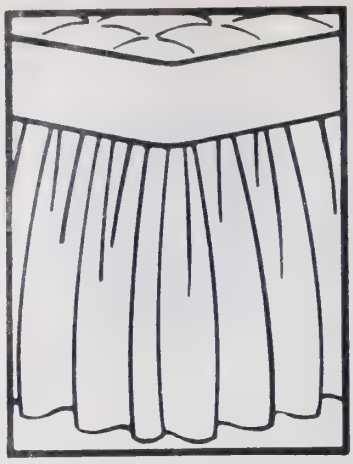


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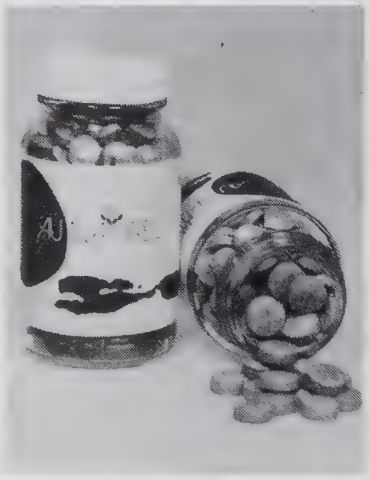
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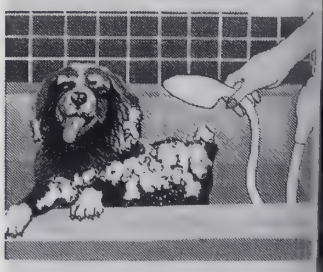
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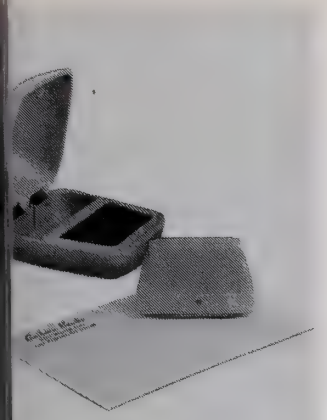
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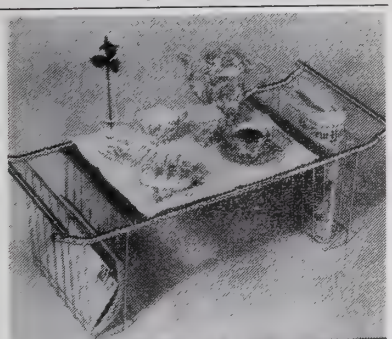


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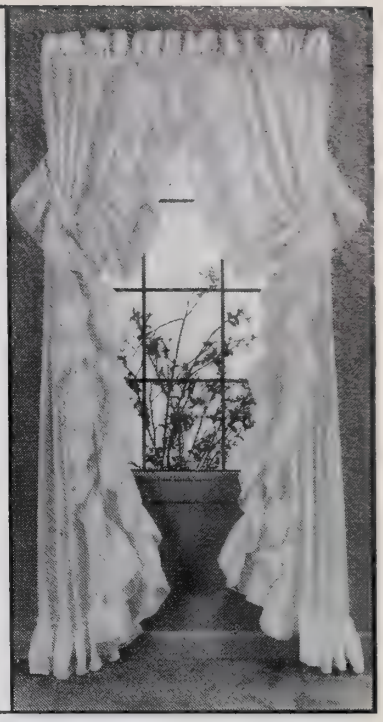
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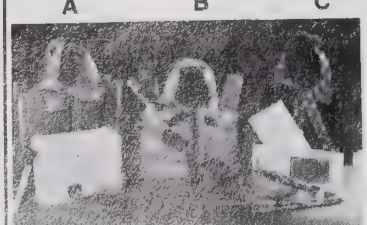


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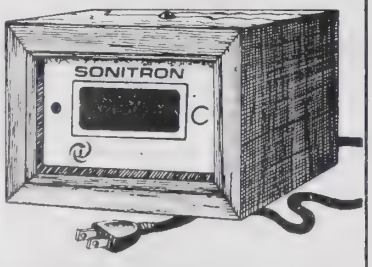
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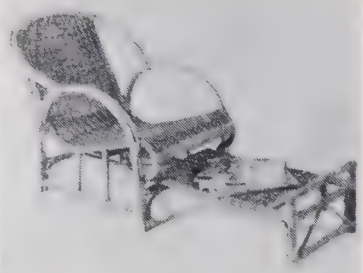
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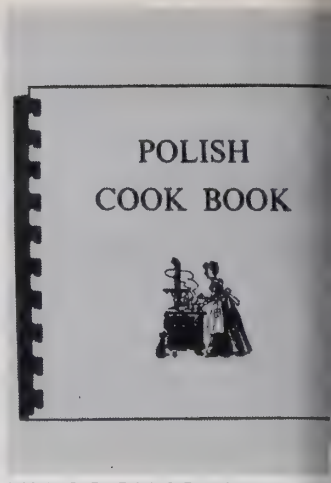
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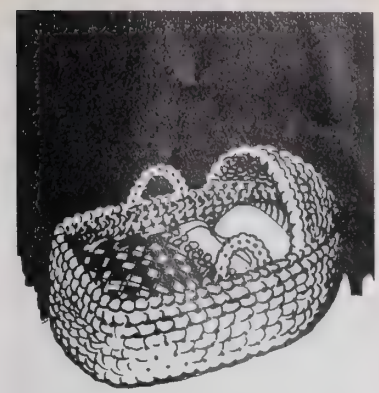


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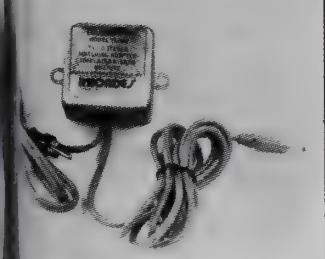
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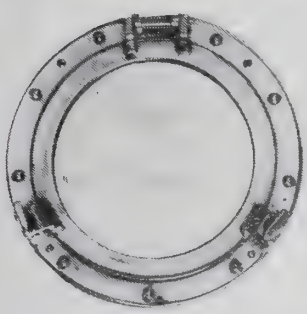
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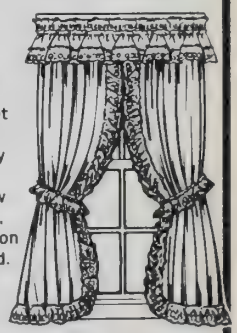
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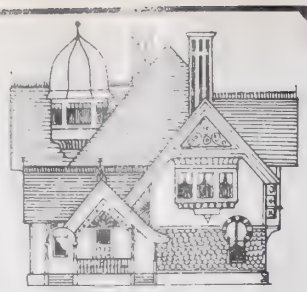
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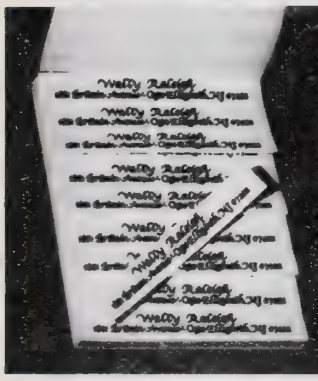
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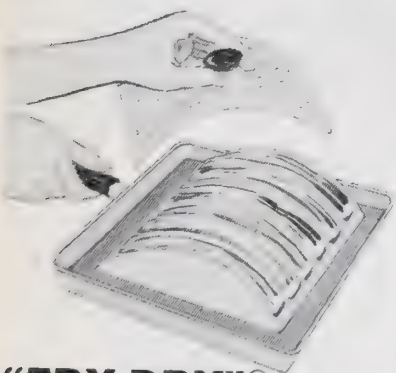
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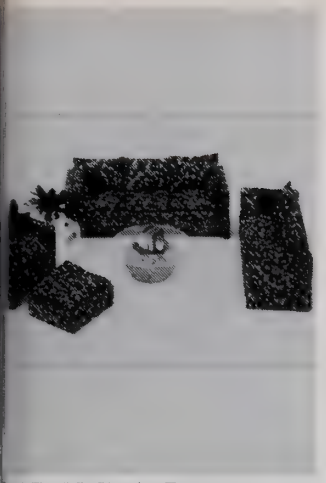
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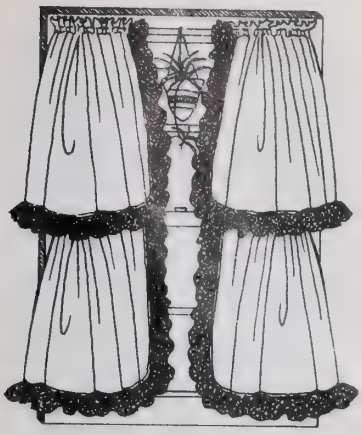
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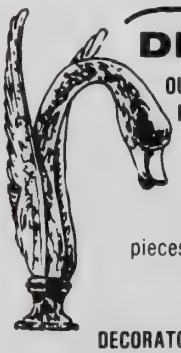


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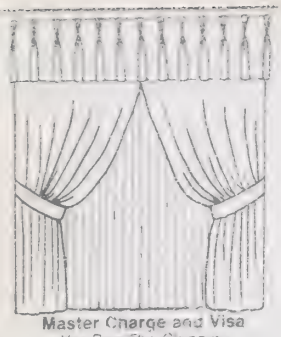
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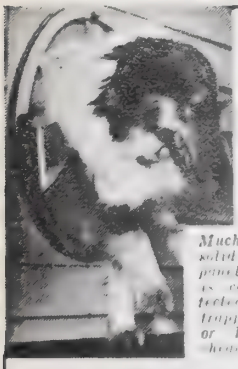


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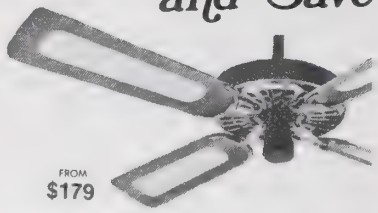
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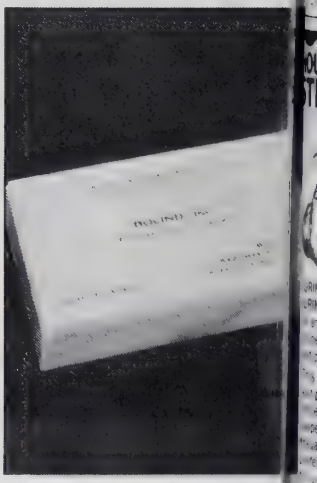
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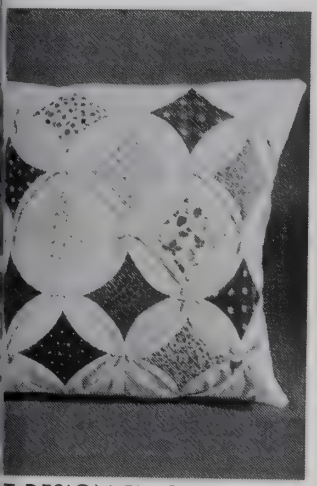
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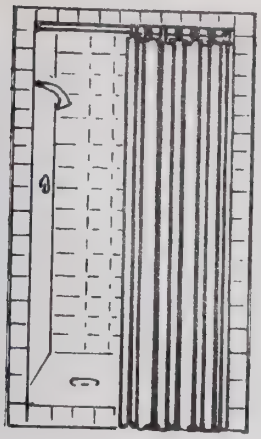
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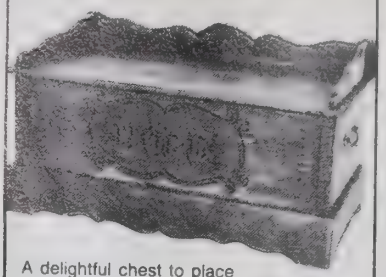


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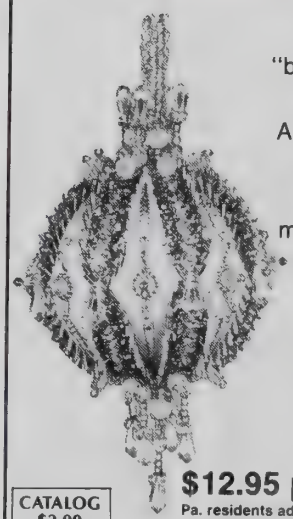
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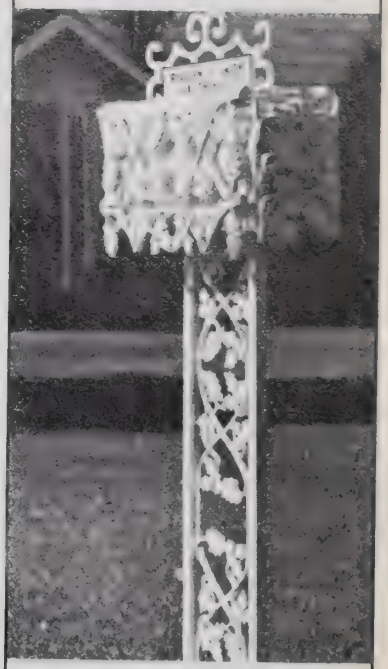
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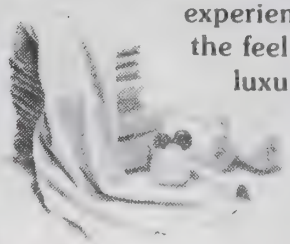
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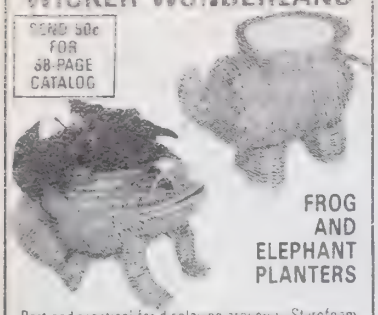
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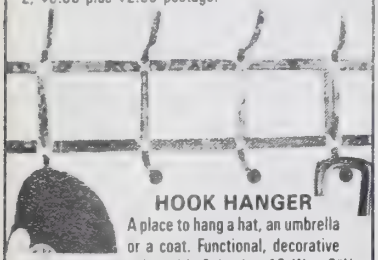
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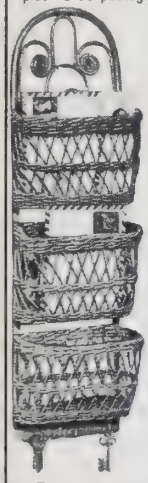


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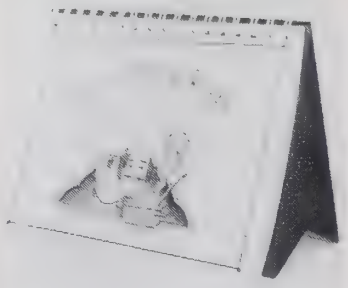
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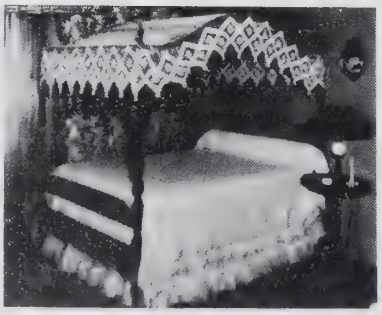
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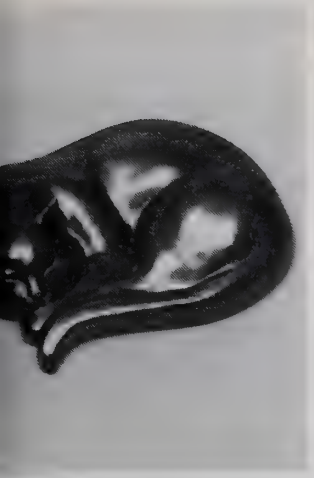
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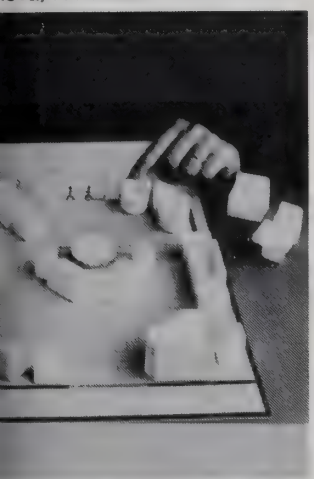
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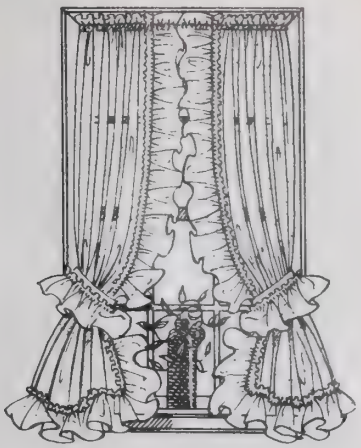
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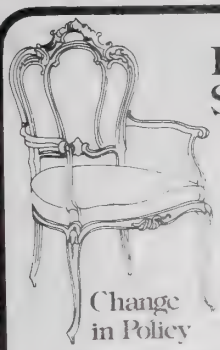
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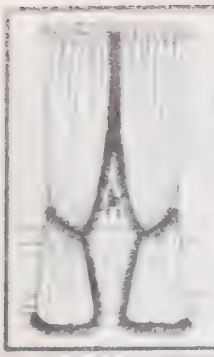
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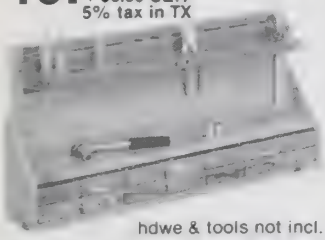
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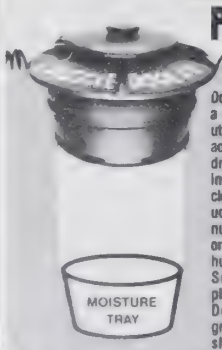
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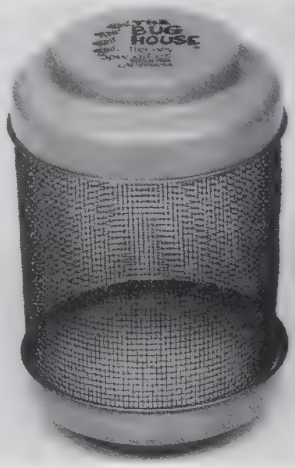
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tness for busy people

tinued from page 117

the stairs. "I climb the stairs in my se 30 or 40 times a day, and make a nt *not* to remember to bring anything or down. Then when I need some-g, I have to climb!"

And in Boston, Gere Gallagher sn't feel stranded when her husband es the car to work—she walks every-ere. "Exercise is my therapy," she s, "my time to think." She averages 4 miles a day.

n San Francisco, join the throngs o practice Oriental Ta'i Chi in Ports-uth Square every morning from 6 to Young executives on their way to the ncial district throw off their coats mingle with schoolchildren, Chinese nen on their way to market, anyone o wants to participate in the fluid, -led choreography that is Ta'i Chi—mainstay of Chinese exercise for cen-es.

Fashion photographer Francesco Sca-o is busy all day, finds early evening best exercise time for him. He works three times a week from 6 to 7 when-r he can, at the Pilates Studio for dy Conditioning in New York. When traveling, Scavullo takes along an rcise wheel, to strengthen arms and nach while he kneels on all fours. At ne, his bath is outfitted as a mini-n, with a slant board for sit-ups and raises, a chinning bar in the doorway. ancing is my other favorite exercise."

Fashion designer Phyllis Sues of Los geles used to be a professional dancer, still starts each day with Air Force rcises on the floor, then an hour of let. "I used to take ballet at night, but vasn't as convenient as the Saturday on class I now attend, on my way to rom the factory."

Her mother, Gladys Gehrig, of New k, is a dynamo at 84. A concert pia-, she starts her day at 5 A.M. with an ir of meditation, followed by stretch-exercises in bed. When she gets up, literally runs through the house from to end. "The house is about 75 feet g, with my studio at one end, my ting room on the other. Running n here to there is good exercise—if I outdoors, I'm sure my neighbors ild call an ambulance," she says mis-vously. To top it all off, she takes a ile walk around noon whenever she —before starting a full day of piano ons, which start at 1 P.M. and often tinue until 9. "Playing the piano is of the heaviest forms of exercise," Mrs. Gehrig. "When it's done cor-ly, the whole body goes into it—n the feet up. Neck, shoulders, arms, , and heels are all involved."

Don't try calling New York designers Patino and Vincent Wolf from -7 on Monday, Wednesday, or Fri-evenings. Their phone is off the k, and they're exercising with an in-structor who leads them in weight-lifting and calisthenics. "Make exercise pleasurable, and you're more likely to stick with it," advises Mr. Patino. "Upbeat music, dim lights, a comfortable floor mat can all do the trick. From 5:30 to 7:30 used to be a lost part of the day, but now we give exercise top priority, and even reschedule meetings with clients, and turn down invitations, if they interfere with our exercise time."

A 7-minute headstand is a daily routine for Anni Fabry, who's approaching 70. "Headstands help to reverse the effects of gravity," she explains. "I follow up with stretches, which fight against the body's tendency to shrink with age." Mrs. Fabry, who teaches yoga-inspired exercise classes in her New York studio, notes how our exercise regimes have changed: "People used to need strength. Now machines do lots of our work for us. Today, we need flexibility and mobility to keep us moving in our busy lives."

Corporations are recognizing the advantages of keeping their employees in shape, too. Gyms at the office are not uncommon. "We've seen blood pressures reduced, people are losing weight and cutting down on their smoking, and report that they feel happier and put in a better day's work," says Dr. Tom Shea, associate medical director of the AT&T fitness program in Basking Ridge, N.J., where an outdoor fitness trail and an indoor gym keep employees moving year-round. "Corporations' increasing awareness of the importance of exercise is keeping people alive."

"Busy people now make time for exercise just as they make time for a dinner engagement or a business appointment," says Dr. Jerry Zuckerman, first supervisor of the Exxon corporate exercise program, and now president of Cardio-Fitness Systems exercise centers, where employees from McGraw-Hill, Time Inc., Simon & Schuster, Sperry, SCM, and Celanese take advantage of their corporate memberships with workouts tailor-made to their needs.

Handball, racquetball, and pickleball—a miniature tennis game—are just a few of the activities available to employees of the Weyerhaeuser Company in Tacoma, Washington, as well as standard treadmills, bikes, and rowing machines. The gyms are open from 7 A.M. to 10 P.M., so employees can exercise long after the office has closed. The program has expanded from one to three exercise facilities since its inception in 1972, when headquarters moved from its downtown location and the convenient exercise centers. Now employees take advantage of a corporate membership at an exercise club nearby.

Olympic decathlon winner Bruce Jenner sums up: "Choose an exercise you like, and have fun with it. Then you're most likely to continue. I like to bike-ride and work out in a weight room at home, but if it's sit-ups you like, or jumping rope, that's what you should do." ■

Correction

We regret that the captions on pages 140 and 142 of our June feature story "Windows on Romance" were inadvertently transposed. The pictures with their correct captions appear below.

Edwardian Folds



In a serene bedroom, diaphanous sweeps of delicate lace—so fragile, so soft, they're more like confections than curtains. Made from 60-inch panels of white Waverly lace, they're edged at hem and center like a lady's handkerchief, with borders of contrasting lace. The ruffled lace valance is also bordered, gathered on a separate rod. To make the tie-back rosettes, gather a handful of lace at each side, bind with thin ribbon, fasten in place with a tack. The angora cat sits pretty on a Victorian side chair covered in Manuel Canovas fabric. A cabbage-rose needlepoint rug from Stark continues the floral feeling of the Sanderson wallpaper frieze. Coral Sand paint by Pittsburgh Paints.

French Poufs

Brian Hagiwara



Classic look from centuries ago, translated for today. Long, lined panels of Souleiado cotton are shirred onto a thin curtain rod, with a feathery fringe of dotted swiss cotton fluttering in between. To make the softly gathered poufs, tie panels tightly, with lined bows made from fabric borders—once below the rod, and twice below the sill. Fabric is pulled up between each bow to create bonbon poufs that end in a crush and spill 2 feet across the floor like counterpanes. The dotted swiss fringe is twice the width of the window, and 2 feet long, snipped with scissors. Starflower pink walls by Pittsburgh Paints. Souleiado cotton at Pierre Deux. Wool needlepoint rug by Jack Soskin.

THE GARDEN

BY RICK LAMB

Tips for weekend gardeners

How to make it easy

Editor's note: As head of Rick Lamb Associates in Cambridge, Mass., this young landscape architect and his wife Nancy are always working on garden plans for other people, even world-wide residential, hotel, and urban projects. On weekends they enjoy tending their own garden (page 87) when they can. Here are some pointers for other busy gardeners:

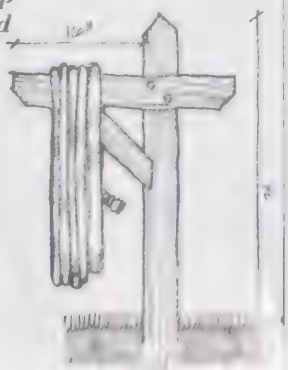
Decide if you like to garden. Some people love plants but do not love to garden. A garden could make them an unwilling slave. Others derive a great deal of personal satisfaction from mowing the grass, trimming the hedge, or harvesting their own beach plums or baskets of fresh flowers. *Decide how much time you think you will have each weekend for gardening—then divide by two or three.* Often we come with expectations of accomplishments that leave us dissatisfied by Sunday evening because our plans were too ambitious.

Acknowledge the laws of nature. Nature has checks and balances that can work to our advantage. Observe the native plants and their requirements of sun, soil type, water, companion plants, and their characteristic flowers and fruits. Go to the *best* nurseryman in your area to choose plants from his list of recommended indigenous plants. Learn the local pest/disease cycles. Limiting your planting palette to healthy species saves time and disappointment. Native grasses with lupines, daisies, and Queen-Anne's lace provide inexpensive groundcover that generally will not require routine mowing. A narrow mowed swath along edges gives a manicured look to adjacent unmowed fields and leaves several hours for the striped bass or the Great American Novel. *Determine when you will be "in residence."* You certainly want to enjoy the special highlights of your garden's bloom, color, leaf texture, and branching pattern. Arriving only for weekends, we want armloads all summer of fresh flowers and vegetables. Zinnias, cosmos, California poppies, salvia, snapdragons, marigolds, and petunias are but a few of the annuals we enjoy and that take about a week to renew their flowers. Weekly bud pinching and cutting back encourages larger blossoms and stronger stems for Saturday bouquets. Perennial gardens can be planned for seasonal interest for a specific month. They bloom more briefly, are generally more expensive than annuals, but last year after year. Remember that plants in window boxes and containers dry out faster than flower beds and need midweek waterings.

HOSE GUARD AND HOSE KEEPER

A 12-inch wooden guard-stake at the corners of a bed makes a hose detour around vegetables and flowers instead of dragging across and bending stems. The Lambs paint their hose guards blue. A 3-foot wooden post and arm near a faucet keep hose neatly coiled when chores are done.





Keep the point of arrival and areas for entertaining under control. Psychologically, if the arrival is a pleasant experience and the walk to the door is welcoming, your relaxation begins and the visual onslaught of chores is greatly reduced. Gardens should be planned so that areas requiring the sort of work you most like to do are near entertainment centers or where others in the family are chatting or reading. You will be nearby, your labors can be appreciated, and you won't be missing anything.





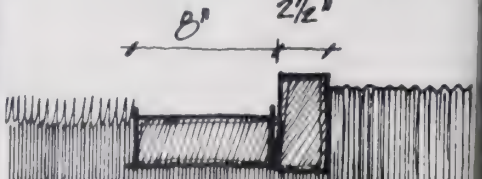
Rick and Nancy Lamb's cutting garden on Cape Cod provides weekend bouquets.

Accent a view. Focus on natural views, even if very small or distant. (One of the best views of St. Peter's in Rome is through the keyhole of the Knights of Malta garden gate.) A view draws attention away from the foreground, thus allowing the immediate area to be very simple and to require less maintenance. By creating a garden of small spaces, work can be easily accomplished in small blocks of time, and allow for moments of reflective enjoyment. *Keep tools and supplies handy.* A small shed, 4 by 6 by 12 feet, is one of the first things we built. Inside are garden tools supplies, seeds. A shelf is a necessary indulgence for references to planting schedules or for dividing plants in nursery flats. Compost and a water source should be nearby. *Be a friend to yourself* Use mulch to help retain soil moisture—especially important between weekend waterings. Install brick, stone, or rail road ties to retain gravel driveways o paths and to eliminate grass edge clipping. Plan to have a faucet and hose keeper near the garden. Have a list easy, short gardening projects for house guests.

Hire a young neighbor to water, mow weed—and to eat the raspberries mic week when you're not there to share.

BRICK STRIP ELIMINATES CLIPPING

A mowing strip—flat bricks flus against upright bricks—separate grass and beds and allows for on clean sweep with a mower and n time-consuming follow-up clipping.





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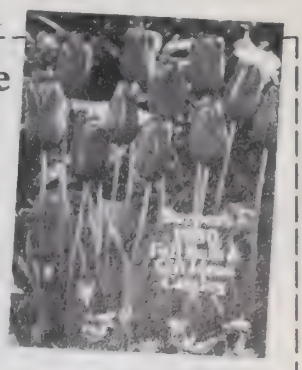
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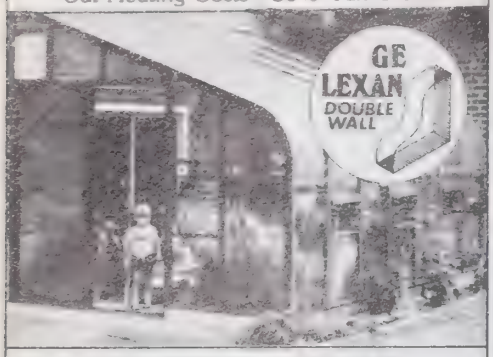
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BY JAMES FANNING

GARDENER'S NOTES

The joy of summer gardens

Some special gardens to visit, new ways to get rid of old insects, and a wonderful new plant encyclopedia

■ Gardens for herbs

A new addition to the many attractions of Washington, D.C., is the National Herb Garden. Occupying some 2 acres of the National Arboretum—close to the Administration building—the garden consists of 3 sections, or rooms, illustrating the 3 time-honored types of herb plantings. A knot garden shows the decorative uses of this type of planting. A historic rose garden contains most kinds of roses used from ancient times in perfumery, medicine, and cookery. A specialty garden is divided into sections holding plants for dyeing and other special uses. Sponsored by the Herb Society of America, the National Herb Garden is bound to become an ongoing institution for the education and enjoyment of everyone interested in growing plants.

Edward Oleksak



New York's Cloister garden has quince trees, 200 herbs, a view of the Hudson.

And in New York City, that splendid medieval oasis, the Cloisters, also has special attraction for herbalists. Meticulously designed to reproduce a monastery garden of the Middle Ages, the Bonnefont Cloister garden contains plants that have long dropped out of common usage, as well as many that are still widely grown. Its high perch overlooking the Hudson River gives the Cloisters a distinction to be found in no other museum, quite apart from its magnificent art collection, architecture, and gardens. John Williamson, a young horticultural consultant and medievalist, has replanted the garden, and gives special tours on request. The Cloisters is easily reached by car from the Henry Hudson Parkway, by bus from downtown Manhattan (No. 4 on Madison Avenue), or by the IND 8th Avenue subway to Washington Heights.

■ Fume fatale

For several years now, scientists have known that female insects attract the males by secreting a chemical substance called a pheromone. Every insect species has its own distinctive pheromone, which will attract males of that species alone. Obviously, the discovery of these attractants opened a whole new approach to the problem of insect control. The difficulty, however, was that pheromones are complex chemical compounds, extremely difficult to synthesize. So, it took some time, but the J. T. Baker Chemical Co. has succeeded in synthesizing the Japanese beetle pheromone and has incorporated it into a trap that promises to go a long way toward eliminating the beetles. Called Bag-A-Bug, the trap consists of a plastic bag baited with the pheromone—plus a floral scent to attract the females—into which the beetles fly, never to emerge. Weak flyers, Japanese beetles, once inside the plastic bag, cannot escape, so are easily disposed of. Bag-A-Bug Japanese beetle traps are available at garden centers and other retail outlets at about $7.95 for the complete trap, with replacement bags, stands, and bait available separately.



Japanese beetles are fond of grape leaves.

■ Last horticultural word

For many a year the New York Botanical Garden has led the western hemisphere in its horticultural pursuits, and for a substantial proportion of those years the name of Thomas H. Everett has ranked high

en. British by birth and education, Mr. Everett came to the U.S. to superintend he fabulous Manville estate and went on o become chief horticulturist at the New York garden. His expertise has ong been recognized by professionals, nd amateurs have added the accolade f making him a much-sought-after peaker on the subject. So it is no more han fitting that Mr. Everett should cap is career with a horticultural encyclo-edia. *The New York Botanical Garden llustrated Encyclopedia of Horticulture* nay assuredly be called the successor to .. H. Bailey's revered *Cyclopedia of merican Horticulture*, published at the eginning of the century. Twelve years f concentrated effort, plus, of course, ll those earlier years of practical experi-nce, make this an unparalleled mine of nformation. Many of the 10,000 photo-raphs were taken by Mr. Everett him-elf. The *New York Botanical Garden llustrated Encyclopedia of Horticulture* s being published in 10 volumes for the otal price of $525. The set may be pur-hased serially (or more information re-uested) from Garland Publishing, 136 Madison Ave., New York, N.Y. 10016.

Plants and pollution

ulfur is one of the elements essential to he growth and well-being of plants. Yet is seldom mentioned on fertilizer la-els, and most present-day fertilizers ontain little or none. But plants have heir own ways of coping with deficien-ies, as scientists of the Tennessee Valley uthority have recently found. Studying he effects of sulfur dioxide pollution in he air, the investigators found that lants growing in sulfur-deficient soils ere taking their sulfur from the air. his does not necessarily mean that air ollution is good for plants, but it does ndicate the value of growing things in aintaining a balanced ecology.

Chemical common sense

rguments pro and con on the use of esticides will probably continue as long s there are pests and gardeners to worry bout them. Most of us use pesticides to me extent, and quickly learn that for-ulations change and last year's instruc-ons may not fit this year's chemicals. o it is important to read the label, and ead it thoroughly, before using any new ind of spray, or even before using this ear's supply of a familiar product. Or-io, manufacturer of the familiar and re-able line of pesticides, has assembled a ng list of "dos and don'ts" under the tle *Garden Chemicals and Common ense*. Printed as a folder that may be ung on a toolshed wall, the list is avail-ble from Mr. Bob Hoen, Manager-Con-umer Affairs, Chevron Chemical Co., .O. Box 7335, San Francisco, Calif. 4119. Include a self-addressed stamped velope. No gardener who really cares ould be without it. ■

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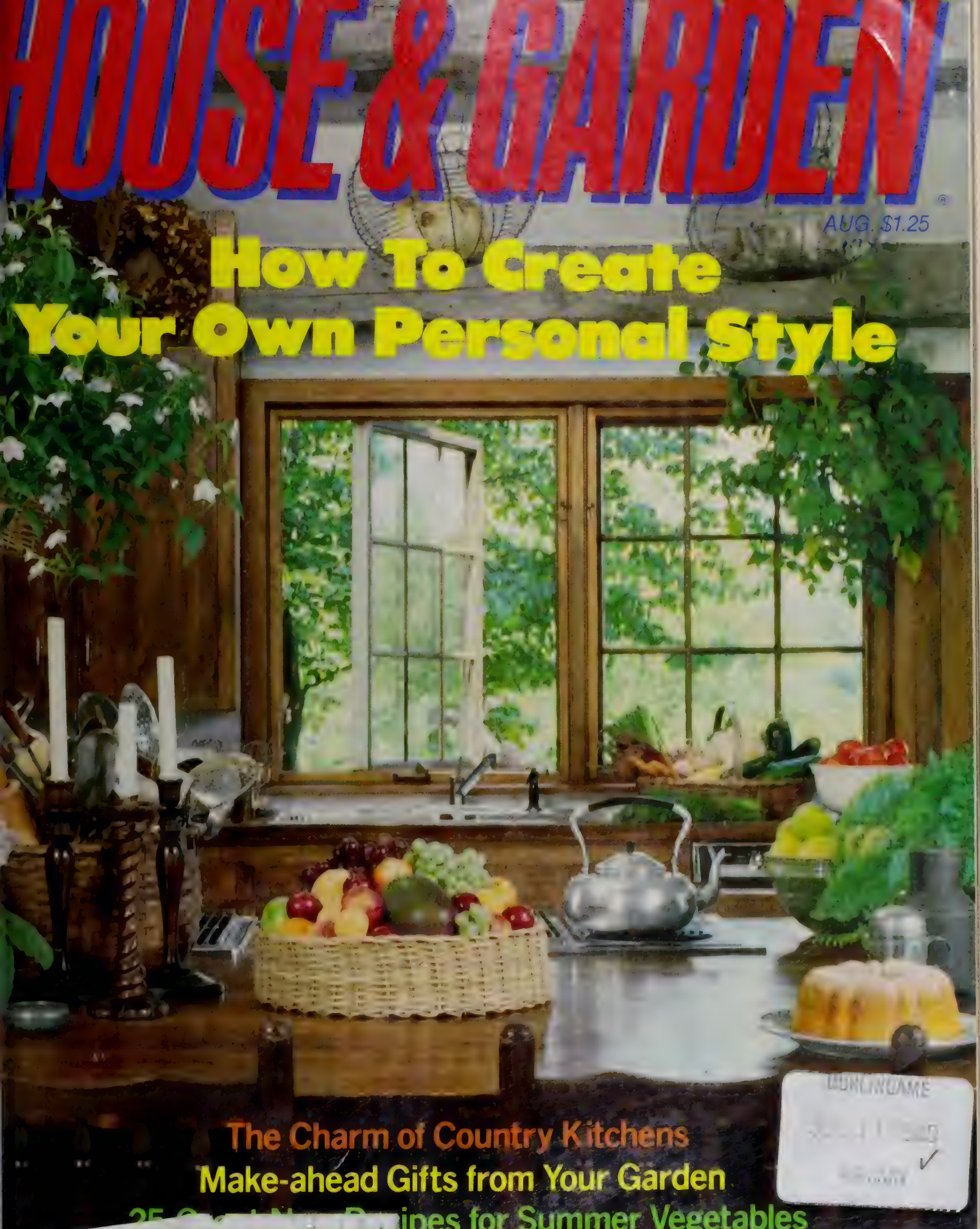


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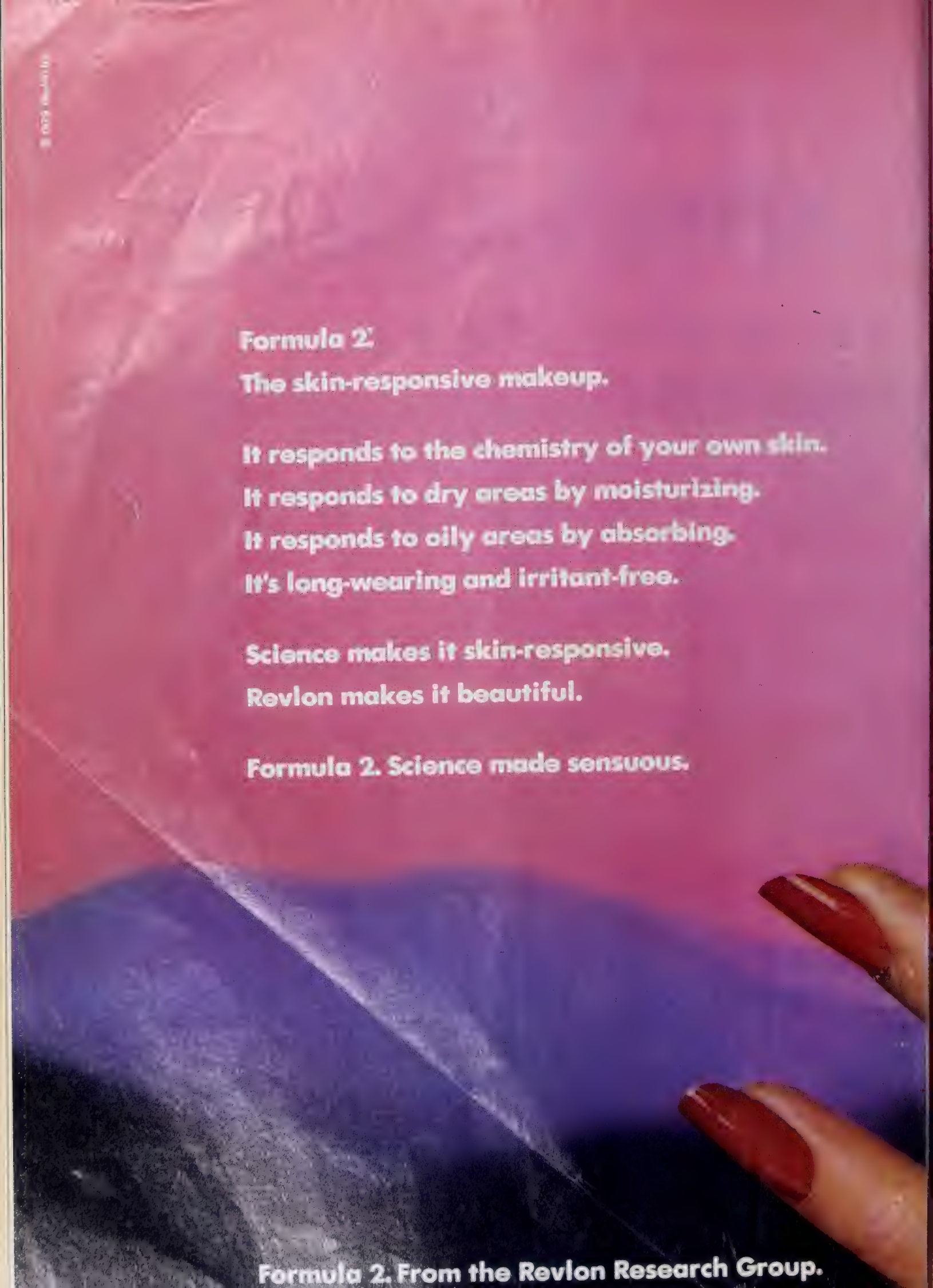
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Incorporating LIVING for young homemakers

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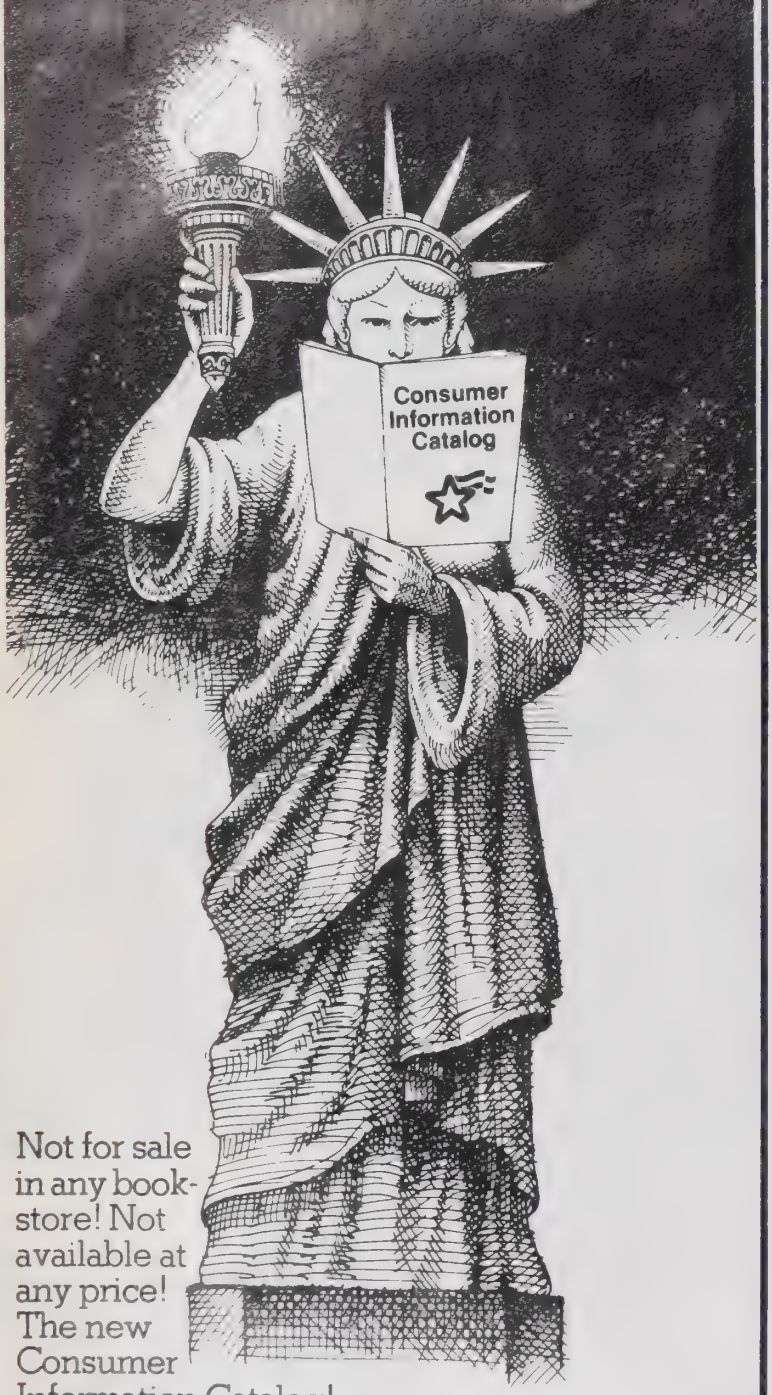
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HOUSE & GARDEN



Tom Yee

On the cover: A kitchen for all seasons—a room whose warmth and welcome are enhanced by stucco walls, a beamed ceiling, and windows wide open to views of a lake at the foot of sloping lawns. It's a kitchen whose rustic flavor belies the presence of totally modern appliances, which have all been discreetly installed.

Several years ago, Mrs. Alan Roth decided to enlarge the kitchen of this 75-year-old house, which she shares with her husband and young son. The result: What had been a small series of rooms became one important space, with storage and laundry relegated to a proper pantry.

"I find the modern accouterments of cooking distracting," says Mrs. Roth, an enthusiastic cook and baker. "So for a simple, uncluttered effect, I kept most of my appliances out of sight." A food preparation center is recessed into the counter to the left of the sink. A central work island incorporates both a microwave and a conventional oven beneath its counter, with burners and a built-in grill on top (the grill converts to a rotisserie or griddle as well). The other side of the island serves as a handy spot for occasional family dining, and in summer becomes a party buffet table. Everyone congregates on the back terrace that was built outside the kitchen. At night the gardens and trees outside are illuminated, and only candles are lit indoors.

"Friends often remark that my kitchen has the same inviting mood as an old Dutch or Belgian painting," says Mrs. Roth. Countertops and cabinets are all made of barnwood gathered in Vermont. Their woodsy texture is enhanced by a deep mahogany stain: "Dark woods are perfect in an old-fashioned kitchen." The floor is made of hand-molded Mexican terra-cotta tiles, stained a light brown to soften their natural orange color. For more of the kitchen, please see page 108. ■



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An Ounce of Invention

Looking for a way to do things a little bit differently? A fresh point of view and creative spirit may be all you need to give your summer at home a personal touch. Here are some ideas to start you thinking . . .

What are the biggest bargains?

Color and imagination, say fashion designers Jeanne Allen and Marc Grant of the Jeanne-Marc store in San Francisco:

● *Make a slipcovered, freestanding closet. Order pine cubes from a company that makes packing crates (check yellow pages under "Boxes—Wooden") and stack the cubes 8 feet high. Cover each stack with quilted fabric flaps—cut from mattress pads or moving blankets—that fall to the floor from a central square of fabric atop the uppermost cube. Flaps should overlap slightly at the opening. Edge seams and hems with contrasting binding. (If you move, just unstack the cubes and walk out the door.)* ● *For super attractive storage that's sometimes "open," sometimes "closed," face shelves with rollup bamboo blinds. Great for a bar-buffet unit.* ● *Tired of hiding houseplant pots in baskets and câchepots? Old placemats held in place with wrapped-and-tied cord make super slipcovers for plastic pots. If you're planning a patio party but don't have time to pot or plant live trees beforehand, put the burlaped root ball in a big brown paper bag—or a pillowcase—and tie with cord. Water properly, pot or plant tree within a few days.*

Decorating Options

Uplifting Upholstery

ed of an old chair or sofa? "There may be new-looking piece of furniture inside, waiting only for the tender touch of a good upholsterer," says Jan Jessup of Calico Corners bric stores. Here are some of the styling anges an upholsterer can usually make:

He can add padding to turn a tailored ece into a plush one.**

If the legs or feet are worse for wear, he n camouflage them with a skirt.

He can embellish a Plain Jane piece with fting or channeling, or remove tufting or anneling for a sleek look. Add, subtract, or ange welting and trims.

If a three-seater sofa is too big for a new cation, he can sometimes cut it down to a ve seat.**

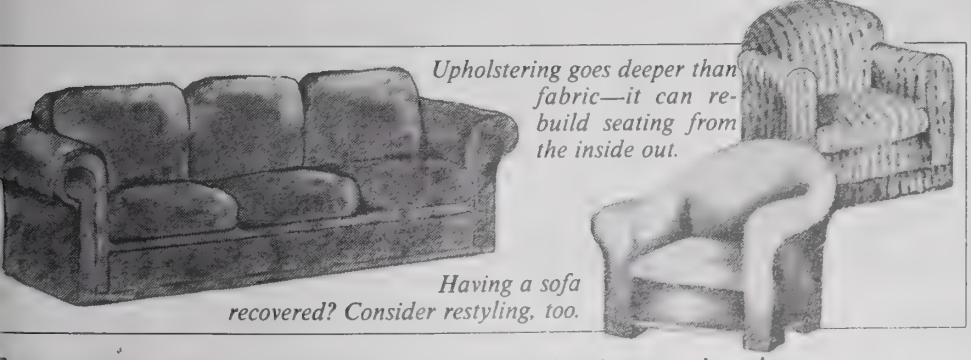
On pieces with straight, simple lines, he n sometimes remove the legs to make a w banquette.**

He can switch cushion styles—loose box shions, attached cushions, tight (integral) cushions. On box cushions, he can pick out the sides with a related or different-colored fabric—or with shirring.

● Your choice of fabrics can really affect a piece, too. Try the unexpected: an overscaled jungle-print chintz, for example, to give a Queen Anne-style wing chair a lift. Or heighten the charm of an old-fashioned love seat by pairing up two related fabrics (different only in color or scale), one for the inside and cushions, the other for the sides and back. A more subtle alternative, for pieces with box cushions, is to use the second fabric just for the "boxing," or sides of the cushions—plain or shirred.

Jan Jessup adds: "When having a piece restyled, ask to see the redone piece in muslin before the fabric is applied. Most upholsterers are better craftsmen than artists, and the piece may not have the exact proportions desired; adjustments are more easily made at the muslin stage."

Do not have this done if it's an antique or period piece, as it would reduce the resale value significantly.



Upholstering goes deeper than fabric—it can rebuild seating from the inside out.

Having a sofa recovered? Consider restyling, too.

An Easy Way to Wrap Up a New Bedroom Look

ive your bed an inexpensive present—gift-wrapped" pillow shams. Use cotton roadcloth, batiste, or sheeting, plain or ith a tiny floral print. To make a cover fit a 27-inch form, cut a top piece 8½ inches square, two pieces for ack, each 28½ by 16¼ inches. This lows for ¾-inch seams. Topstitch ½-ch grosgrain ribbon to top of pillow, you can thread ribbon through later. On each back piece, take one 28½-inch edge, turn under 1 inch, hem. Lay top piece right side up, then, on top of it, two bottom pieces wrong side up—so right sides are together and finished edges of back overlap in center for envelope opening. Pin and seam together. Turn right side out, stuff. Tie a grosgrain



Stephen Kelemen

Sew up some light-softening shades

Give hanging lamps a muted, petal-soft glow, suggests London designer Tricia Guild: Sew a "handkerchief" lampshade. It can be used over a metal ring wide enough to keep fabric a safe distance from the light, or over an existing pendant shade. Take a square yard of fabric and machine-stitch scalloping around the edge. Carefully trim off excess fabric outside the scalloping. Find center of "handkerchief" shade by folding it in four, marking center with a tailor's tack. Cut a hole big enough to run electric wire or chain through, and bind hole. Run cord and chain through metal ring or pendant shade, then through "handkerchief" shade; connect fixture.

Give a room a dramatic evening patio look. Paint the ceiling black, install downlights at regular intervals, then suspend wooden trelliswork beneath them. Great for hiding an ugly ceiling, says Charles Mount.

For more decorating options, turn page

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Decorating Options

Mood Lighting

Discover fluorescent lighting. It gives much more light—and much less heat—than incandescents do per dollar. And the bulbs have been "color-improved" in recent years so they offer minimal color distortion. (Be sure to ask for "deluxe" bulbs: "warm white deluxe"—WWX—or "cool white deluxe"—CWX.) Some of the new metal-sheathed fluorescent fixtures are positively handsome: "Supertube" luminaires by Columbia Lighting of Spokane, Wash., or "Designers" fluorescents by Habitat Incorporated of New York City, for example. Both are available through interior designers or architects. Try mounting two units vertically at either end of a sofa, or just above the baseboards in a hallway, suggests designer Charles Mount. Or do what designer Mario Locicero does: Tint or tone down ordinary fluorescent bulbs by wrapping them in a sheet of the heat-resistant gelatin stage-lighters use. Check yellow pages under "Theatrical Equipment & Supplies."

Dodge the Sun



Californian Marilyn Schafer thinks her living-room windows look best bare. But as they face west, the heat of the setting sun is a problem. To screen out the worst of the sun—and keep the best of the view—she made flat, removable panels, 3 feet wide, that would hang only halfway down the window inside. Canvas faces the inside of the room, reflective Mylar film faces the window. Lay canvas and Mylar pieces together, fold the top over twice, hammer in grommets at intervals. Put right-angled hooks at corresponding points along top edge of window. Wrap bottom hem around wooden lathe (so panel doesn't ruffle in the breeze), secure with tiny brass screws and nuts. Hang panels up at about 2 P.M. daily.



Pretty run-around for a box pillow: Shirring

Inviting Pillows

Give a boxed pillow a lush country look: Make a welted cover with shirred boxing. Buy covered welting at a notions store, or make some by covering cotton welting cord with a bias fabric strip, leaving seam allowance on one side. Cut four fabric pieces with ¼-inch seam allowances: Front, back, boxing top (triple the circumference of pillow in length), boxing mount (pillow circumference in length). Shir boxing top with shirring tape, sew it to unshirred boxing mount. Assemble: Starting ¼ inch from corner of boxing, with welting inserted, stitch boxing to top piece. At each corner, pause and slash seam allowance *almost* to seam. Similarly sew boxing to pillow bottom, but insert zipper behind welting on one side. Seam ends of boxing together vertically. From *The Pillow Book* by Charles Blackburn (Vanguard)

Small People's Spaces

● Crafty? Building children's furniture yourself is one way to escape the dated "nursery" look. Two how-to books: *Easy-To-Make Children's Furniture* by David Stiles (Pantheon), and *How To Make Children's Furniture and Play Equipment* by Mario Dal Fabbro (McGraw-Hill). If you'd rather have ready-mades, consider the fresh furniture and play pieces in the mail-order catalogue of The Children's Design Center, Geyser Rd., Saratoga Springs, N.Y. 12866.

● Light, inexpensive bentwood chairs are fun for older children to paint—with snazzy peppermint or zebra stripes. Seal with polyurethane.

Shop Now

Take advantage of this month's sales—August is the traditional month for sales on selected furniture (especially garden furniture), beds, linens, rugs.

Hidden Office

● Practical things can be pretty, too. To make a handsome file cabinet, Matthew Mattiello hides a Pendaflex metal frame inside a rectangular wicker trunk or covered basket.

● If you work at a desk all day, make your evening and weekend workplace as pretty as possible, and portable. A clipboard and picnic basket full of stationery will give you a psychological lift—and get you outdoors.

Underfoot Fun

Heavy straw placemats can be pieced together into fun warm-weather rugs for a bare-floored house, a tiled entry, for bath or bedside, or the children's room. Oriental-import shops often carry mats in larger sizes as well. Mount each piece of matting over thin foam rubber pieces the same size, binding edges together with wide, brightly-colored tape. Then, using a big carpet needle, overcast the taped edges with a jumbo blanket stitch in contrasting yarn or twine. From House & Garden contributing editor Marilyn Schafer.

Bed and Board

● A lightly-quilted floral bedspread makes a pretty tablecover. And Victorian cutwork tablecovers make lovely bedspreads over soli colored sheets.

● Give a dining area or b a space of its own: Set it o with curtains hung from a ceiling track—or rollup blinds.

● Save money on broadlo in the bedroom, suggests designer John Rieck: Hav cut in a C-shape that will around the bed. Measure carefully so it will look w to-wall—but be easy to pi up and send to the cleane

● Cast-off computer circu boards with their random "high tech" pattern make fascinating art objects, according to Boston desig Karin Weller. Hang them directly on the wall or, fo contrast, frame them in a golden Baroque frame.

● Take a good look at "s color" wallpapers. Many not a solid color at all bu are dappled with thousan of tiny dots of related colors—and so can give w a depth and interest that conventional straight-fron the-can painting cannot. Good for uneven walls, t

Found Furniture

● Cut down an old pine kitchen table for a rustic cocktail table.

● Pick the existing mold on a bureau with paint—if it has none, add them.

● Upgrade the hardware an old dresser.

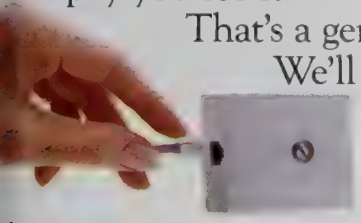
● Take ugly doors off an cabinet, paint the inside a backdrop for a collection (Antique or period pieces however, are best left as

● Scout country fairs an auctions for amusing pie to use in new ways: Use shoeshine stand as an en table, a tiny-drawered apothecary stand for needlework supplies, a Victorian sheet-music sta for records or magazines

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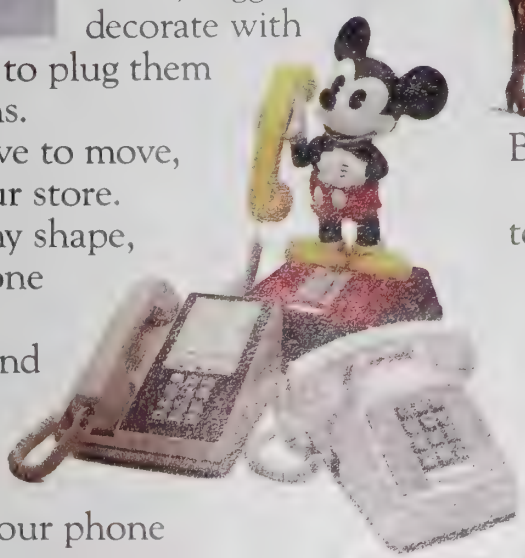
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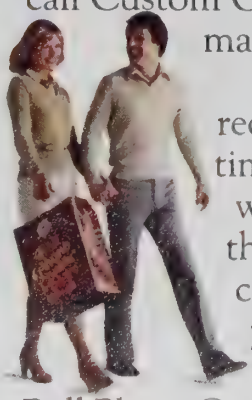
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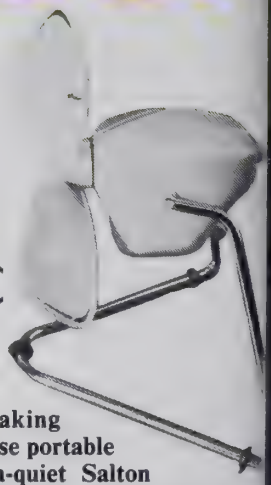
LIVING

Bench for all seasons

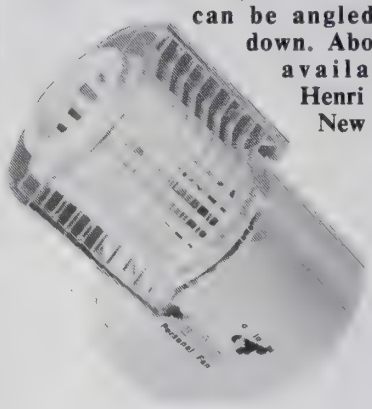


For year-round summer comfort, in the garden or in the living room, this traditionally designed "Mendip" teak bench is a welcome addition. It comes precut, ready for you to assemble in less than an hour. And, it weathers so well it looks better as it ages, and should last a lifetime. By Lister, available in four lengths; 5-foot bench, $515 postpaid. Write British-American Marketing Service, 251 Welsh Pool Road, Lionville, Pa. 19353.

SIMPLY FAN-TASTIC



Keep your cool anywhere by taking along one of these portable fans. The extra-quiet Salton desk fan has a special plastic grill to di rect its two-speed airflow, preventing pa pers from flying. You can even tilt it o end if you're so inclined. Comes in black white, or brown. About $30 at The Broad way, Los Angeles. The Caframo 70 doesn't fly, even though it looks just lik an airplane propeller. But it can mak your summer days, or nights, a breez With a sleek chrome base, it has blade made of safe rubber, and a "nose" tha can be angled up o down. About $4 available a Henri Bende New York.



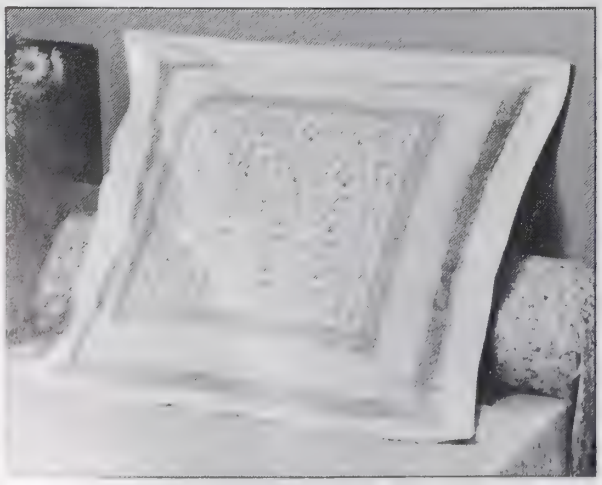
MAKING MUSIC WHILE THE SUN SHINES



Solar energy is making music. And newest on the scene is Solar Energy Unlimited, the first sun-powered A M / F M pocket radio. It runs on six solar cells and comes with its own adjustable sunstand so you can angle it for maximum sunshine. When the weather gets cloudy or the sun goes down, you can just s by-3-inch radio to ba $70. By Aldermaston I Locust Valley, N.Y. 11560.

Luxury Linens

Sophisticated, romantic, and French, they've just arrived in the States. They're sheets and linens by French designer Primrose Bordier. And they come in exquisite hues, delicate patterns. Choose from ruffles or lace, solids or stripes or, for fun, patterns that have *bonne nuit* written all over them. Bath and table linens, too, plus innocent-look baby clothes and accessories. Sheets, $35-$80; towels, $5–$50; accessories, $15-$50. Descamps, 723 Madison Ave., New York, N.Y. 10021.



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(continued on next page)



(continued from previous page)

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Mirror, mirror on the wall...
DeBeers

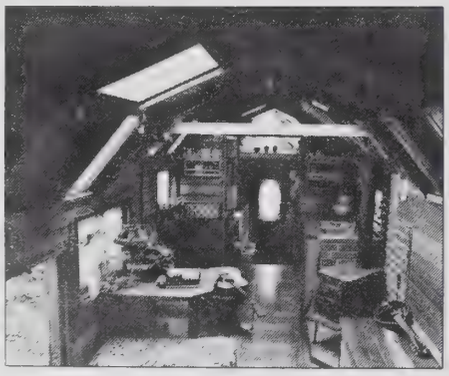
WICKER REVIVAL . . . HOMES ON WHEELS
. . . MINDING YOUR BUSINESS

The Forest for the Trees

You've been invited to a special birthday celebration that's going on all over the country: The U.S. Forest Service has just turned 75 and is asking everyone to plant a "birthday tree" for the occasion. The American Nursery Association has joined in and tagged the thousands of trees that are part of the celebration with the Forest Service owl emblem. Portions of the money raised from these tree sales will be returned to the Forest Service. It's hoped that over 75 million new trees will be planted. And later, instead of cleaning up after the party, we'll be able to enjoy the benefits: cleaner air, reduced noise, and a greener environment for all.

A Rolling Home Gathers No Moss

What happens when you combine an old school bus with a small handbuilt house? You get a "rolling home." And they've been popping up all over the West. More than just recreational vehicles or campers, these are permanent homes filled with architectural style and detail—oak flooring, front and back porches, even stained glass or bay windows. Built onto trucks, buses, pickups, or pulled along covered-wagon style, each home is an individual statement. And although many owners are craftsmen by trade, others learn to build as they go along. Says Jane Lidz, designer and author of the new book *Rolling Homes* (A&W, $7.95), "What started as an economical way to combine home, work, and travel has turned into a craft of labor and love. It's a blending of the pioneer spirit with existing technology."

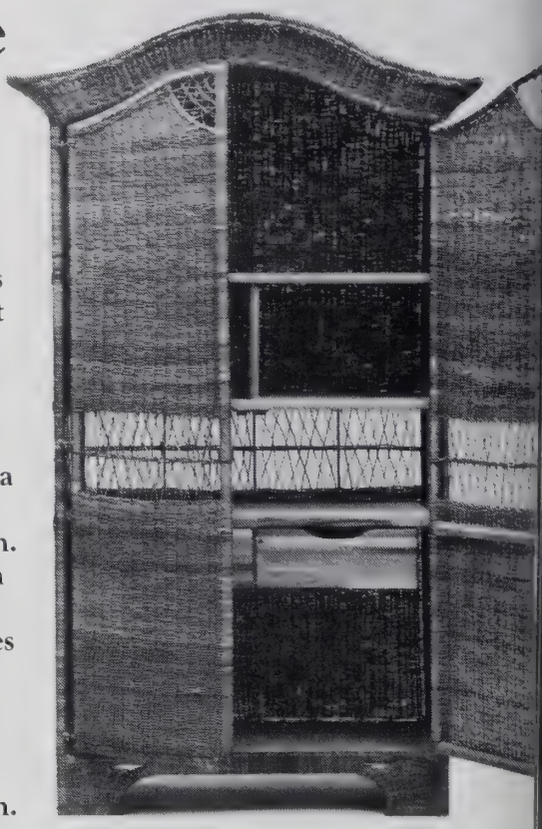




from rolling homes, by Jane Lidz
copyright © 1979 by Jane Lidz

Armoire Revived

Is it functional art, or a crafty closet? Wicker is making a strong comeback these days, and so is the armoire, all part of the return to Victoriana. This natural wicker armoire, imported from Guatemala, is a handsome combination of both. A stunning addition to any room, it's 80 inches tall, 46 inches wide, and 18 inches deep, with solid butcher-block drawers and shelf. From David Morgan.



Business Comes Home

"Mind your own business" has taken on a new meaning for women in the 1980s. According to the Department of Labor Statistics, the number of self-employed women has risen from 1.4 million in 1972 to almost 2 million last year. Why? "I wanted to work but lacked the business experience," says Zibby Tozer, founder of the Flower Service in New York City. "I knew I had to start my own business to get the job I really wanted." Remarks Susan O'Brien, who started Cranberry Cottage Ltd., specialty foods, "As a young mother, part-time work just doesn't allow the challenge and responsibilities you can get from starting your own business. It's full-time work, but you have a more flexible schedule." Some tips from women who have started their own:

***Check local zoning regulations if you're going to be working at home.**

***Be prepared to work very long hours and for little money at first.**

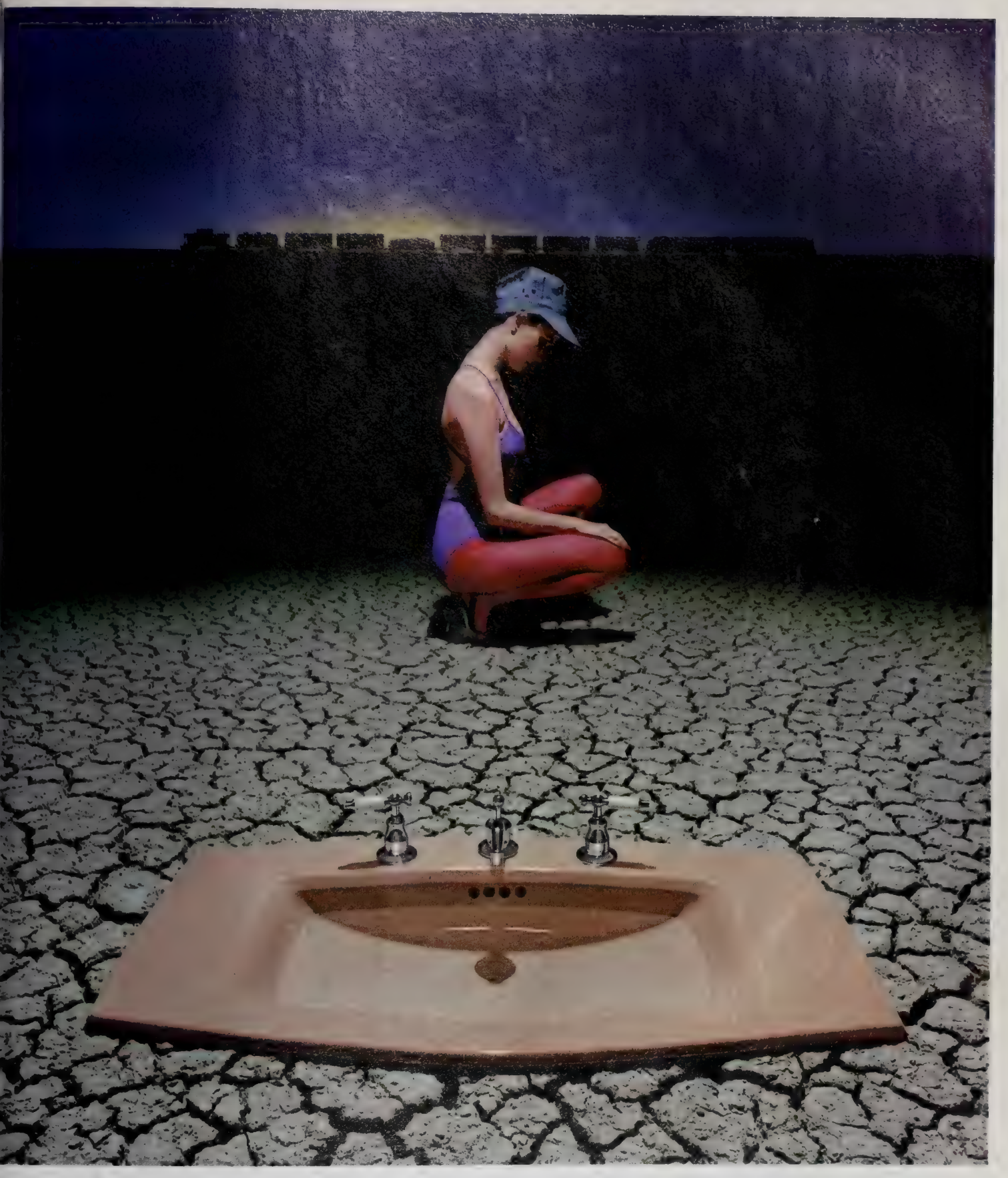
***Family cooperation can be important, so talk it over with everyone before you start.**

***In your own business, learning from mistakes is often the only way to learn.**

Adds Zibby Tozer, who started her business 7 years ago, "People used to ask me *why* I wanted to work. Now they don't even wonder."

WHAT'S HAPPENING WHERE

- The Gallery of Ar
  Washington Universit
  NEEDLE EXPRESSIONS '80
  August 10–September
  National juried sho
  by The National Sta
  dards Council
  American Embroide
  ers. St. Louis, Mo.
- Callaway Gardens
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  Rare azaleas in bloo
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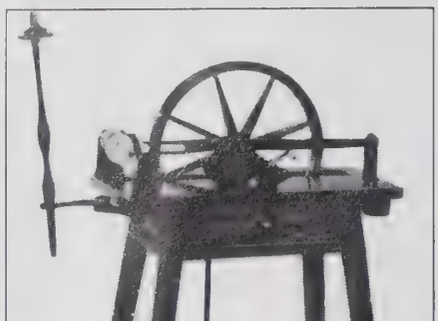
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ANTIQUES

Questions & Answers. By Louise Ade Boger



■ Sheraton-style Spinning Whee

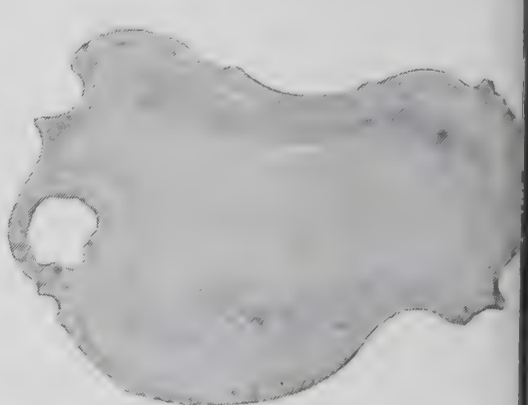
Anything you can tell about the backgroun of this old spinning wheel will be of interes to me. —*J.C.J., Aberdeen, S. Dak*

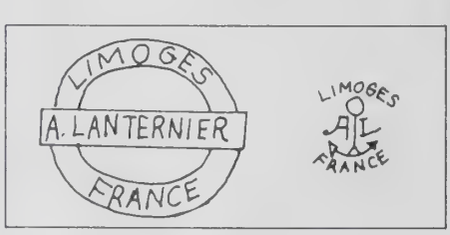
Your handsome Sheraton-style spinnin wheel, incorporating the mechanism hori zontally rather than vertically and with frieze drawer for storing spare bobbins, wa made by John Planta at Fulneck nea Leeds. It would seem that these spinnin wheels were made between 1798 and 180 and appealed to the gentry for their draw ing rooms. Some, but not all, bear labels They are now more prized as pieces of an tique furniture than for their spinning ca pabilities. A number are still in existenc In *Spinning Wheels* by Patricia Baine (Scribner's, 1977), a Planta Spinnin Wheel, now in the Science Museum, Lon don, is shown.

■ French Rococo Tray

I would like to know who made my oddly shaped dish and when. Also, is it in any particular style or period? —*J.P.B., Upper Marlboro, Md.*

Your French porcelain tray or dish was made after 1890 and possibly be fore 1915 by A. Lanternier & Cie., a company that was started in 1855 at Limoges. Its asymmetrical outline proclaims that it is in the French ro coco style.







■ Novelty Champagne Bottle

Our intriguing bottle is segmented and comes apart. Ea of the sections is the correct size for matches (cork), cig (bottle part), and ashtray (bottom). What can you tell about it? ——*S.S., Alameda, Ca*



Your novelty champagne bottle, which can separated into smoking equipment, was ma by the Pairpoint Manufacturing Company New Bedford, Conn., probably in the 189 Quadruple tells you that the bottle is elect plated nickel silver of the best quality.

Continued on page

How to *make* a kitchen

with Thermador's MicroThermal Cooking System.
It's a microwave; it's a conventional oven too.

The MicroThermal upper oven provides both microwave cooking and conventional cooking. Either method can be used individually or both can be used together.

It's the perfect combination, creating a whole new dimension in cooking excellence. Example: Cook a 20-lb. turkey, golden brown juicy, in 1 hour, 40 minutes. The lower oven cooks with conventional heat, and naturally, both ovens are self-cleaning.

The MicroThermal oven.
It makes your kitchen.

Thermador. Manufacturers of a fine family of kitchen appliances:

For a new dimension in oven cooking:
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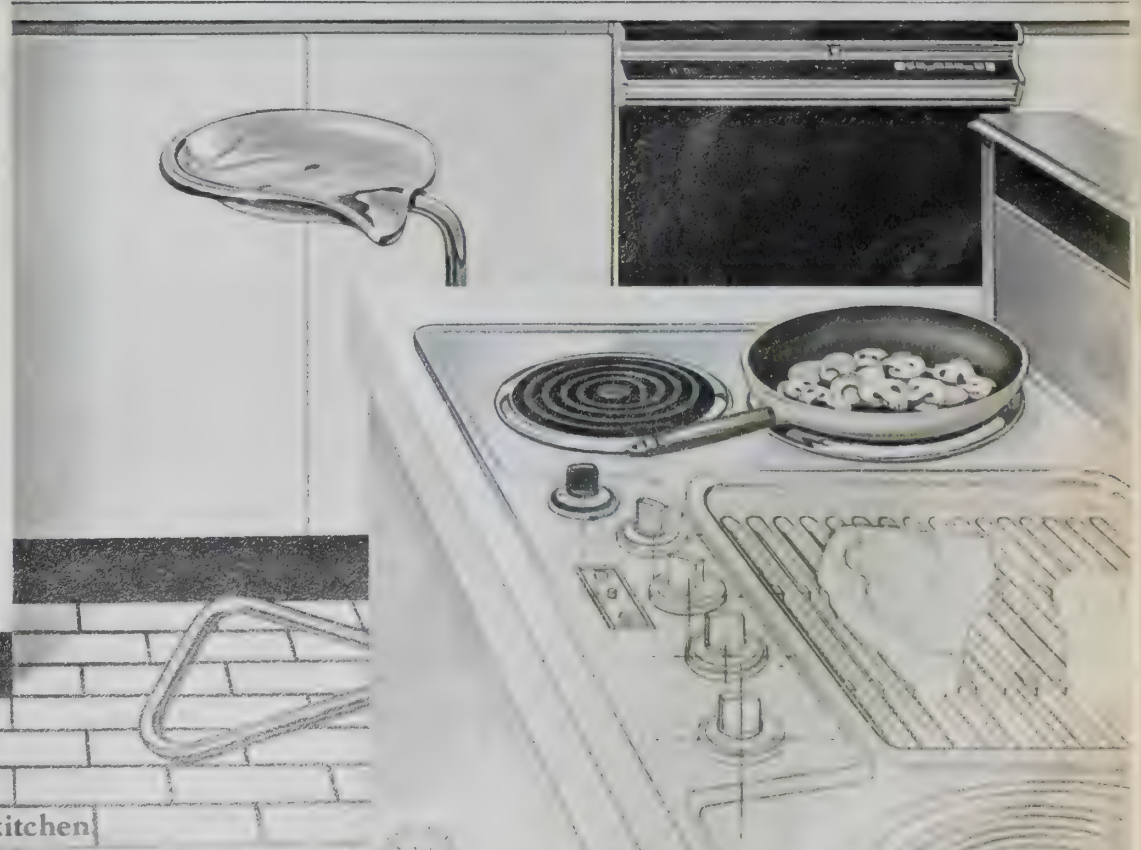
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The Cook 'N' Vent cooktop.

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Thermador

The most important name in the kitchen

Microthermal ovens available in Canada

For information and complete warranty details, contact your dealer or write: Thermador, 5119 District Blvd., Los Angeles, CA 90040 Dept. B

continued from page 26

■ Covered Cheese Dish

Can you tell me what this unusual dish was used for and also what its place of manufacture might be? —*J.C.W., Costa Mesa, Calif.*

Your covered serving dish was used to hold a wedge of cheese. It was made at a German porcelain factory started in 1836 at Poppelsdorf, near Bonn, in the Rhineland, by Franzant Mehlem. The 1755 in the mark is the year an earlier porcelain and faience factory was started there. Your mark indicates your dish was made after 1890, perhaps in the early years of the 20th century.

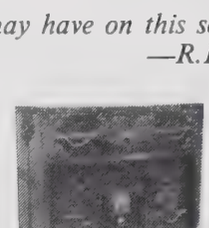


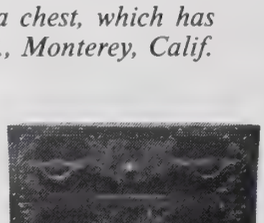


■ Sado Island Sea Chest

I would appreciate any information you may have on this sea chest, which has been in my family for over 100 years. —*R.B., Monterey, Calif.*

Among the wood objects made in Japan in the folk art tradition, the wood chests, or *funa-dansu,* are notable for their fine workmanship and beautiful hand-wrought iron mounts. Your sea chest was made at Sado, an island in the Japanese Sea, lying 32 miles west of Niigata. Sea chests were a specialty of this island.







■ French Ceramic

On the bottom of my pitcher is the nam "Georges de Feure." Can you tell m anything about him?
—G.S.C., East Norwich, N.Y



Your glass pitch er, dating abou 1910, was de signed b Georges de Feur (1868–1928) French painter graphic artist and designer With architec Theodore Vossmann, he established Ate lier de Feure in Paris. An exponent o Art Nouveau, he is especially well known for his furniture designs, whic are notable for their refined elegance His contributions in the field of ceram ics were also impressive, while in glas relatively modest.

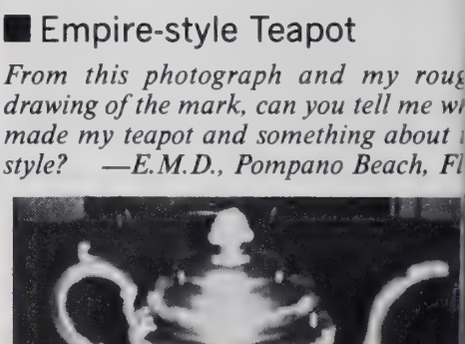
■ German Porcelain Mark

From the mark that I've drawn, can yo tell me who made my dishes an when? —*D.S., Jamestown, N. Dak*

Your dishes were made at a German porcelain factory which was started by Franz Neukirchner, a porcelain manufacturer, at Marktredwitz, Bavaria, in 1916.

■ Empire-style Teapot

From this photograph and my roug drawing of the mark, can you tell me wh made my teapot and something about style? —*E.M.D., Pompano Beach, Fl*

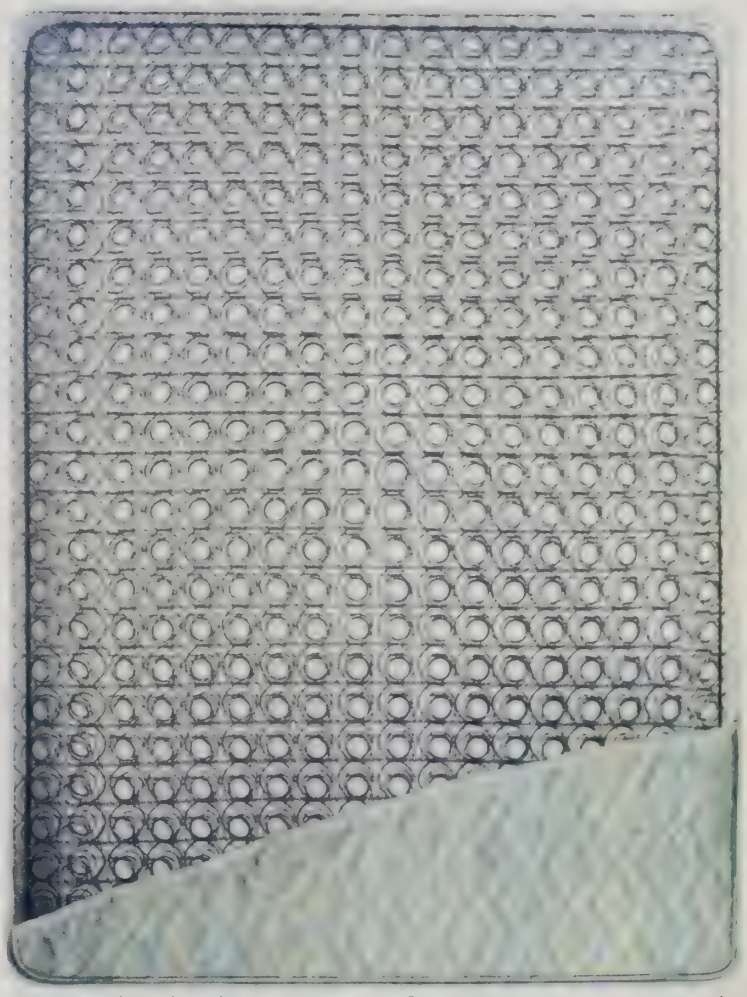


Your initials mark B&J, capitals in rectangle, was used by the silversmit Gerardus Boyce and Elisha Jones, w are listed in the New York City Dir tory 1825–1829. The broad, round body of the teapot and the decorat band at the shoulder which serves as focal point are typical features of t Empire style.

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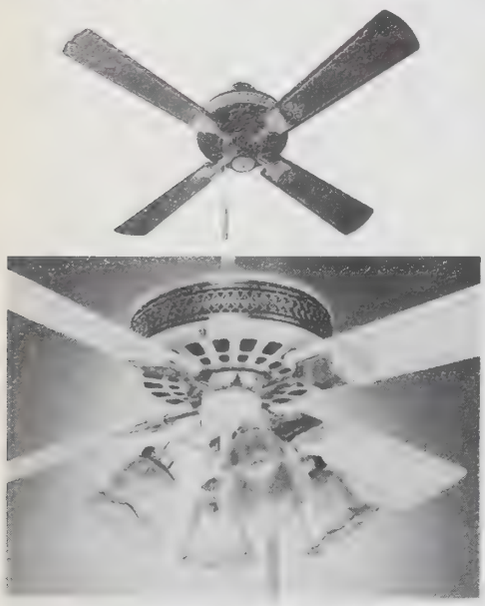


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BY A. J. SAJO

HOUSE CRAFT

Upgrading the security of your house

An expert's easy burglar-thwarting protection plan

Have you ever forgotten your house key? How did you get in? Did you force open a window and just climb in? Push back the latch bolt with a credit card? Whatever you did—it wasn't very hard, was it? It would have been just as easy for a burglar to get in.

Last year there were more than 3 million reported burglaries in the U.S.—about one out of every 16 homes was unlawfully entered. Reducing your chances of being a burglary victim is a simple matter of taking extra measures to deny burglars access into your house and to protect your valuables.

A variety of security systems will accomplish these things. You can install electronic locking systems, or you can hire a security force to patrol your house day and night—either of these may safeguard your home amply, but both run into a good bit of money. And in the long run, both probably constitute overkill—they are often more than is needed to protect the average home.

The security of most residences can be upgraded by the occupants themselves for a one-time expenditure of less than $100. A security upgrade consists of three steps: First, a security survey; second, preparation of a protection plan based on the results of the survey; third, putting the plan into effect.

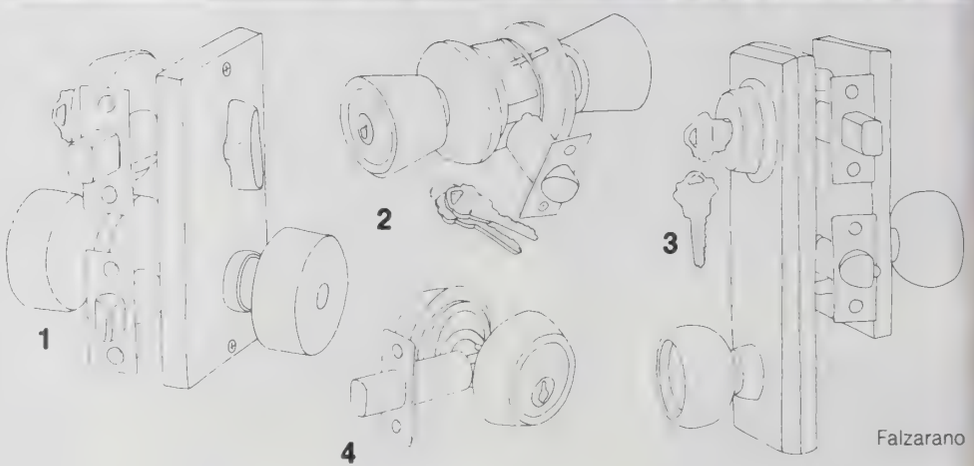
Making the security survey

The object of the survey is to determine and record the places and things in your house which are the most vulnerable to a burglar. Walk around and look, inside and out, as you think a thief would. Doors and windows are most important in your survey. List every door and every window, room by room, and don't forget doors connecting interior rooms or the garage. Make a list of the locking system on each door and window, rating the lock as "adequate," "inadequate," or "nonexistent."

There are no absolute standards in home security, so you must make your ratings in terms of your lifestyle and your estimate of the burglary threat in your neighborhood. Generally, however, any exterior door should have two locks

Continued on page 3.

Reliable hardware is vital. Here's some of what's available



Security begins with your door locks. These four are basic equipment for replacing or augmenting inadequate locks: **1.** *Intended for outside-access doors, this combination latch and deadbolt is available with a special feature making it as easy for you to get out as it is tough for a burglar to get in: A push on the inside knob releases both the latch and deadbolt if you have to get out of the house in a hurry. It's "panic-proof."* **2.** *The key-in-knob lock will upgrade the security of inside doors and of those leading from house to garage or utility room.* **3.** *A heavy-duty standard deadbolt/latch such as this one is essential for front-door integrity.* **4.** *Single deadbolt. Consider also your windows: sash locks requiring a key, burglar bars for city windows are basics here. No single piece of hardware should be more than $50-$60, and the do-it-yourselfer can install them himself.*

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continued from page 30

at least one of which has a double-cylinder deadbolt feature, requiring a key to open it from either side. Old-style "skeleton-key" mortise locks are usually easy to pick or force. Modern interior doors often have keyless tubular locks in the handles which lock by means of a button on one side. These may be sufficient for bedrooms and bathrooms, but are not really adequate for doors leading to garages or basements. As for windows, sash locks which lock with a key are generally safe in most cases, but keep in mind while making your window survey that glass can be cut or broken with little trouble.

Next to consider are your possessions. List every object you think might be a target for a thief. Anything valuable, portable, and having a ready market is a target, as well as are things the burglar might need. The most sought-after items are television sets, stereos, guns, silver, jewelry, cameras, and, of course, money.

A security survey is well worth the time—and you might be surprised to find out how vulnerable your house is.

■ Preparing a protection plan

Again, your lifestyle and environment are the major factors to consider—you'll take more precautions to protect a very valuable piece in an urban setting than you would an item of modest worth down on the farm. You should also consider your family structure and habits: For example, how often and for how long is the house unoccupied?

Begin with the basics: Steel bars on the windows and good, solid doors deny people access. Alarms don't. You can protect your valuables by locking them out of sight or by making them difficult to remove. (For example, don't just hang that priceless painting—screw it to the wall as museums do.)

Take your lists of doors and windows and possessions and decide a course of action on each one, recording your decisions. Make your determinations considering the amount of risk you're willing to take, and convenience. If after you've decided you have an inadequate lock on your back door, for instance, you might want to add a night latch with a deadbolt feature. On the other hand, you might decide for aesthetic reasons to accept the possible risk of not having bars on ground-floor windows. As for possessions, you might decide to move a gun cabinet to another room so it won't be seen from the street. Or, if you have expensive jewelry, you might decide on a home safe.

One thing to always consider when preparing a protection plan is identification and insurance. Be sure you can identify and prove you own a given item should it be stolen and recovered. And be sure your insurance covers items which may not be found by the police.

What about a dog? Where might yours fit into the security plan? A family pet can be a great asset in safeguarding your house. If of shepherd size, he'll discourage most burglars. But even if he's a toy poodle, he can bark, which to sneak thieves is worse than his bite because of the attention a barking dog draws. Your dog's instincts tell him to bark at anyone approaching your house until you let him in. Don't repress this natural behavior—the barking will enhance your security.

■ Putting your plan into effec

Your written plan can also be your shopping list for security devices. Installing most of these protection items is easy. About the toughest job for the do-it-yourselfer is putting in a deadbolt lock set, and that shouldn't take much more than an hour per set. You will need a few common household tools: a drill, keyhole saw, hammer, wood chisel, and screwdriver will handle most jobs in your security upgrade.

Record serial numbers of valuable pieces. If an item has no number, give it one, perhaps your own social security number. Many law enforcement agencies will lend you an engraving tool. For items such as Oriental carpets on which a serial number won't work, a photograph and written appraisal will identify your property. You may have to pay a $15 to $20 fee for a certified appraisal, but proper identification of valuable items is helpful to police in recovering stolen goods.

Understand your insurance coverage. Read your policy. Has protection kept pace with rising replacement costs? Are there dollar limitations on some classes of goods, such as silver or jewelry? Additional coverage usually costs just a few dollars per hundred per year. Could you prove to your insurance company that you own a stolen item and what it is worth? Here again, a photograph and appraisal would be helpful.

The actions you take to improve the physical security of your house are easy. It might be harder for you and your family to develop security awareness. The strongest lock in the world won't protect a thing unless somebody uses it every time. Good security practices don't come naturally—many people are surprisingly trusting and unsuspicious when it comes to safeguarding their property. But everyone in the family must always be conscious of protecting the house and make locking doors and windows a habit. Teaching security habits requires constant emphasis, but it is better than learning the hard way by experiencing a burglary. ■

Editor's note: A. J. Sajo is a retired U.S. Army colonel. His last assignment was Director of Security for a large depot.

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BY SUZANNE MURPHY

Dancing your way to fitness

Aerobic dancing is fun, challenging, and a sure-fire way to get yourself in tip-top condition

More than 36 million women over the age of 20 are now exercising three or more times a week, according to recently released statistics from the Women's Sports Foundation in San Francisco. From a current perspective atop the health and self-improvement wave, it seems hard to believe that a scant 10 years ago, the physically active, sports-minded female was the exception rather than the rule. Credit for some of the change in attitude can go to fitness evangelists like Jacki Sorensen, 36, creator and prime mover behind aerobic dancing, one of the oldest and soundest of the exercise programs aimed at increasing cardiovascular fitness and muscle tone through choreographed dance movements and calisthenics. Well over a decade ago, Mrs. Sorensen zeroed in on women she calls the "non-movers" and started them dancing their way to fitness.

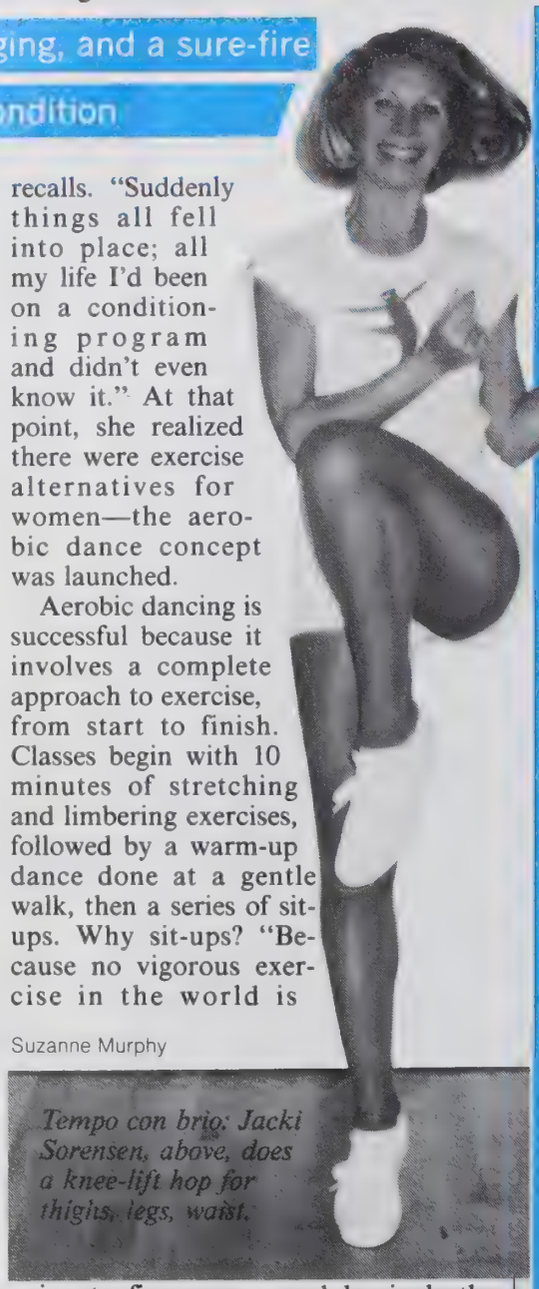
"Aerobic dancing is successful because it involves a complete approach to exercise"

Mrs. Sorensen borrows many of her ideas for her routine from the aerobics fitness program designed by Dr. Kenneth Cooper for the United States Air Force. When she read his book *Aerobics* in 1969, she says, it quite simply changed her life. Like many of her generation, she had grown up with an aversion to physical education classes and had little history of participation in traditional forms of exercise. She had, however, spent most of her formative years enrolled in a theatrical school, tapping, tumbling, and skipping her way through the vigorous dance routines that would later become her hallmark as a university pompon girl and choreographer on the military bases where her navy-pilot husband, Neil, was stationed during the 1960s. Then in 1969, although she had never jogged a mile, she passed Dr. Cooper's now-famous 12-mile jog/run test with a top rating. "He finally identified what vigorous exercise does for your body and how much you need," she recalls. "Suddenly things all fell into place; all my life I'd been on a conditioning program and didn't even know it." At that point, she realized there were exercise alternatives for women—the aerobic dance concept was launched.

Aerobic dancing is successful because it involves a complete approach to exercise, from start to finish. Classes begin with 10 minutes of stretching and limbering exercises, followed by a warm-up dance done at a gentle walk, then a series of sit-ups. Why sit-ups? "Because no vigorous exercise in the world is going to firm up your abdominals the way sit-ups do," comments Mrs. Sorensen. Once the body has been prepared for exercise, the aerobic phase of the workout begins—25 to 30 minutes of dances choreographed to rhythmic popular music, lasting from 3-3½ minutes apiece. Students finish with a 5-minute, supervised cool-down period performed at a gentle pace to allow blood pooled in the muscle tissue to gradually return to the heart. Then come more calf stretching exercises to counteract the effects of the jogging activity.

Throughout the entire routine, great emphasis is placed on self-monitoring of heart rates. Students are taught to take what is known as their working heart rate after each vigorous dance, and their recovery rate is taken 5 minutes after cool-down. The recovery heart rate is a great motivating factor to students, according to Mrs. Sorensen, because it de-

Continued on page 38



Suzanne Murphy

Tempo con brio: Jacki Sorensen, above, does a knee-lift hop for thighs, legs, waist.

The joy of being fit

The conditioning principles of aerobic dancing are subtly instilled by degrees. Mrs. Sorensen leads people to the joy of being fit by. . . .

- Insisting on a 12-week commitment—the minimum time needed to produce the physical and mental changes which come with conditioning. Increased energy and endurance, trimmer appearance, and a healthier self-image are all part of the results. "This is not a drop-in type of thing. You either want to be fit or you don't. If you do, we can provide a place to achieve it."
- Emphasizing an individualized pacing which allows each student a safe, gradual progression in energy expenditure. Students can walk, jog, or run through their routines, but intensity is secondary. "You pace yourself according to your capabilities," explains Mrs. Sorensen. "The important thing is to keep moving the full 45 minutes."
- Placing the accent on fun. "If people are having fun with a conditioning program, they'll stick with it. So we create a show-biz kind of feeling of performance." The important exception is that there's no audience. Workout rooms are mirrorless, and even the instructors work with their backs to the class to further put students at ease. "I don't want my students to feel self-conscious in any way," says Mrs. Sorensen. "I want them to feel like they're Ginger Rogers or whomever they want."

Each new set of dances is pretested for a 12-week period on a group of instructors. With their feedback in mind, Mrs. Sorensen gives over another 8 weeks to revisions and modifications before sending them out to her 9,000 classes across the country. "This lets me try out new styles, new types of music, new recording artists to see if the public is ready for a certain singer or sound. And, I can test the steps, the combinations, and the transitions for each routine."

Don't let summer make you look older than you are

specially after everything
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his summer! Way back last
pring, you began to eat intel-
gently and exercise faithfully
o you'd look trim on the
each and tennis court. (And
well-cut bathing suit dis-
uises those few extra pounds
ou can never seem to lose,
o matter how hard you try.)
ou have a new wash-and-
ear haircut that falls flat-
eringly into place when you
merge from the pool. And
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And yet...you still look older than you want to. Or, worse, perhaps older an you really are. Even if you pull back your kin at the temples when you look closely in ie mirror, those little give-away lines are learly showing more. And they're even more pparent now that your skin is dried by sum-ier weather. You're quite certain you're not ie only one who's noticed.

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Other people will be able to notice the difference you see in the mirror, but they may not say a word. After all, it takes a really good friend to admit out loud that you're looking younger.

Since it penetrates rapidly and neither looks nor feels greasy, Oil of Olay is ideal under makeup. Cosmetics sleek on easily over your smoothed skin, without streaking or caking or changing color. And they remain fresher-looking longer, too. If you want to give your face a summer vacation from makeup, or if you'd simply like to show off your new-found younger look, Oil of Olay gives your face the kind of radiance that may cause you to decide to go bare-faced from now on.

If you're like most devoted users, you'll make Oil of Olay an essential part of your beauty ritual. Smooth on the mysterious beauty fluid every single morning, and any other times during the day when sun or wind or other summer weather leaves your face feeling dry or taut. Oil of Olay lets your skin live in its own moist, comfortable climate all summer long.

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Looking good, feeling fit

continued from page 36

creases with increased cardiovascular fitness. "You can see the rate decrease over the weeks," she explains. "That's a physiological lesson that could never be taught on paper, but when you experience it personally, it really sinks in." Clocking the recovery heart rate is also a safety factor of the program, because if a student's rate exceeds 120, indicating overstress, she must ease up at the next session.

The fitness philosophy behind aerobic dancing is clearly influenced by Mrs. Sorensen's extensive experience as a professional dancer, choreographer, and fitness clinician for the Presidents' Council on Physical Fitness. "I want my students to experience the joy of dancing as I have all my life," she explains. "So it's not just the fitness I'm trying to hook them on, but the fun of performing as well."

How does aerobic dancing compare with other forms of exercise? In 1973, Herbert Weber, a Ph.D. at East Stroudsburg State College in Pennsylvania, tested 10 aerobic dance volunteers for energy expenditure, a commonly used indicator in evaluating the aerobic quality of an exercise activity. At each session, the women, ranging from beginners to advanced, danced a total of six choreographed routines for 3½ minutes wi approximately-2-minute recovery pe ods of continuous, low-intensity wal ing. Each volunteer participated 3 days week, performing at different intens ties—low, medium, and high—on ea of three occasions. At the conclusion the study, it was found that a routi performed at a medium intensity lev was comparable in energy expenditure ½ hour of ice skating at 9 miles p hour, walking at 3½ miles per hour, bicycling at 10 miles per hour. The hig intensity sessions were found to equal hour of vigorous basketball, running 5½ miles per hour, or cycling at 13 mil per hour.

Weber also concluded that "If pu sued regularly with adequate intensit the dancer's caloric cost would compl ment a sensible diet for purposes weight control." Although aerobic dan ing is not specifically a weight-contr program, dancers burn anywhere fro 300 to 500 calories during their wor outs, and report increased muscle to and loss in inches. While dance routin change every 12 weeks to insure variet they are all designed to incorporate sta dard movements of rhythmic joggin ballet reaches, hopping, skipping, boun ing kicks, knee lifts, lunges, hip twis and jumping jacks. "In a routine like t Lunge Side, for example, the arms sho above the head and then down and ba

Continued on page



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Dietac could help you change your eating habits.

With the help of Dietac, you can develop more sensible eating habits. Like eating lighter. And avoiding the snacks, desserts and other things that made you go on a diet in the first place.

Then, once you've lost those extra pounds, these new habits can help you stay at your desired weight.



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DIETAC. THE NEW DIET AIDS FROM THE MAKERS OF CONTAC.

Looking good, feeling fit

continued from page 38

in conjunction with leg lunges to either side. That movement works the inner and outer thighs, the waistline, and the upper arms," explains Mrs. Sorensen.

Although Mrs. Sorensen continues to choreograph mainly for women, her classes are attracting more and more men. "The program is flexible," she maintains. "Men can dance the dances just as athletically or gracefully as they want, in their own technique and style." And, there are other subtle changes in the student profile. "We're attracting women who are already physically active and are looking for variety in their physical fitness programs." And that's just what Mrs. Sorensen is looking for. "If students decide to keep aerobic dancing as their core program, I'm pleased, but I'm asking for a third day in the week of some other activity—brisk walking, jogging, racquet ball. Then you have a complete week, with variety built into it."

For further information, see *Aerobic Dancing* by Jacki Sorensen (Rawson, Wade Publishing Inc., New York). A series of educational records and manuals designed as physical-education aids to teachers of elementary and secondary school children is available through Fitness Stuff Inc., 19410 Business Center Drive, Northridge, Calif. 91324. For information on classes in 38 states and 1,000 cities across the country, write Aerobic Dancing, 18907 Nordhoff Ave., Northridge, Calif. 91324. A 12-week program costs approximately $55.

Beauty and health products new this month in the stores

For 63 years, *Maybelline* has made eye makeups that have been simple to use and easy on the budget. More recently, it has introduced a group of foundations with an effective sunscreen formula to help you get used to the idea of having constant sun protection. Now it has taken another step toward that protection with *Moisture Whip Protective Facial Moisturizer with Padimate O.* Choose from a liquid or a cream to wear under your makeup or to wear bare whenever you're likely to be outdoors. The new moisturizers are extremely lightweight, utterly greaseless, and also fragrance-free. A third product to try is a creamy cleanser you use to remove your makeup. It comes in a handy 4-ounce tube. Though you use it like soap, it's entirely soapless so there's no drying or excessive stripping of surface skin oils. And these products are price-perfect, too: $3 for 2 ounces of cream; $3 for 4 ounces of moisturizing liquid; $2.75 for the 4-ounce Moisture Whip Cleanser and Makeup Remover. What's Padimate O? It's a sunscreen that works with the moisturizers to help prevent wrinkles resulting from the drying, burning effects of the sun's ultraviolet rays. These new skin-care products will be available in drugstores throughout the country early in August.

What goes on your pretty skin for summer evenings? A lovely liquid highlighter called **Luna** from *Alexandra de Markoff.* It's a sheer lotion of gold-laced shimmer you wear on your cheeks, forehead, shoulders, and in the hollow of your throat. In "Rose Gold," $12.50 for an everlasting half-ounce.

More help for active outdoor people—this time for hair: *Sport Treatment d' Pantene* is a product you can use three ways to protect your hair and scalp from the drying effects of sun and chemicals. Use it before you go outdoors, so it can act as a sunscreen for hair and scalp; after sports as a spray conditioner; and between shampoos as a scalp freshener. It's a non-aerosol spray that requires no rinsing. You can use it on both dry and wet hair as well as color-treated hair. It's best as an instant conditioner which leaves hair and scalp feeling and smelling fresh; $6 for 6 ounces at fine hair care counters in department stores and drugstores everywhere.

The most color many women want i

Continued on page 4



More pain reliever.

Two tablets of regular strength aspirin or non-aspirin products contain only 650 milligrams of pain reliever. But Anacin contains 800 milligrams. And Anacin is a special combination of medical ingredients. Next time get the relief of Anacin. Get the Anacin difference. Read and follow label directions.

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Water.

If you know how to use it.



Your dry skin is thirsty. Literally. Thirsty for water. So all you need to do is soak in a tub for an hour, right? Wrong. Because although your skin soaks up needed moisture in the tub or shower, it's lost too easily from evaporation once you get out.

But we can make water work for you. Neutrogena® Body Oil was specifically formulated to maximize the moisturizing effects of your bath or shower. It's a pure, light sesame-oil-formula which is applied *after* you bathe, while your skin is still wet, to hold in the moisture.

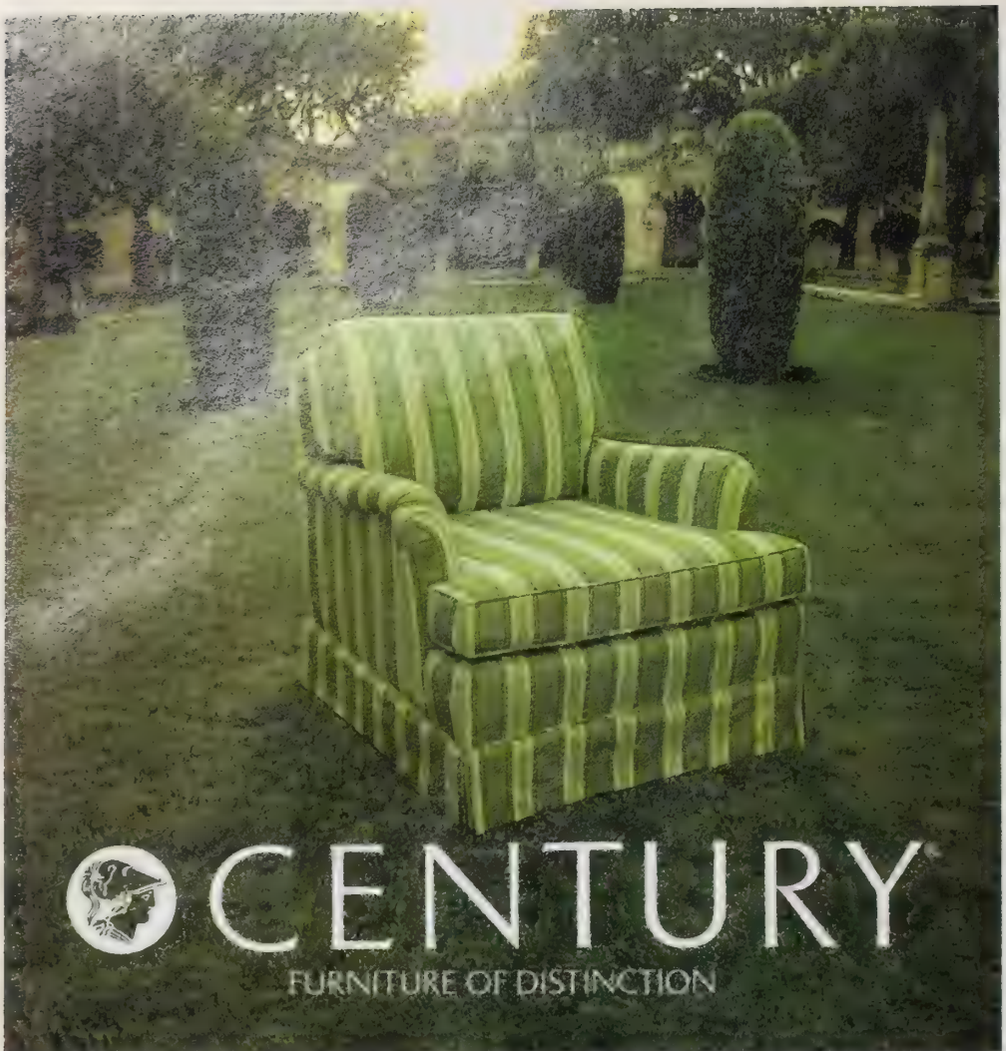
Does it feel greasy? No, because sesame oil is so light that it seems to disappear on your skin, although it really forms an invisible moisture-holding film. But it won't stain your clothes, either.

Put the world's most effective moisturizer to work for your dry skin. Keep it there with our help.

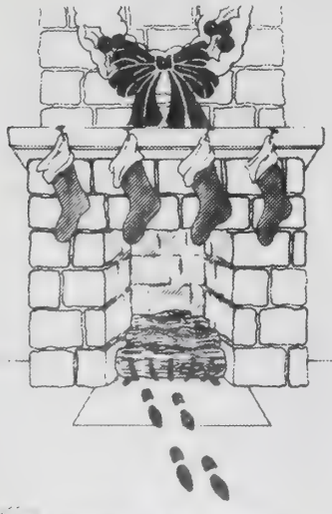
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Looking good, feeling fit

continued from page 40

summer is the sheerest, gleamiest kind that plays up a toasty tan. For lips that means one of the eight new lip tints, and that's just what they are, from *Ultima II CHR Moisturizing Lip Tint*. They're feather-light, contain an effective sunscreen, and the colors are ripe and healthy-looking: Rainwood and Cinnamon Tint are two neutrals you could wear with the bright, clean whites, pebble grays, and khakis of summer. They all contain collagen for extra protection from dry air, wind, and sun; $7.50 each at fine department stores and drugstores.

If you're looking for an all-purpose moisturizer with a healthy dollop of color, look no further. *Marcella Borghese Sportcreme* is a summer beauty essential for women who want to protect their skin and still look as glowing as only the sun can make you. Sportcreme is a super-light, cocoa-colored cream you can stroke over your face or sleek on your arms and legs for temporary color that fools everyone. Add a bit of gold cheek color to your cheeks, nose, and forehead for a subtle evening look, or add a rosy-pink rouge for day. You get sunscreen protection of a factor of eight and a creamy matte finish on your skin; 8 ounces for $8.50 by Princess Marcella Borghese, at fine department stores and drugstores everywhere.

PAULA RICE JACKSON

Your fragrance handbook



The sign: Leo
Circa: July 23-August 22

Born August 15, Napoleon was one of the preeminent Leos in history. Although he dressed simply in an austere uniform throughout his extraordinary career, he was extremely fond of perfume and used fragrance in great quantities. Frequently mentioned in surviving bills from his perfumers are flasks of double extract of Spanish jasmine and bottles of Aloes Wood, but his favorite scent was Eau de Cologne. It is reported that he used up to 60 bottles a month pouring it on his neck and shoulders after washing. Chardin, the emperor's perfumer in 1808, sent a bill for 423 francs for the first quarter of that year for 162 bottles of Eau de Cologne. Even during the Hundred Days between Elba and Waterloo, the briefly restored emperor found time to order 6 kegs of Windsor Soap, 2 kegs of Orange-Flower soap, 3 white sponges, 4 hairbrushes and 4 cases of Eau de Cologne.

Di Borghese by Principessa Marcella Borghese is a regal match for the Lion ness, and *Lanvin for Men* provides an excellent adornment for the talented executive male.

MARIA REACH

If your allergies are so bad even the air seems to itch...



If you have the kind of allergies that make your eyes water, clog your sinuses, and make you feel that even the air itches, don't settle for less than Maximum Strength Teldrin.® Because there's no stronger, no longer antihistamine allergy relief available. Teldrin has the maximum dose level of 12 milligrams, in a timed-release formula that works up to 12 hours, continuously through the day or night.
In fact, a government commissioned panel of experts has found the Teldrin formula to be so safe and effective that it's available without a prescription. And Maximum Strength Teldrin has the antihistamine doctors recommend most.
So if your allergies are so bad even the air seems to itch, get Maximum Strength Teldrin with 12-hour, 12-milligram maximum protection.

Read and follow label directions

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There's no stronger, no longer antihistamine allergy relief available!

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BY PAUL GROSS

MONEY

Tips to protect your investments when you vacation plus a dividend bonus and tax facts about rebates

It's almost impossible to keep track of your investments if you vacation anywhere other than the continental United States. Anyhow, you don't want to ruin a perfectly good vacation by worrying about them.

Consider, for example, what happened to a friend of mine. The last time he went on vacation, he and his wife went to a remote beach area in Mexico—a paradise. The problem was that he arranged to have the Wall Street Journal and a number of financial newsletters forwarded to his hotel. And that turned the paradise into a nightmare. The news from the stock market was bad—and a few days old when he received it. Not only was he in a constant state of anxiety, but he hardly ever made it to the beach. Instead he pored over his periodicals and spent a small fortune telephoning his broker. And his market losses were staggering because he was constantly reacting a few days after the fact. Having learned his lesson the painful way, he advises others to take the following steps before going on vacation:

Sell any investments you're very worried about. (That's good advice even if you're not about to go on a vacation.) At times like these, when the markets are very volatile, you would be wise to close out your riskiest investment positions.

Ask someone whom you trust to watch your investments while you're away. You might, for example, give a friend, your broker, accountant, or lawyer a power of attorney to act for you. It can be as limited or as inclusive as you want. The power of attorney may authorize your accountant to sell a few stocks if they are in danger of taking a plunge. Or you might authorize your attorney to sign checks for you, finalize real-estate deals, or do whatever is called for while you're away.

When you give someone a power of attorney, spell out what you are authorizing him or her to do on your behalf. And be sure to put it all in writing. Most stationery stores have forms you can use, or, if you prefer, you can write your own. Either way, make it as binding as possible. (You might even consider having it notarized, even though it may not be required by the state in which you live.) For one thing, whoever acts on your behalf will need some proof that you have indeed given him a power of attorney. For another, you will need a written copy if something goes wrong. If the person to whom you have given the power of attorney acts recklessly or goes beyond the limits you have set, you can sue to recoup any losses you have suffered. That, however, is the only grounds for suing. When you sign a power of attorney, you accept the liability for anything done on your behalf. And that's why it is so important to pick someone you really trust.

Or you can give your stock or commodities broker the discretionary power to buy and sell for your account. If you don't have a lot of faith in your broker, however, you would be wise to give him specific instructions. You might send a letter saying you want your shares of XYZ sold if they fall below $50 a share. You can formalize your letter of instruction by placing a stop-loss order—a formal order to buy or sell specific shares when they reach a predetermined price. Let's say you've 100 shares of XYZ—which is now worth $15 a share. If you place a stop-loss on those shares at $12 a share, they should be automatically sold when the stock hits $12.

> Sell any investments you're very worried about. At times like these, you'd be wise to close out your riskiest investment positions

■ Dividend dividend

Married couples will finally get a small tax break. A provision in the recently enacted Windfall Profit Tax Act doubles the amount of dividend and interest income that can be excluded from taxes. Starting in 1981, you can exclude $200 of dividends from taxes if you file separate returns and $400 if you file a joint return. What's more, a couple can claim the entire exclusion even if just one spouse receives the income. At present, a couple can exclude up to $200 on[ly] if each receives $100 of interest and div[i]dend income.

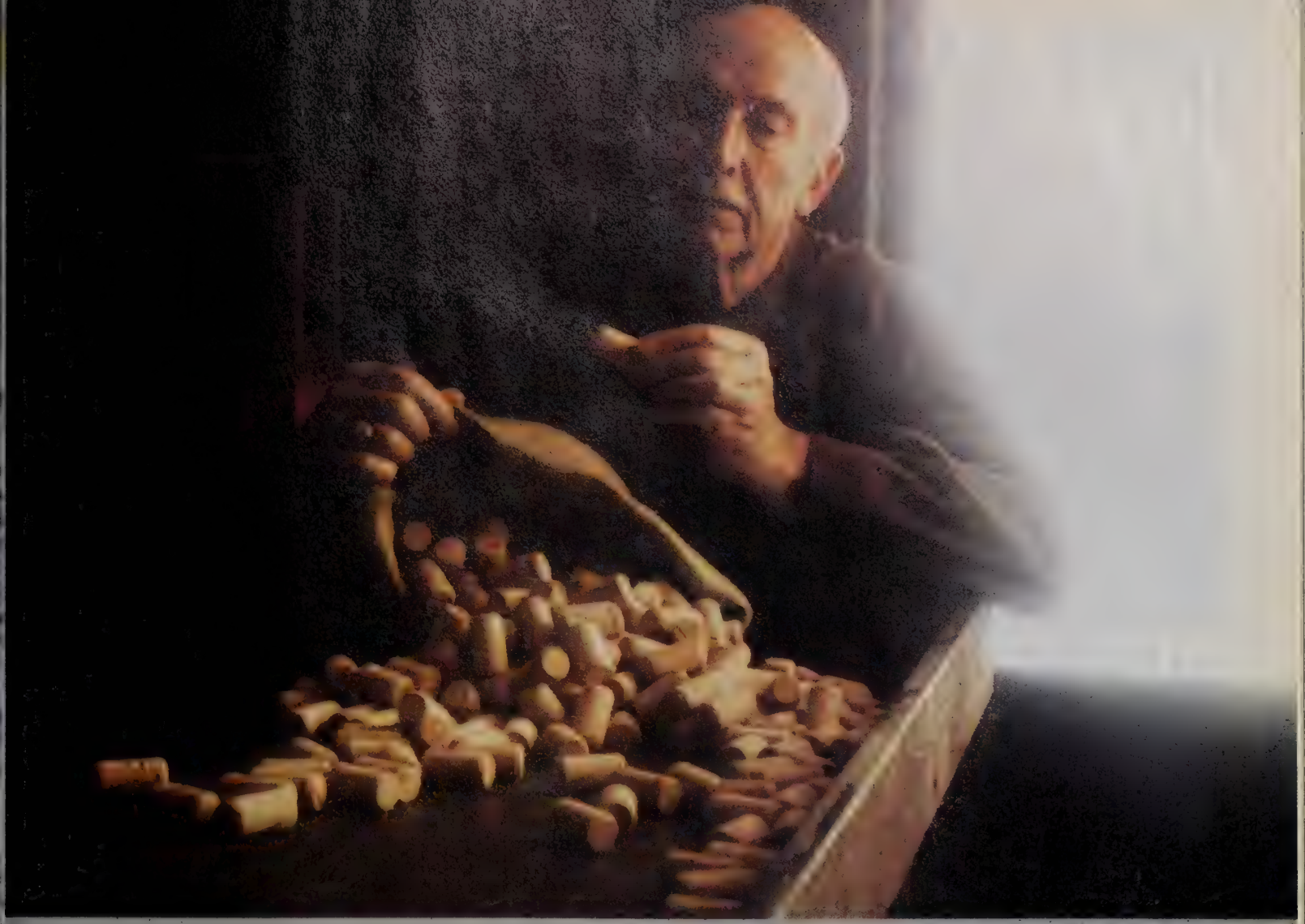
While a $400 tax break may not see[m] like much, it really can add up. If yo[u] are in the 50-percent bracket, it is equ[al] to $800 of dividends or interest befo[re] taxes. By the same token, it's also wor[th] a $2,000 capital gain before taxes f[or] someone who's in the 50-percent t[ax] bracket. And that makes fixed-incom[e] securities such as Treasury bills, cer[ti]ficates of deposit, floating rate note[s] money market funds, and even savin[gs] accounts more attractive than they ha[ve] ever been.

■ Protecting your certificate of deposit

If you have a large certificate of depos[it] here's a simple way you can have it co[v]ered by the Federal Deposit Insuran[ce] Corporation (FDIC). As you probab[ly] know, the FDIC only covers $40,0[00] worth of accounts in each bank. T[he] problem is that large certificates of d[e]posit, ones for $100,000 or more, ea[rn] the handsomest interest. You can lega[lly] bypass the limitation on FDIC covera[ge] by setting up a Totten trust or payab[le]-on-death account. You simply na[me] yourself the owner of the CD and d[e]signate your spouse, children, or gra[nd]children as beneficiaries. Each of y[ou] will then get up to $40,000 FDIC c[ov]erage. And as sole owner, you maint[ain] complete control over the money. No[te], however, that this gambit won't wor[k] if you name someone outside your fam[ily] as beneficiary. The FDIC will treat th[em] as if they were part of your account.

■ Reviewing rebates

More and more manufacturers are [try]ing to spur their sales by offering [cus]tomers a rebate. And the word from [the] Internal Revenue Service is that reb[ates] are not taxable as income. However[, it] does reduce your tax basis on the ite[m]'s purchase price. You buy a car, for [ex]ample, and plan to use it exclusively [for] business purposes. Assume the car c[osts] $5,500 and that the manufacturer [will] give you a $500 rebate. The cost of [the] car, then, for purposes of depreciat[ion] deductions, the investment tax cre[dit] and the gain or loss realized when [it is] sold would be $5,000.



BECAUSE the cork is the guardian of the wine, the corksmith judges the quality choosing only the finest straight-grained Portuguese cork to protect our crisp French Colombard. Every step we take, we take with care because THE WINE REMEMBERS

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TRAVEL



Leeds: Set in a small lake, a royal castle on two connecting islands.



Knole: Gables, towers, chimneys, crenelations order a 14th-century house.



Hever: Drawing room with oak paneling, plaster tracery ceiling, up-to-date comfort.

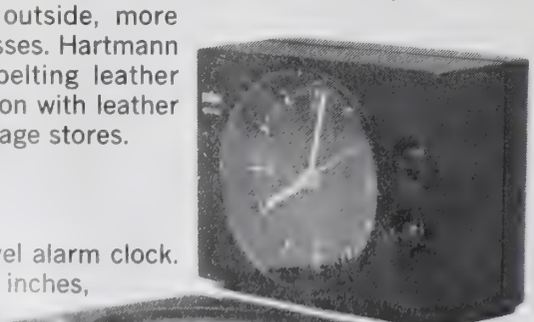
Take-along travel companions

A bagful of tricks

For neat, organized packing, Hartmann Luggage makes a suitcase with three separate zippered compartments. Each compartment opens wide for packing—it's like having three individual suitcases in one. Carry-on size (meets airline specifications), with both hand and shoulder straps, it can also replace your garment bag—one compartment has a rig with hanger, frame, and straps for packing a jacket. Inside, there's a separate waterproof pocket for toiletries and, outside, more pockets for papers, books, or sunglasses. Hartmann calls this style CM3, available in belting leather ($325), UltraSuede ($275), and nylon with leather trim ($168). In department and luggage stores.

Time away from home

Instead of hotel wake-up calls: a travel alarm clock. Braun makes one that's 3½ by 1½ inches, weightless, simple, streamlined. Battery-run, with quartz movement (accurate and quiet), fluorescent dial and hands, it also has a lid which closes over the clock face and serves as a built-in carrying case. On the inside of the lid there's a chart for figuring out what time it is anywhere, showing time zones of major cities around the world. In drug and department stores across the country, $55.



Quiet, light Braun Travel Clock

England

Slip into the 14th century just 30 miles from London

BY NANCY RICHARDSON

No matter how few free days there are in a year, and irrespective of any other opportunity, I manage to engage my husband in a plot to see other people's houses. This year, with the countryside only just coming to life after the winter months, we planned a tour of houses (in this case mostly castles) southeast of London. Kent provides a curious density of 14th-century houses and castles. Each is open to the public during the April–October house-touring season.

We decided to spend a week in order to let our experience of each house breathe a little—like planning a 3-star restaurant tour with only one important meal a day. We took advantage of TWA's APEX fare to London, spent a night in town, took a train to Canterbury, and picked up a rental car. (For hotels, see page 155.)

Hever

We started at Hever, walking down a drive that winds almost immediately to a visual reward. In a slight dip sits a perfect little moated castle that belonged to Anne Boleyn's family long before she and her sister got involved with Henry VIII. Between us and the castle, fruit trees are in bloom and at their base a profusion of daffodils. Is this the scene—so English and picturesque—that moved William Waldorf Astor to buy Hever in 1903? Having reversed the standard emigration pattern by settling in England he bought, among other things, Hever Castle, a nostalgic reference to an earlier England. Astor first restored the castle and then built (in Edwardian times but in Victorian spirit) a carefully haphazard "Tudor" village connected to the rear of the castle (so that its scale wouldn't appear to dominate the castle). Looking down from the windows of the castle, the village appears to be lots of separate cottages. It is in fact one house

Continued on page 4

More trip tips, page 156



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The Treasures of the Imperial Dynasties

MINIATURE VASE COLLECTION

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Together these 12 vases form a veritable treasury of porcelain art. A Mei-p'ing vase in the style of the early Sung Dynasty, when only the Chinese knew the secret of making fine porcelain. A handsome temple vase, one of the earliest examples of blue-and-white ware. With ten others just as beautiful, each crafted in fine porcelain. And to ensure the *highest* standards of quality, Franklin Porcelain has entrusted crafting of the vases to its Tokyo subsidiary.

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The total edition will be forever limited to the exact number of valid applications postmarked in this period. But note that the form below is valid only if it is mailed by the advance deadline for subscriptions: August 31, 1980.

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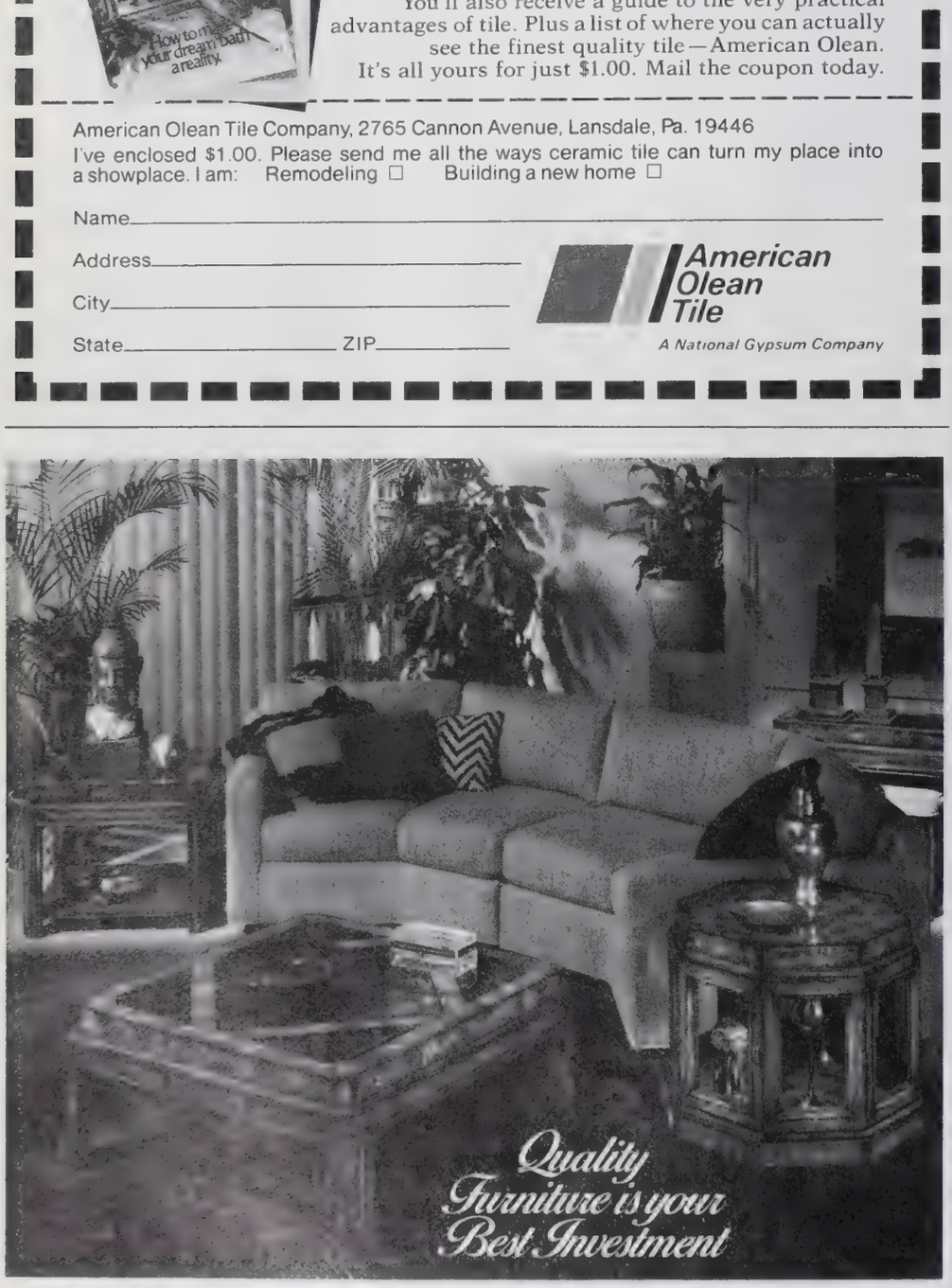
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continued from page 46

We wandered through the castle for most of the morning looking at important portraits of Henry VIII and Anne Boleyn by Holbein, two tiny Cranachs in an alcove, a Canaletto in a big sitting room, and a portrait of Elizabeth I, Anne Boleyn's daughter by Henry VIII. The upstairs bedrooms have considerable charm with their heavy wooden beds, paneling, romantic associations and views into the garden. On the top floor don't miss the Long Gallery, with a collection of armor that equals that in the Tower of London.

Waldorf Astor's other contribution to Hever was a massive earthwork that resulted in several major gardens in Hever park. The lake—35 acres of it—was manmade, and in the process the little River Eden diverted. We wandered through a yew maze, past topiary chessmen, down a rhododendron walk (in bloom, late May), into a large walled garden with classical and later-Italian statuary that Astor acquired when ambassador to Rome, found an excellent rose garden (in bloom, early July), a steep and compact rock garden near the roses, and stopped for tea in the Italian stone loggia that borders the lake. Lunch can be had at a handsome garden pavilion near the loggia and excellent country dinners at the Henry VIII pub which belongs to the Astors and isn't far from the Hever gate.

■ Ightham Mote

The charm of Ightham Mote is in its early rural quality, its seclusion, its atmosphere of domesticity. Ightham Mote seems to transport us without a single pause or transition to the isolated country life of the 14th century. Repaired somewhat refurnished, this quadrangle of local stone and half timbers remains happily in the past. Since 1953 it has belonged to an American from Maine, Mr. C.H. Robinson. To get there takes some driving around. It's worth the effort. The search through interlacing countr

Continued on page 5



Ightham Mote: Half-timbered Tudor Chapel and Solar overlook central courtyard.



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	332	Portsmouth	705
	384	Sheffield	742
	382	Southampton	703
h	31	Stoke-on-Trent	782
	41	Sunderland	783
	4856	Walsall	922
ield	484	Wolverhampton	902

Bell System

continued from page 48

lanes rutted by centuries of use and almost completely sheltered by an arching tunnel of woods is suddenly ended. A drive appears unexpectedly, winds quickly to the house that sits hugging its site as though surprised in a lair. Dogs bark, children of tenants in the stable block play somewhere within earshot. The day we are there it is much colder inside the house than out.

We enter by a side door across an old stone bridge that spans the moat. Textures of wood, cobbled stone, and the extraordinary shapes of the Gothic and Tudor windows provide the simple beauties of the courtyard. A fire is lit in the great hall. Only slightly warmed, we pass through rooms that reveal successive owners and periods. The most famous single room is the Tudor Chapel built in 1520-29. It is small but perfectly proportioned, worshipful but not heavily pious, with beautiful simple elements: linen-fold paneling, a barrel-vaulted roof, stained-glass windows, carved altar screen, straight simple pews. We try to absorb the scale and design in preparation for Knole and Penshurst.

Knole

Knole—a vast layout of local ragstone, topped with local tiles, set in a hollow in its deer park—is approached by a winding, hilly drive flanked by double avenues of huge chestnuts. The façade of the house—broken by a series of gables all of the same size. The whole of the house unraveling behind it according to what Nigel Nicolson calls its "collegiate layout"—court leading into court. It is a big house (covers 9 acres), its history important, its architecture consisting of a series of additions beginning in the 15th century. Each generation collected the furniture that appealed at the time and a subsequent generation put it up in the attic and started over. The result today, filling Knole's mostly-Jacobean rooms, is a collection of furniture renowned in the world. Knole has been owned by the Sackvilles since 1603. Virginia Woolf gives an immediate feeling of Knole in *Orlando:* "There it lay in the early sunshine of spring. It looked a town rather than a house, but a town built . . . by a single architect with one idea in his head. Courts and buildings, grey, red, plum colour, lay orderly and symmetrical . . . in this was a fountain; in that a statue; the buildings were some of them low, some pointed . . . spaces of the greenest grass lay in between and clumps of cedar trees and beds of bright flowers; all were clasped . . . by the roll of the massive wall; while smoke from innumerable chimneys curled perpetually into the air."

Penshurst

Handsome Penshurst—tough, dramatic, aristocratic—is fundamentally a large 14th-century manor with several extraordinary aspects. Most famous is its huge cathedral-size great hall with tall Gothic clear glass windows and a high chestnut-beamed ceiling like the inside of a ship's hull turned upside down. Growing as different generations (including several kings) had the money or desire to add on, the exterior has come to offer an incredible mixture of details: towers, gables, crenelations, several window shapes, several chimney shapes, a variety of brickwork. Additions, happily, were made by creating a second story or by adding on in a new direction. The result: The house is full of light because it's only one room wide at any point. The exterior seems wholly medieval. Inside, however, many rooms date from the 17th and 18th centuries. (Penshurst has belonged to the Sidney family since Edward VI gave it to William Sidney in 1552.) The Long Gallery is full of handsome portraits: Sir Philip Sidney, poet and handsomest of Englishmen, his father Sir Henry Sidney, to me a Peter Ustinov look-alike, and several very redheaded and famous portraits of Elizabeth I. Other rooms contain important 17th- and 18th-century English, French, Italian furniture. More Elizabeth I: in what may have been a state apartment—rich tapestries, more portraits, and furniture—a gilt and velvet day bed with a sculpted shell at its head.

Leeds has always been a place that English kings gave to their wives as a romantic present. It *is* a ladies' castle.

Leeds

Leeds—a castle set on an island in the center of a lake, in an open park defined by ample woods—was opened to the public a few years ago after a thousand years of royal and private ownership. It has always been a place that English kings gave to their wives as a romantic present. It *is* a ladies' castle. Liveable, warm, safe, stately.

Leeds remained medieval in character until it was "improved" in the 18th century, which meant a series of handsome 18th-century rooms superimposed onto earlier ones. Its last private owner (significantly a woman, Olive, Lady Baillie, and part American—her mother, a Whitney) bought Leeds in 1926 and spent years restoring it. On her death in 1975, Leeds was opened to the public and made a center for medical conferences and other top-level meetings.

A walk through the castle reveals two different atmospheres: The Gloriette (royal apartments) has a look of Henry

Continued on next page

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continued from preceding page

VIII and earlier. Tapestries cover the walls; the furniture is massive, handsome and dark. Elizabethan windows—lots of them—offer peaceful views of the park and lake. The 18th-century part of the house has big classically proportioned country-house rooms. Lady Baillie kept Leeds full of house guests for over 40 years. Many talented people drifted in and out of her circle. The French decorator Stephane Boudin, and Russell Page, the landscape architect, worked here continuously. John Fowler, the architect, made more "improvements." Peter Wilson, the retiring chairman of Sotheby Parke Bernet, a long time friend and art adviser to Lady Baillie, has seen to the installation and arrangement of the collections as the house was opened to the public. Lord Geoffrey-Lloyd, minister of energy during World War II, heads the foundation that runs every detail of Leeds today. (The foundation has a number of American members: John Hay Whitney, William S. Paley, Mrs. Albert Lasker.) It is easy to spend a day at Leeds, arriving early, coming excitedly on a full view of the castle moored in its lake.

None of the "gardens" border the lake and the castle—they'd be the wrong scale. But tucked around several hundred acres of park are gardens of extraordinary ingenuity and charm. Lady Baillie collected rare ducks and Russell Page made a garden for them to live in a pond, houses for their food, a zigzag one-railing bridge going from one side of the pond to the other, where there is an enviable garden folly by Boudin. Winding behind the duck garden, a wood garden borders two tiny rivulets of the River Len. It's full of bulbs—blue anemones, yellow Beershebas—dogwood and the huge Rousseau-leaved Brazilian Gunnera. Black swans with red beaks animate the place. Big beeches, horse chestnuts, willows, a small birch wood border the streams. Beyond and totally hidden from sight of the castle: an enormous wooden Victorian pavilion where you can buy ice cream. On the bank of another lake and enclosed by three odd-ly-angled walls of an old kitchen garden Russell Page has recently made an old-fashioned flower garden with 10 very big irregular beds filled with flowering shrubs, old-fashioned roses, lilacs, gray-leaved plants, old-fashioned flowers—delphiniums, flox, cottage pinks—some high, some low, some spikey, some bushy. This new "Culpeper Garden" is in its first summer and by next year should flourish. Not far away: a shop and a Jacobean barn where you can buy lunch, tea, or summer supper. In the gatehouse of the castle itself, a tiny museum of unexpectedly handsome silver, brass, and leather dog collars, some of which are

Continued on page



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Travel/Going places

continued from page 52

14th century. Scariest: German iron collars used to protect a bull-mastiff when hunting bears and wolves.

■ Chartwell

Not far from Penshurst, set on the top of a small valley that rises with the Kent hills, surrounded by a sheltering wood of tall oak, beech and chestnut trees, near a road that has wound that way since the 14th century, is Chartwell, Churchill's home base and continuous project from 1922 until it was given to the National Trust by his widow. Once a farmhouse, enlarged in the 19th century, Chartwell in the '20s was a derelict wreck-with-potential which Churchill bought along with 80 rolling acres. What compelled the purchase was the view: across the little valley and ponds to the woods, then down and west over the Weald of Kent where only the tiled roofs of farmhouses, pasture, and more lakes meet the eye. Americans will respond to Chartwell not only because it was the home of a man who loved America and had Americans to visit often, but also because it is a house and garden combination that's suited to 20th-century living. Churchill's studio, the cottages, the screening room for after-dinner movies corresponded to many of our ideas. What is also compelling is Sir Winston's enduring drive to perfect the house and garden. His damming of two ponds, the creation of a small tree-topped island as a garden folly, his pleasure in bricklaying given steady vent as more and more red brick garden walls linked the house and the garden enclosures, his rearrangement of the dining room, which to us seemed to show, along with his studio, a love for what he had seen in France. His habits as a writer are revealed in his study, one of the most successful rooms in the house, with a lacquered stand-up desk, plain bleached floor, white walls, red curtains, small Persian rugs, dark beams in a white ceiling, two big slipcovered armchairs and a needlepoint chair, a John Sargent drawing of Jennie Jerome, his American mother. Part of the house is a museum full of maps, velvet siren suits, medals, honors, and deeply moving pictures of the world's leaders as they came to visit.

■ Sissinghurst

In late afternoon, with failing light and a storm threatening from across the Weald of Kent, we came to Sissinghurst. We were fortunate enough to have an appointment with Nigel Nicolson, Vita Sackville-West's and Harold Nicolson's son and biographer, as well as author of many books on the English country

Continued on page 155

■ Booklets to help you plan your trip

1. Great Britain, Great Value: What to see and how to see it—by bus, boat, train, or car. Includes 1980 calendar of events. In August: exciting sailing races off the Isle of Wight, a flower show on Jersey.

2. South East England: Kent, Surrey, East and West Sussex. Lists where to stay, from luxe country-house hotels to camp sites.

3. For touring Britain: **Rail Drive** packages, offered by BritRail and a car rental company. Go between cities by train, meander through the countryside by car.

4. In London: **The Savoy Hotel**, on the Thames, within easy walking distance of museums and theatres. Restaurants, car hire service. Will meet you at Heathrow Airport.

5. Resort English-style: **Chewton Glen Hotel**, a Georgian country house on the coast near Southampton. On the 30-acre grounds: croquet, swimming, tennis.

6. Where to stay when touring the Cotswolds: **The Lygon Arms**, a 16th-century inn that is just 90 miles northwest of London.

7. Hawaii: describes the major islands to visit. Where to find black sand beaches, mountain waterfalls, blue marlin.

8. Wintergreen, a 13,000-acre resort in Virginia's Blue Ridge Mountains, for tennis, skiing, golf, horseback riding. Organized activities for children.

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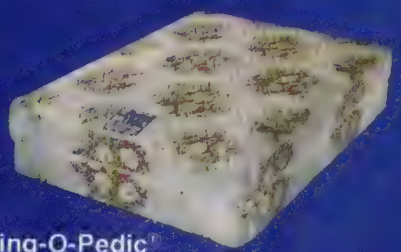
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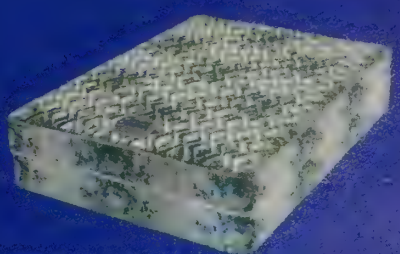
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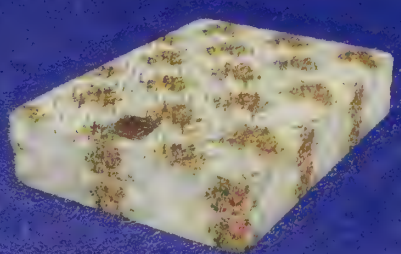
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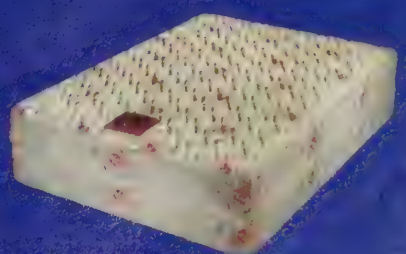
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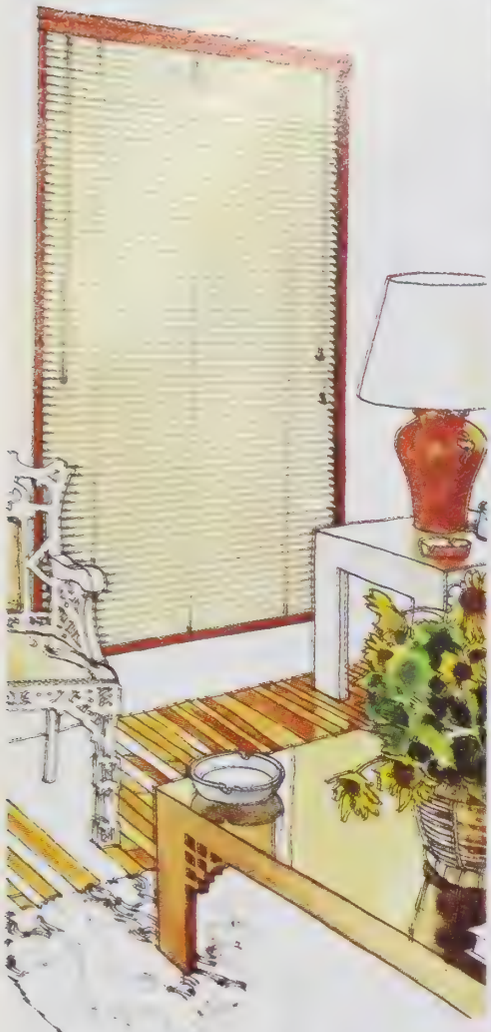
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BY DEE HARDIE

COUNTRY NOTEBOOK

"I like to gather baskets for a reason, their past or their presence"

Living in harmony, high in our kitchen, is a border of baskets, 14 of them, an assorted chorus line of curves and squares, waiting to show their stuff. I use at least one of them every day, taking them down with a long pole topped with pinchers, the kind grocers used when butchers still wore straw boaters.

Hanging in all sizes from huge to tiny, they are woven of willow, reed, oak, sweet grass, seaweed, honeysuckle, grapevines, with one of olive branches we found in a Jerusalem market. They are my pals, my faithful friends. I carefully choose them on travels, and they help me at home. Their given names, often reflecting their shape or use, are lovely—melon, tea, trinket, egg, market, lady, flower, berry, bread, lunch, and, of course, picnic. Each one has its own past, its own character.

Mentioned in Genesis, baskets come from the very beginning, so I don't find anything unusual about using them anytime, anywhere. But others do. I have been accused of carrying everything from counterfeit money to chickens, often ridiculed, thought a bit strange. But country women have been carrying them for centuries, and country women don't fool around with extra baggage.

And that's how I got into baskets in the first place. When I was a young woman working in Paris, I bought a set of graduated wicker suitcases, far more reasonable than any others. And although the suitcases have been retired after years of service and delight, I still carry baskets in the city. No brown bags for me, thank you very much, no plastic sacks of status symbols. *My* baskets recycle themselves with natural grace.

In the last 10 years there has been a blooming of baskets, the familiar is now fashionable—mostly for indoor life, flowers on the terrace. This makes it difficult to find treasures. Yet there are still baskets, sensibly priced, to be found at country antique stores, and you can also find handsome baskets at remote auctions—from the Philippines, the Caribbean, China.

While others *collect* baskets these days, I like to think I *gather* them for a reason—their past or their presence. And I have a few rules. I always buy baskets with handles or side arms, for once in my possession they become part of a movable staff. Baskets can be light, such as berry baskets, but they *must* be secure. And I *try* never to buy a basket that needs repair, no matter how beautiful. (I am not a weaver, and it would be just another domestic problem.)

A friend once told me that there is an African word for basket meaning "a house for little things." A charming thought, but with a taskmaster such as I, my baskets have to think big. These baskets, after all, help keep my life in place. The ones in the kitchen have quite obvious roles. The Vermont backpack is for hiking, the largest, made by an 80-year-old man in Appalachia, and my prize, carries book, groceries, presents at special times, and can handle 10 cartons of country eggs. The low oval from England takes mail to be answered, magazines to be read, to the weekly hairdresser. And all of these, no matter what size, hold summer's flowers.

I'll go to any lengths to find a basket that will fit my pattern of life. For short travels, there is always a tea basket in the car, with a thermos and china tea cups. Trips are so short these days, why not make them an occasion? In the car as well is a resident basket, a deep, rectangular one from Nova Scotia which holds maps, a flashlight, pencil, paper towels. For carrying summer food from the kitchen to a porch lunch, and for cleaning up afterward, I use long, low baskets. If I have a high basket that has lost a handle, which does happen, it becomes a container for tall stalks of wrapping paper, ribbon, everything I need to make a package pretty, like scissors, tape. And square wine baskets with sections are handy for storing tennis balls all year round.

Nor is it all work and no play for the baskets of Thornhill Farm. Our oldest basket is trunk-size, a hamper of wicker probably used years ago for a family's linen when they moved to a cooler summer house. *This* is our picnic basket. We load it with food for 12 guests, cloth, plates, and we walk approximately three minutes, taking turns holding each side of the trunk, to the top of our hill behind the house, to a view below of the whole valley. Baskets make picnics a party, and this is our summer jubilee! ■



Jerry Joyce
House & Garden

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The window-sill greenhouse

T

if you have enough winter sunlight, you can
a miniature greenhouse
even if you live in an apartment

There are good reasons for considering a window greenhouse. For some people, a full-sized greenhouse might require more care than time or inclination allows. Or because of land limitations, there simply may be no place to put an outdoor greenhouse. The classic example of this problem is, of course, the apartment.

A window greenhouse offers a viable, if diminutive, alternative. But before you rush out and buy a glass house for your plants to live in this coming winter, you should do a bit of advance planning.

First, check local regulations. City ordinances regulating objects protruding from windows can be quite capricious. A window-mounted air-conditioning unit might be permitted, for instance, but not a greenhouse protruding the same distance. Individual building and insurance regulations may also be limiting, although the "you allow air conditioners, and the greenhouse will be anchored even more firmly" argument can be persuasive in obtaining permission that might otherwise be automatically denied. Window-sill greenhouses are still looked upon as something exotic, but as awareness of their practicality and pleasure spreads, objections will no doubt ease.

The second consideration is location. You will need a window that receives at least 3 hours of sunshine during the winter months—4 hours would be even better. This means a southern or eastern exposure. A western exposure may also work, but if you have a choice, it comes in third, because the sun will not warm it until late in the day, reducing the heat benefits in winter.

Direction, however, is not the only factor in location. Consider trees. An evergreen could nullify the benefits of the best exposure. A deciduous (leaf-dropping) tree, on the other hand, could be a real benefit. In order to maximize winter sun, you might choose a location that ends up offering too much sun in the summer, leading to overheating. A deciduous tree is bare in winter, leafing out to provide shade in summer. If the shade is too dense, you can always thin out some of the inner or lower branche This benefits the tree as well, openi it up and reducing the chance of fung infections during unusually damp sur mers.

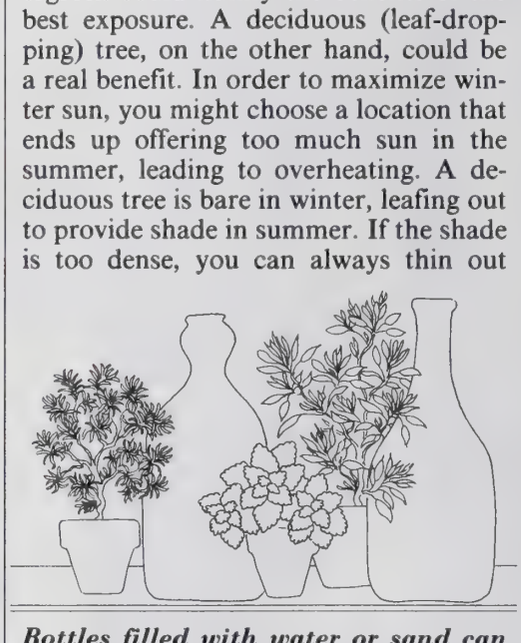
While you're considering the cruc light factor, check for light blocka from adjoining buildings and obstru tions—hills, for instance—as well. R member, it's winter sun you're after, a the winter sun arcs low in the sky. wonderfully sunny window in summ may turn out to be merely well-lit winter if a hill shadows a recalcitra sun barely edging over the top.

However, don't fret about finding t perfect window for your greenhou Very few homes are fortunate enough have it. What you want is the best ava able window. In lieu of a good sur location, some diehard window gre house owners even supplement the li with fluorescent tubes during the win

Continued on page



Where there's a will, there's a gree house. Several hours of winter su good air circulation (note vent a open wire shelves) are musts.



Bottles filled with water or sand can hold the sun's warmth all night.

Accessories for the mini greenhouse

A window greenhouse doesn't have space for much more than a lot of plants. Still, there are two accessories I would recommend. One is a hygrometer/thermometer placed at the far outside glass of the greenhouse. The temperature there may have little bearing on the temperature in the adjoining room. It should be monitored carefully the first year, while you're becoming accustomed to the particular vagrancies of your greenhouse.

Second is an electric heating cable such as those used for bottom heat in seedling flats. Obviously if you live in the Deep South, you can skip this. On the other hand, if the mercury drops into the low 'teens in your mini garden, the supplemental heat from such a cable might well spell the difference between floriferous beauty and browned leaves.

Growing food in your window-sill greenhou

Whenever I think of greenhouses, I think of growing edible things for that d season when the garden has ceased to yield its bounty.

Vegetable gardening in a window greenhouse isn't really practical. Even s Tiny Tim tomato plant is not out of order. You really can harvest a couple of p from one plant. Money you may not save—but, oh, the taste of those juicy delig in January!

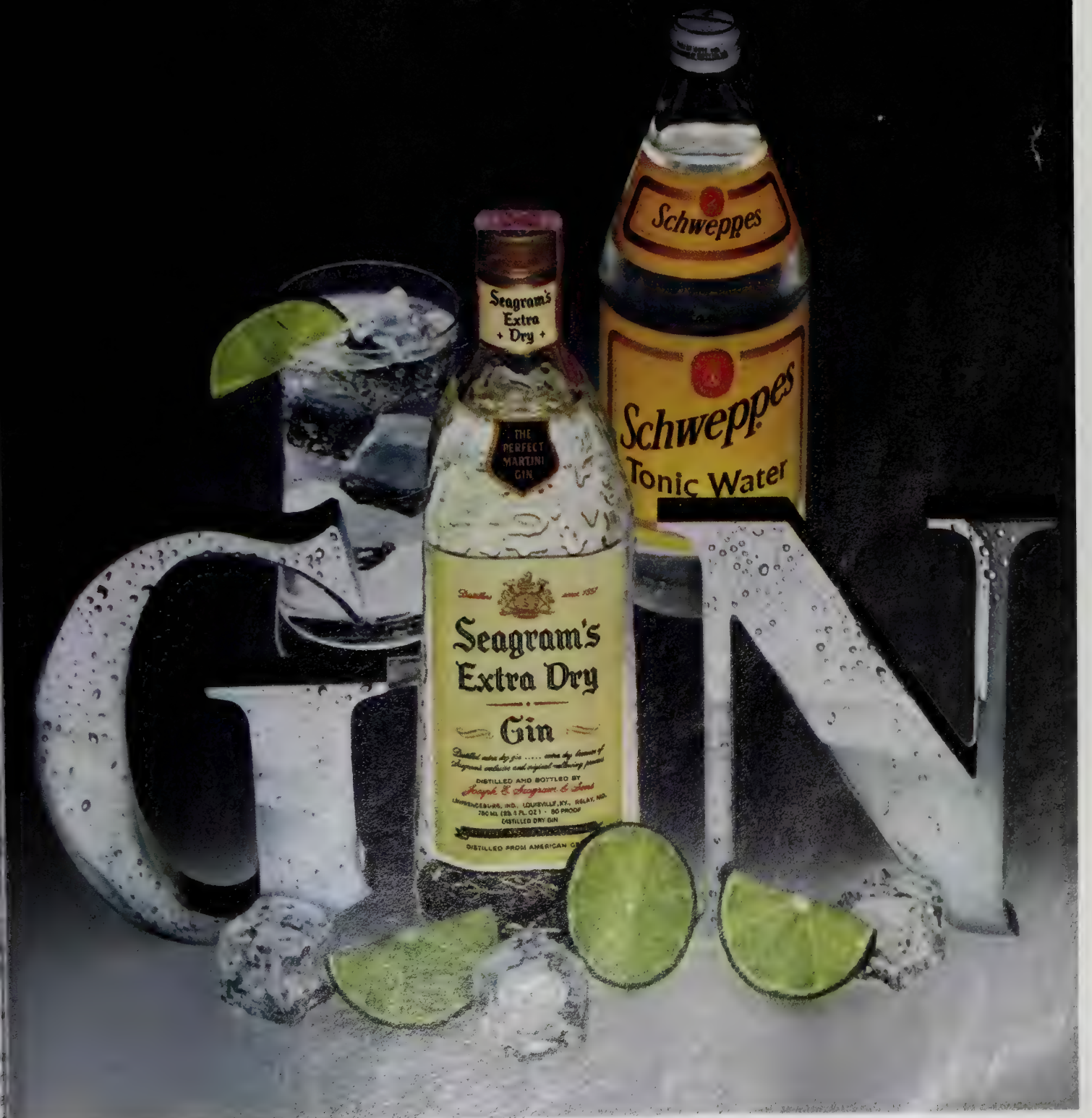
Tom Thumb lettuce heads out to a size that's just enough for a salad for t If you have room for an extra 3- to 4-inch pot among the flowers, why not?

Herbs, however, are where the window greenhouse comes into its culinary o On the whole, herbs are sun-lovers. If they grow on your window sill, they will th in the greenhouse. And they really don't take up much room. Freshly snipped b thyme, savory, oregano, or whatever you like will liven up any winter meal make you truly appreciate the glass addition.

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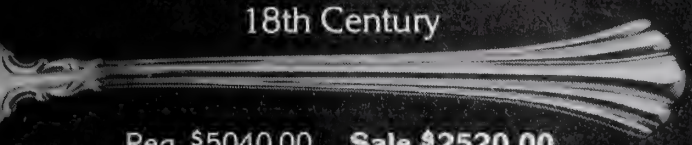
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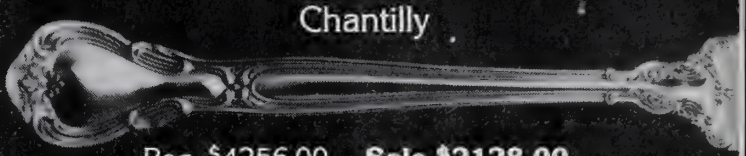
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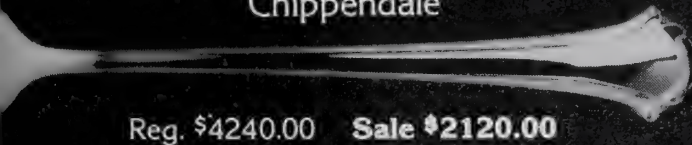
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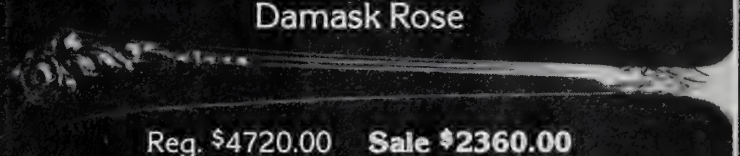
King Richard



Reg. $5040.00 **Sale $2520.00**

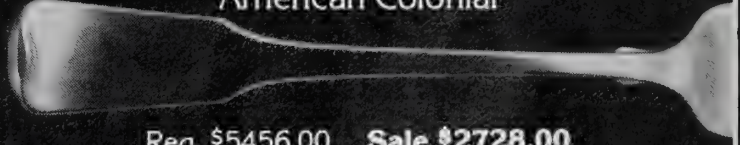
Oneida

Damask Rose



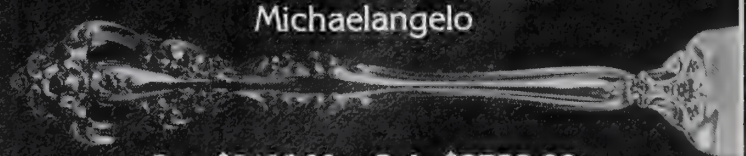
Reg. $4720.00 **Sale $2360.00**

American Colonial



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healthier air circulation than do solid supports.

Now that you know you can get the hot air out, what about keeping it in? Single-glazed greenhouses are really inappropriate in this high-energy-cost era, and will become more so in the future. Personally, I would not consider an uninsulated greenhouse without double- or even triple-glazed lights. Four Seasons distributes the Alenco greenhouse, on display at Longwood Gardens, which uses thermal glass similar to Everlite Tuffack Twin Wall thermal panes. Both are the type of lights I'd look for to keep my flowers lush and cozy in the cool of winter.

Whichever greenhouse you choose, it's a long-term investment in pleasure. Look for a manufacturer's guarantee. While nothing lasts forever, a limited 5-year guarantee on materials and workmanship is not too much to expect for a greenhouse.

■ How to create a heat sink

Greenhouses might well be thought of as expensive anachronisms in this time of high energy costs, but with proper planning they are just the opposite.

In certain parts of the country, an energy-efficient house could use a large greenhouse as its primary heat source. But a window greenhouse under the best of conditions would be hard-pressed to heat even its adjoining room. The point is, it can add supplemental warmth. And it certainly need not be a heat loser, as one might at first think.

Besides placing your window-sill greenhouse in its optimum location to maximize the sun's benefits, you will also have to convert it to a heat sink. A heat sink doesn't need to be full of water, although it can be. A heat sink by engineering standards is "part of a system designed to be at a lower temperature than its surroundings, used to dissipate heat." In this case think of your greenhouse as a growing system. What you need for it is something that takes a long time to warm up. The greenhouse is warmed by

Continued on page 15

Yard Guard's Circle of Protection kills bugs now.

Plants

continued from page 58

Where there's a will, there's a greenhouse.

Once you have chosen the location and size of the window, deciding which of the many available window greenhouses to choose is your next task. My advice is to send away for brochures from all the manufacturers (see page 154). Although most greenhouses are framed in aluminum, with glass or plastic panes, there are numerous differences in design and function.

The looks of your greenhouse, including such details as whether the trim is white, aluminum, bronze, or wood tone, is a personal aesthetic decision. But there are also some basic design features you must consider. High on the list of priorities is ventilation. A fully exposed southerly-facing greenhouse, particularly a small one, will become hot enough to turn your begonias and orchids into boiled "spinach."

You need a vent near the top of the greenhouse to permit the hot air to escape. The convections produced will also improve air circulation, reducing the chance of fungus infections. To be really effective, the whole top sash of the greenhouse should function as a vent. With this large an area to manipulate, you can open it just an inch or two to achieve good ventilation and at the same time keep out any unexpected summer squalls. Louvered front or side panes are also good ventilation variations, although they are not as heat-effective in the wintertime. Speaking of keeping things out, don't forget mosquitoes. In bug country, vent screening is a must, as many a greenhouse owner has discovered after the fact.

Air circulation within the greenhouse itself is also important. Slotted shelves for your pots are preferable to solid ones. It's true that when you are watering exuberantly, some of the excess may spill onto the plants below, scattering a bit of dirt on the leaves. This is easily brushed off, however. Slotted or grid shelves allow much better,



Keeps them away for hours.

Raid Yard Guard kills bugs up to 20 feet away, with a powerful bug-killing fog that penetrates the foliage. It creates a circle of protection that lasts for hours.



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BY MARGARET MORSE

DEAR H&G

Answers to your questions. Here we share some letters from our readers.

Small world

Q *Our two preschoolers really seem to love drawing, and we'd like to encourage them. Any ideas?*

—D.C., New York, N.Y.

A A wise little pamphlet, *Children's Art*, illustrated with children's paintings, is available practically for the asking: One copy is free to residents of New York State; additional copies are 20¢ each. Residents of other states must send 20¢ even for the first copy. The place to write: Distribution Center, 7 Research Park, Cornell Univ., Ithaca, N.Y. 14850. Ask for booklet E1067.

Psychologist Howard Gardner has watched children draw and has recorded his insights in a new hardcover book *Artful Scribbles: The Significance of Children's Drawings* (Basic Books, $15). It's not intended as a "how to" book by any means, but it's a good read and includes over 275 illustrations, some of work famous artists did when they were young.

If you're thinking of enrolling your children in an art class, check local museums, municipal recreation departments, "Ys," colleges, and schools. The YM-YWHA (92nd St. and Lexington Ave., New York, N.Y. 10028) for example, has a course for 3-to-6-year-olds that's been so successful it's even trademarked the title: "Red, Yellow, Blue & Glue." The next session starts in October. A student's comment: "I love art. You can never make a mistake in art, can you?"

Two traditions of gilding

Q *We purchased two old wooden musicians from Thailand. They are covered with gold leaf, and we noticed it tends to flake off. Is there some sort of spray we could use to discourage the flaking?*

—L.O., Menlo Park, Calif.

A We spoke with Larry Shar of Shar-Sisto Inc., specialists in making and gilding picture frames in New York City. He says that Oriental artisans have been applying gold leaf to raw wood for centuries. Unfortunately gold leaf applied this way tends to flake off rather readily, and an adhesive after-treatment (not something he'd suggest an amateur attempt) wouldn't solve the problem for very long. You might consider havi the pieces stripped and regilded, but th would probably reduce their authentici and resale value.

Gilding on raw wood gives a very di ferent look, aesthetically, than gilding prepared wood. Some people like th contrast of rustic raw wood and lus gold apparent on older Oriental piece Others prefer the smoother, more op lent look of European-style gilding- which does have more "staying power Another clue to which is which: Inspe a gilded piece for scratches. If it's gilded on raw wood, preparatory unde coats (typically red over yellow ov white) should show through. For ho to tips on Shar-Sisto's technique for bu nished gilding, look for our May 19 issue, page 103, at public libraries.

Tropical cover

Q *In your April 1980 issue, on pa 142, a mosquito net canopy is sho over a bed. Where I can buy such a c opy?*

—N.H.P., Greenville, S.

A It's the "Mombasa" nylon mosq to net canopy by the Yungjoha Hillman Company, available in whi sand beige, jet black, or one of three p tels (peach, green, or blue). It can hung with either the hoop or the pe attached to the ceiling and is lar enough to surround a king-size bed equivalent area. You could even hang up outdoors to make a circular "tent." This summer and fall it is $69. postpaid. To order, specify which of six colors you want, and send a che or money order to the Yungjohann H man Co., Suite 221, 1350 Manufactur St., Dallas, Tex. 75207; or, if you're Master Card or VISA charge card ho er, call (800) 228-2028, Ext. 116. Te residents: add 5 percent sales tax. All 5 weeks for delivery.

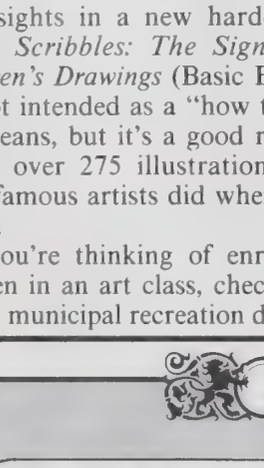
Slipcover how-tos

Q *I'd appreciate any information could give me on making slipcov*

—P.C., Torrance, Ca

A You might check your public brary for our most recent s cover-sewing stories—in the April September '77, February '77, Janu '76, August '74, and August '73 iss You might also send for Ruth B. C stock's photo-illustrated booklet "M Your Own Chair Covers," available 50¢ a copy from the Distribution Cen 7 Research Park, Cornell Univ., Itha N.Y. 14850. Ask for bulletin S7, a make any check payable to Cornell U versity. The third option is to visit Singer Sewing Center nearest you pick up a copy of Singer's booklet "H to Make Slipcovers" (75¢). There over 1,000 centers across the coun and local ones are listed in city yel

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WHAT YOU CAN DO TO DEVELOP YOUR PERSONAL STYLE

Style is like personality. Everyone has one—for good or bad. The point is to develop yours so it is memorable, makes an impression when you care to.

The style you give your home is what makes e difference between being in your house and in e one next door. Ironically, it is both the ingredient at makes your house completely unique and that nich allows others to relate to you in the very clos- ways. Your own style warms up a room so it esn't feel like a model in a department store, so that it triggers an "at home" reaction in you. It is what gives a room definition, sets it apart from one that tries to be all things to all people—and fails. It's why it's no good to rip off a room that you have ripped out of a decorating magazine, without adding and subtracting from it to make it your own. Style is a personal thing. Some try to copy it—they can't. Some feel they don't have it—they do. Style can lay dormant in one who has not reached inside to pull it out, define it, fine tune it. Be brave! Develop your own point of view, your own style.

Ask yourself these questions

1 What do you really love?
Some people love things, the more the better; others value the space to stand back and admire a single treasure. Top of the list for others is being able to change a room for entertaining, or having a place to display mementos, or making an arrangement of comfortable furniture that says "use me." One does not necessarily preclude another of these choices, but listing priorities in the order of their importance to you will help set a dominant function/theme for each room and help determine its style.

2 What can you do without?
If a room is crowded with the things you own, clearing away some will help you see better. As an exercise, sweep all surfaces clean of occasional furniture, accessories, extras. Start adding back in slowly, and then *stop* before it becomes cluttered. Try living with only the most important pieces for a while, and experience their impact.

3 Do you see a pattern in what you have?
Today's styles reflect the many options for living people have. But giving style to any one room means being selective, choosing a dominant idea, and stating it clearly. Reexamine what you've got. Do enough of your things fall into any single category to set a tone? Discard whatever doesn't lend sense to the whole. Bring in things to support the beginnings of a style you want to flesh out. Feel free to move some things around and vary your style from room to room.

4 How can you pull it together?
Do not underestimate the power of background. Make use of floors and walls to establish a color theme, a texture statement. Light a room for the effect you want—bright/sunny, cozy/intimate—or to highlight a favorite possession. Work on the shell, on the effect of the whole, as well as its contents, to give any room a total look.

or a roundup of the most popular current decorating looks to inspire you, turn the page

Style is: Your image of who you are, projected onto your surroundi

Personal treasures: old, new, still-to-be-found

A reflection of how you *really* like to live

A look that is flexible enough to change as your needs, both physical and psychological, do

Style is not: A roomful of furniture from one source

A house done all-in-a-period, as a museum

A rigidly matched scheme demanding conformity

Style options

There have never been more from which to choose. As with fashion, gone are the days when the designer dictated; instead, we see people living varied lifestyles and choosing all kinds of homestyles Those that follow can serve as a yardstick by which to measure your own preferences. If you find one that f take it off the rack, try it on, but put some energy into tailoring it to make it truly yours.

Which are you?



Fred Lyon

Natural

Un-dyed, un-stained, un-colored—real everything

Easy-care Modern

Low maintenance/ high color simplicity



Feliciano



Horst

Overstuffed

Fabric-covered comfort

in a traditional vein



Peter Aaron/ESTO



Country

Rustic revival for in

town or out

Beadle



Spare

Important pieces make

a special statement

Minimal

Essentials only, in

today's materials

Cottage

Compact cozy,

sampler-style

m P. Steele



Eclectic

Deliberate mix of

favorite finds



To see three very personal decorating schemes, read on

CREATING A PERSONAL

STY





LE

UP - TO - DATE COMFORT WITH TRADITIONAL FABRIC

A house in town that works, plays, and looks like a house in the country was the first priority of a family going in several different directions. So George and Liz Stevens and their three children moved from a Georgetown townhouse to an 1805 farmhouse-grown-up, also in Georgetown. As a producer and the chairman of the American Film Institute, George Stevens wanted the house rigged for sound and viewing. The children wanted swimming. They all wanted a tennis court. Out of all these needs, Liz Stevens brought together a look that's traditional yet fresh. And she did it essentially by herself. Each room gains its own character from the updating effect of color and pattern on traditional things.



Left: In the big sitting room, a blue and white color theme. For contrast—chairs in red velvet, an afghan, a quilt split in half to cover two tables. *Above:* At the far end, a Betamax and stadium seating.

Horst

STYLE

UP-TO-DATE COMFORT



The Stevens, after they bought this house, made the back door—which you come to first—into the front door, put a swimming pool in where the old driveway went, and used the old front door as a way on and off a handsome outdoor porch. They enlarged many windows, opening them up from floor to ceiling, and unbricked others. Bookshelves were built all over the house and video equipment was incorporated into many rooms. The library, *right,* is a dark room that Liz Stevens decided to make even darker and cozier by using a rustic bordered berry pattern. Through friends she found people who knew how to staple the material to the walls. A black lacquer chest holds a television set. Mrs. Stevens found the chest, put it on legs, and installed the television (it was deeper than the chest and required removing the chest back altogether). The library is full of photographs and books. Bookshelves, reflected in the mirror, cover one entire wall, with the door into the room right in the middle. Also set into the shelves: a bar, and a closet for records and equipment. Both are hidden behind a pair of doors taken from an armoire.

Right: *Books and a dark patterned material cover the walls of the library.* Above: *Liz Stevens wanted a pool that worked right into the garden without a lot of blue and white, so the flagstone comes right to the pool's edge. The pool itself appears to be the color of stone because it was never painted.*





Each of these rooms is full of light and soft patterns that give a timelessness and tranquility to them both. The porch is furnished as much by the wisteria, geraniums, and begonias as it is by the wicker chairs with their soft flowered cushions. The pale green of the porch floor, the palest blue of the ceiling soften the white of the columns and railing. Liz Guest Stevens's grandmother Polk establishes the dining room as another traditional room treated in a contemporary way. The walls are light, the table skirted with a soft beige-and-rust pattern—over it an embroidered linen cloth from a church sale. The dining-room chairs are contemporary. Liz painted them to look like a "funny wood," using oil paint. ■ *By Nancy Richardson. Editor: Mary Jane Pool.* For details, see the Inside Story.

Above: *Yoyo on the porch.* **Right:** *Dining room set for lunch.*

Horst


STYLE
UP-TO-DATE COMFORT

CREATING A PERSONAL STYLE

FREE-WHEELING DESIGN FOR AN UNUSUAL SPACE

Frank Faulkner, artist, has definite notions about the spaces that surround him. "I like to work within the given conditions," he explains, "utilizing natural light when possible, using structural elements as decoration, and adding a minimal amount of furniture." The given condition in this case was a small duplex behind a brownstone in Greenwich Village. The house had not been lived in for almost 10 years. But the burst of light and air that greeted him when he first entered the 22-foot-high living area—bordered by a garden on one side and topped by skylights on the other—was enough to entice Mr. Faulkner to move in.

He has let this space speak for itself. The floors are bare except for the antique Kazaks, the colors are soft and neutral, the woods pale. The mirrored wall underneath the stairway expands the area laterally and compensates for the high ceiling and open expanse of skylights. The built-in sofa, designed by friend Tom Bianchi, is covered in a soft wool flannel.

The stage is set. The emotions take over from here. "I sometimes try, but I cannot resist," Mr. Faulkner admits, "having objects around me. Objects that nourish the eye." These vary from valuable pieces of furniture to "found" objects—like the loading skid converted to a coffee table. Armless chairs, wrapped in muslin and painted by Mr. Faulkner, are right at home with the 18th-c. Windsor armchair. The bookcases are designed around his collections and special "finds"—including a terra-cotta mask by Conrad Weiser, a fan lamp sculpture by Noah Slutsky, ceramic pieces by Sally Prange and Sue and Larry Anderson, seashells, rocks, and an Afghan saddle-bag pillow.

The light nature provides by day, Mr. Faulkner controls by night. Floodlights behind the blinds soften the bookcase area; ceiling washers highlight the art inside. Mr. Faulkner's paintings are illuminated by spots. "The nuances of light across the surface of a painting—catching colors, textures, and shapes—show art at its best," he comments. A surprise at night is the glow from the three bedroom windows that look into the living room. ■ *By Frances Phillips. Editor: Babs Simpson.*



Mr. Faulkner's paintings—acrylic on nylon-backed paper—hang as tapestries at the end of the apartment, which works as his studio. (His art may be seen at the Monique Knowlton Gallery in New York City.) The paintings are arranged on a track system for easy accessibility. A 19th-c. Normandy cheese table is for dining. On the wall, Amazon baskets and 18th-c. sconces.



Peter Vitale





STYLE

FREE-WHEELING DESIGN

The terra-cotta color in the bedroom pulls the slanted ceiling, angled walls, and unusual 22-foot length into one unified look. As downstairs, more collections and finds: Mr. Faulkner's great-great-grandmother's quilt, a Charles Ginnever sculpture atop a 19th-c. Moravian table, a wicker chair from a yard sale, a tapestry by Sylvia Heiden, a prized 19th-c. portrait by Chester Harding.



CREATING A PERSONAL

STYLE

AMERICAN TREASURES PUT TO EVERYDAY USE

Here's a perfect match—this weathered 18th-century house by the sea, and the Early American collections inside. "They bring out the best in each other," say the owners, both professional weavers. "The warm, traditional style of the things we love is intensified by the old-fashioned flavor of the house. Pottery, baskets, and handcrafts feel right at home here." It's a traditional plan that looks modern today. Every room has its own special flavor—the result of a happy compromise between the urge to collect and the urge to clear away. Most of the house is spare, filled with quiet colors. But in the kitchen, the passion to collect lets loose: "If we can't find a place for something, we put it in here!" Instead of avoiding the room's natural darkness, walls were painted a rich terra cotta, which brings out the earthiness of well-used ceramics and kitchenware on shelves rising to the rafters. Organization saves the room from a cluttered look. Everything has its place, from the pastry slab under the clock, to the triangle trivets beneath the sink. Sink cupboard and counter are made of old pine floorboards from the attic. The center work island was once the town doctor's examining table, now topped with butcher block instead of patients.

The owners found the house by accident: "We were looking for a summer rental, not intending to stay, when we came across the house. We immediately fell in love with it. The house was not for rent—but it *was* for sale—for $8,500, including furnishings! That was 20 years ago—and we've been here ever since."



Tom Yee



Right: *Kitchen was added to the house in 1840. Collections on display include Canton china, which was in the house when it was bought, in a glass-front cabinet—the top half of a 19th-century Gothic secretary. An 1880 Seth Thomas clock still keeps perfect time. Hanging from the rafters, numbered shaving mugs from the days when customers kept their mugs at the local barber shop.* Above: *The cypress-shingled house, built in 1720, has a deck in the back, overlooking the garden. Euonymus will eventually cover the surrounding fence.*









STYLE

AMERICAN TREASURES PUT TO EVERYDAY USE

Since the kitchen is busy, the rest of the house is purposely subdued. Polished woodwork and creamy handwoven textiles in various textures give collections a chance to speak. Living-room favorites: antique baskets, wood carvings, and old copper cookware in the fireplace. Upstairs, a maple bed framed with painted rafters. Details, see Inside Story. ■ *By Mary Seehafer. Editor: Kaaren Gray*

Opposite: *Living-room woodwork dramatizes the "bones" of the room. Cradleboard used to protect far right wall from fireside rockers.* Above: *Sea captain's wife keeps watch over a Nantucket lightship basket, Indian grain baskets, and a flock of water birds.* Below: *In bedroom, new radiator cover with old look. Textiles, rocker, baskets, and Pat Gardner birds all at Nantucket Looms.*

Tom Yee




Marina Sainz



BRINGING HOME SUMMER'S HARVEST

Reap the benefits now or create do-ahead gifts for the holidays to come

OILS AND VINEGARS

Gardens in late summer brim with the season's bounty, ready to use or to share. In her sunny Nashville garden, above, Mary Cartwright harvests ideas as well as herbs for her talks on "Herb Gifts for Christmas." In northern California, Marion Cunningham adds lemon, garlic, and sprigs from her own olive trees to locally pressed olive oil, below, and dill, tarragon, and celery to vinegar; she also pickles sliced papayas.



Russell MacMasters



MMER'S HARVEST

As summer
aks, celebrate the season and prolong
delights. Hang goldenrod, yarrow,
d grasses head-down to dry for win-
bouquets. Dry herbs on a cookie
eet in a low oven and store in airtight
rs. In single layers freeze basil,
ives, and parsley—then package
em in plastic bags. (Raspberries and
awberries freeze well this way, too.)
ake herb butters by chopping herbs
e, forking them into butter or mar-
rine; to keep, refrigerate a day, then
eze. Search your garden or local
rmers' markets for perfect vegetables
d fruits to freeze, can, or preserve.
ake petal potpourris or herbal teas
d put them in pretty containers. And
ok for unusual cruets, jars, and boxes
garage sales or holiday markets. For
ore ideas, see the Garden Page.



DRIED FLOWERS

ollyhocks, above and right, are among the any flowers Diana Perron grows in her nnecticut garden and dries on screens. For hanksgiving wreaths, she cuts 'Silver-King' temisia early in fall, dries it in round shel baskets, wires it to florists' rings; she en glues on the pastel blossoms.

DRIED HERBS

eft: Bunches of herbs dry on a laundry ck in Mary Lou Riddle's kitchen at Still-dge Herb Farm, Woodstock, Maryland. he makes teas, jellies (thyme-grape, rose-ary-apricot, sage-apple), and herb-filled uslin bags to drop in a bath (mint) or nong linens (lemon-verbena or lavender).

Robert Perron

SUMMER'S HARVEST





Marina Schinz

PLANT DYES FOR YARN

From fields and forests, and from her Nashville garden, top, Ruth Robinson Warner gathers plants to dye wools for weaving and knitting. For the sweater above, she used Our-Lady's bedstraw roots (pink), goldenrod flowers (gold), apple bark (beige), mimosa leaves (green), and walnut hulls (brown).



Robert

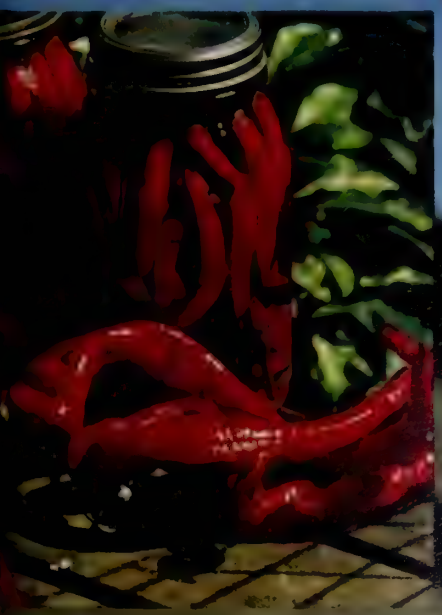


PETAL POTPOURRI

Right: *Whatever is blue in the garden—lavender, larkspur, delphinium—plus silvery oak moss, sweet woodruff, orange peel, orris root, and lavender oil, makes one of Diana Perron's favorite Herbworks fragrances. Spiced rosebuds are another.*

VEGETABLES

Peppers two ways: Diana Perron runs threads through hot peppers to let them dry to snip for seasoning or wreaths. Or she puts fresh peppers in a sterile jar, fills to the top with sherry, and uses in soups or spaghetti sauce. Red hot!



ART AS BIG AS LIFE

Assembled over the past 20 years, a collection of New Master prints—bold and colorful—sets the style for a modern apartment

It's the art that colors the apartment of Mr. and Mrs. Miles Fiterman, who have turned collecting into a lifestyle. And it's all contemporary—paintings, sculpture, prints—because for the Fitermans "the art of our time, meaning right now, is just as exciting and important as the art produced in France a hundred years ago." Lithographs and screen prints by today's artists—the New Master printmakers—dominate the collection. When the prints were created as a series by the artist, the Fitermans kept the series together wherever possible. As they are arranged and hung, the prints in series have the impact of a large painting and, in addition, create a movement on the wall that offers continual fascination and delight to the eye.



Three 1976 prints by Joan Miró, right, invigorate one wall of the comfortably furnished living room. An exception to the "prints principle" is the painting by Morris Louis on the adjacent wall. Standing lamps come from Italy.

Feliciano





Color lithograph, "Good Time Charley" by Jasper Johns, pulled in 1972.



Color lithograph with collage, "Harvest in Scotland," by Robert Motherwell.



Color screen print, "Red Again" by Sam Francis, 1972.

ART AS BIG AS LIFE

THE PROGRESS OF PRINTS

From the library portfolio to the living-room wall

By Judith Goldman

For decades, the audience for prints was rarefied and small; they were associated with libraries, not living rooms, regarded as documents, not art. Just 20 years ago, collecting prints was a private passion; a masculine pursuit, it brought to mind musty libraries, leather-bound volumes, old woods, brandy decanters. The stereotype the print collector suggested was an antiquated gentleman with a penchant for order matched only by the stamp fancier. He wore a magnifying glass. A banker, lawyer or doctor, he preferred history to art, and small black-and-white images to large colored ones. In Paris along the *quais*, he bought old maps and prints of Notre Dame; in Rome, he purchased Piranesis; his Goyas came from Madrid. His prints were signs of having traveled—souvenirs. At home, he stored them in albums, studied them in libraries, checked each new acquisition in catalogues. (Catalogues documenting the work of almost every great printmaker are one of print collecting's great advantages.) Just 20 years ago, people thought print collectors were finicky.

For many reasons it took the print years to develop a large following, particularly in America, and even longer to win the status of art. The earliest American *Continued on page 144*



Facing each other across a corner, right, Roy Lichtenstein's "Mirror #8" from his mirror series, and a pair of Alexander Calder's 1975 pyramid gouaches. More Calder—the stabile-mobile on the table. Imitation Calder—the needlepoint pillows.

Feliciano


75
Calder
Calder 75



Felic



ART AS BIG AS LIFE

witty progression across the Fiterman's dinin room wall, above: *the six-part "Bull Profile S ries" by Roy Lichtenstein, paraphrasing t "Bull" lithographs done in 1946-1947 by Pal Picasso. To the left, a sculpture by David Smi and on the table, one by Roy Lichtenstein.*

obert Rauschenberg's "Vale State" from Pap and Fuses, *1974,* below. *About 2 feet high, t piece is screen-printed tissue laminated to pap pulp and then encased in a clear acrylic box M Rauschenberg designed to hang on a wall or stand freely on a shelf.*

oan Miró's playful sculpture, right, *makes a bo statement in a small corner lined with six Frank Stella's 11-part series, "Eccentric Po gons." With titles like "Ossipee" and "Wol boro," each print is named after a small ru town in New Hampshire. Editor: Babs Simpso*





ARCHITECTURAL SURPRISE :

THROWING A CURVE



We're proud of our ouse, because it's really ur own. There's really ot another one like it in e world"—The owners

f you have to live in a box," comment the owners of this Chicago North Shore structure, "why not live in an Animal Crackers box?"

It was five years ago when a young accountant and his wife first entered the office of Chicago architect Stanley Tigerman. They came to him with their dream—a lot they'd bought a few years

continued on next page

Above: *South-facing façade of house is all cedar siding with a stucco crescent. What looks like a four-story house is just two stories; second floor has two levels of windows—top two sets of windows on left are in the bedroom-study, top two on the right are in child's bedroom.* Left: *Stucco garage and breakfast area facing east.*



Peter Aaron/ESTO

Above: *On porch, screened exterior windows; interior windows on left look into living area.* Right: *In living room "piazza" at r light pours in from second floor—from two levels of windows in master bedroom and two levels in corridor. Dining room, right*

"My idea for this house was to transcend the suburban style, but at the same time use its common materials" —The architect

THROWING A CURVE

earlier, the hope of building a house that wasn't just like everybody else's, and a very low budget. The final results of that meeting? The Animal Crackers House.

When guests first enter our home, they always react in the same way," explain the owners. "They say, 'My, what an interesting house—did you build it yourself?' It was a little of us and a lot of Stanley."

"I feel people can keep a sense of humor," says Stanley Tigerman, "even if they're making one of the biggest investments of their lives. And actually, the owners got very involved with this project."

The Animal Crackers House—named because it alludes to the circus wagon on a box of animal crackers—is in a neighborhood dotted with houses that could be in any suburb anywhere. The structure has all of the typical suburban components—cedar siding and stucco, off-the-shelf sliding glass doors and windows, even a screened porch. "The difference," says Mr. Tigerman, "is in the arrangement."

"When we first started building house," remark the owners, "it di look any different from the others, cause in the early stages it looked another box with windows. Our ne bors didn't realize what we had.. once the curves were built, child would come up and say they liked it. our neighbors haven't said too much

Originally Stanley Tigerman was ing to take the house one step furt He wanted to paint the exterior in b red, and yellow. And he hoped to p two topiary trees in the shape of ho on the garage side of the building to l as though they were pulling a ci wagon. But he yielded to the own wish for restraint. He did, however, ate "piano" windows. And indoors designed a living area topped by lights and surrounded on all sides, doors and out, by windows. "I wa the room to look just like a Europ piazza," explains Mr. Tigerman. A his wife, Margaret McCurry Tigern "We wanted to paint the piazza in g uating shades of blue to purple, l

continued on page



THROWING A CURVE

"It may be shaped a little differently on the outside, but inside it's perfectly practical"

—The owners

Continued from page 98

plexiglass clouds from the ceiling, add awnings, and paint the rest of the house in soft pastel shades—but we compromised with one blue wall, one cloud."

"People always ask," say the owners, "I wonder what this building is supposed to be . . . a shoe? A rolltop desk? A Volkswagen?" It just is what it is—our own home. And the nicest surprise is that it not only stands out in the crowd, it's turned out to be one of the least expensive houses in the area." More information, see Building Facts. ■ *By Alexandra Semmes Lowe. Editor: Elizabeth Sverbeyeff Byron.*





: On north side of house
ing into dining room. Above:
south side of house looking
from living area. Curved
lows—inspired by architect's
ical interests—are one of the
custom-designed elements.
o courtesy Kurt Saphir Pianos,
cago. Plants from Tropical
t Rentals, Inc., Chicago.
Building Facts, see page 198



REMEMBERING PICASSO

HOW DON PABLO LIVED

The great Picasso show now on view at New York's Museum of Modern Art gives a dazzling panorama of the career of "The Artist of the Century." But what was Pablo Picasso like as a man? To find out, Martin Filler speaks with Sir Roland Penrose, the art critic, painter, and author who was Picasso's friend for almost 40 years. Here, he recalls a man whose extraordinary life was as vivid and original as his works of art.

MF: If you had to capture the essence of Picasso the man in one word, what would it be?

RP: Astonishing. He was the most astonishing man I've ever met, the reason being that his personality, entirely apart from his talent, was so absolutely captivating. Sometimes even in small towns in France where nobody knew him at all, people in the street would turn around and look at him again. He was small, but there was such a magnetism about him. His eyes, of course, were extraordinary. The way he looked around, seeming to take in everything as he went, made him unlike anyone else in the street.

MF: Can you remember the first time you met him?

RP: Yes, very well. It was a rather curious occasion in Paris in the spring of 1935. I had just seen a reproduction of a painting which I thought was quite extraordinary. It seemed to have a magic in it that I'd never seen in any other picture. So later I said to my friend, the poet Paul Eluard, "*You* know Pica I've never met him, but I've seen a production of a painting of his and very much like to see the picture it and if possible, buy it." Eluard saic me, "I'm going to see Picasso at o'clock, so come along with me and him what he thinks," which I did.

When I asked Picasso if he'd sell painting, he said, "Well, why not? you'd better see it first. It's out in country, at my little château de Boi loup." At that moment he called for chauffeur and the old vintage Hispa Suiza, and off we went. When we fin got to Boisgeloup, he opened the d and the first thing I saw was the e mous skull of a hippopotamus. I thou to myself, "Well, if these are the portions Picasso prefers, the canvas looking for must be very big."

We went right upstairs to the to the house, and there on the floor, well arranged, were lines of canvases went to the smallest line, went qui



rough it, and picked out exactly the ture I was looking for. And instead its being huge, as I'd expected, it was y small, a pocket picture, really. But it was all the wonder, all the magic at I had hoped for.

F: You were a friend of Pablo Picasso almost 40 years. How did his way

about. It was a very lively and exciting life. But as he got older, he became more of a hermit and saw fewer and fewer people. But he never lost his main concentration, which was after all not people, but his work.

MF: Did the way that he inhabited his rooms and houses change very significantly over the years as well?

RP: In one essential way, they didn't change at all—when he went to live in a new house anywhere, it was not primarily a house, but a studio. And once it became his studio, everything in it became part of his work.

MF: What kinds of things did Picasso like to have around himself?

RP: Photos of his friends and small amusing objects that had been given to him. He loved presents of all sorts, and people were constantly giving him things. He kept intimate things around his bedroom—a little canvas by Matisse, for example. But as soon as you got downstairs, the rooms were all either studios or storerooms. In Mougins, where he settled and where he finished his life, the kitchen was the place where he had his meals.

MF: Some art historians think that there was a connection between Picasso's artistic development at certain periods and the women he was then involved with. Do you feel that his living arrangements also paralleled the rather different personalities of women in his life?

He played with his food as if it were sculpture'

—SIR ROLAND PENROSE, ABOUT HIS FRIEND PICASSO

living differ over the decades?

': It changed as the life of an aging n changes. When I first knew him he s a very public man, in the cafés with friends, and constantly moving

RP: That's very true. His women certainly affected his life very much indeed, and there were certainly extraordinary changes in the way he lived with each of them. Throughout his life he adapted his life to the women he lived with. In

Continued on page 140

p left: *Picasso at table—the artist ges-ing with Latin bravura at lunch in his orite restaurant of the moment, Chez ou, at Golfe-Juan on the Riviera in 54.* Top right: *A corner of the living m at Picasso's villa, Notre-Dame-de-, at Mougins, in 1965. Paintings by asso include his 1906* Self-Portrait, *on ll at upper right. Currently on loan at Museum of Modern Art's Picasso ret-pective, the* Self-Portrait *is now owned the Musée Picasso in Paris. Photo-phs by Alexander Liberman.*



Picasso with Sir Roland Penrose at "La Californie" in 1955, in a photograph by Sir Roland's late wife, Lee Miller.





A House is Who You Are

By Leslie Garis

An interview with novelist Jill Robinson, who discovers that even if you leave the city behind for the country, you carry the same needs and desires with you

Jill Robinson is an accumulator. But there came a time three years ago when she decided to move to the country and live lean. In her New York apartment the closets were full, her avocado tree was dying, and a mysterious lump seemed to be swelling under the floorboards. The portents were everywhere. It was time to flee to a world of order and pare down her lifestyle. She'd live just as she always imagined country people to live. "I had visions of sunfilled rooms, curtains billowing, lemon-oiled surfaces gleaming . . . with nothing cluttering those surfaces but a basket or two of dried lavender and a pile of perfectly stacked art books." No more clutter, no more chaos. She'd embrace the less-is-more advice of high design magazines and get that mess out of sight.

Continued on next page

Pensive Jill Robinson, left, with her doll collection on the front porch of her house.

Editor's note: Leslie Garis is a free-lance writer. She and her husband, playwright Arthur Kopit, are neighbors of Jill Robinson in Connecticut.

A House is Who You Are

continued from previous page

What happened? Today she sits at home in Connecticut surrounded by hundreds and hundreds of enthralling objects, happy as a child in an oversized doll house, laughing about her short-lived fantasy. "Just as work expands to fill the time allotted to it, so all my possessions expanded and overwhelmed my house. And I would say to myself, 'But I haven't bought anything, I don't know how this happened.' Which wasn't true. I spent every spare minute shopping, and things came home with me."

All kinds of things came home with her. Pillows, potted flowering plants, afghans, antique toys, colored marbles, a Humpty Dumpty cookie jar, books by the dozen. Add these things to her father's first desk from when he was a Hollywood screen writer (her father is Dore Schary), stuffed animals from her childhood, myriads of colorful kitchen utensils hanging in plain sight, painted boxes, Peter Rabbit plates, paintings everywhere (mostly by M. Svet—her mother, and Robert Natkin), samplers, glass doves, old postcards, birds' nests, a gauze doll house, a little red wooden wagon, fabulous hats . . . all collected through the years, all somehow harmonious, and you have a world of enchantment and never-ending color. "I always wanted to live inside a crayon box," she says, and it appears her wish has come true.

Jill Robinson is a novelist *(Bed/Time/Story* and *Perdido)* and a prodigious writer of articles for magazines and newspapers. And always, from the beginning of her career, she has worked at home. But instead of streamlining her house for work, as one might expect, she has arranged her home so that no matter where she is—in her studio, *below left,* or in the main house—she is in the midst of a kaleidoscope of bright shapes. It soon becomes apparent, however, that this ingenious and thoroughly-professional woman has a purpose deeper than burrowing in a mosaic.

"For me a house is always going to be primarily an aesthetic experience, a sensation, a place for my things to rest, and mainly a place for my novels to rise like yeast and grow. I make no demarcations between 'real life' and work. To me it is all of a piece, and my objects form the bridge that connects the two worlds." She picks up a mercury ball on a stand that Johanna Davis had given her a year before she died. "My life feeds into my work because I'm always close to reveries and visions when I can see an inspiring object. They are my totems, my artifacts from the land of imagination."



A lofty workspace and tree-trunk fourposter (Jill's handwork) make up her studio, separate from the main house. The former owner's lab has been transformed into an upbeat living/work environment with lots of wood, plants, sunlight.

But how can a writer—person who works with words—derive inspiration from something as nonverbal, as purely visual, as an object?

Because, she says, "I read objects the way others read books. The way you get stories and impressions and feelings from an object is very similar to the way you get them from words on a page. It really is a process of learning, and you catch the images out of memories and associations. The objec

ight evoke a woman, a child, a time long ago. If I'm around ertain things long enough, dreams and images will come." he points to a watercolor triptych about 12 inches high that ands on the floor of her studio. "This screen, done by Judith olnick, has completely magical colors with all sorts of hid-en visions just dying to come out. You catch things that ay."

Sometimes she'll concentrate on one object in order to help er conjure up a specific scene she wishes to write. "I have ne absolutely exquisite Steuben bowl, and once in a while 'll set it before me, and I'll put, say, three very good peaches ı it, and I'll just look at it and get a sense of clarity and

Jill roars with laughter. "Never! I have a terminal shopping problem. I can outshop anyone, anytime!"

Her method in stores is totally intuitive. Contrary to most rules of good decorating, she never looks at a space and decides what it needs. "There are days when I wake up in the morning and I know that I have to find something for the house. I won't know what it is, or where it should go, but I'll know when I see it that this is exactly what I want. You have to trust your intuition if you're going to have fun, otherwise you just go nuts. I know people who wander around with swatches, matching colors. That's the amusement of someone who plays games according to the rules. I don't like to follow rules."



Jill, here with daughter Johanna, loves to cook and entertain spontaneously. Her open kitchen happily incorporates a silver kite, goose lamp, and other toys amidst serious cooking gear. Guests can feel at home and help with the makings.

urity so I can write a very precise scene with crystalline ialogue. The circus scene in *Perdido* I wrote while I stared t my colored marbles, which evoked for me a festival of olor and light."

Maintaining such a full environment is a constant occu-ation. New things must be added, old things must be moved round so that they remain vivid. "If a vase sits on the same able for months and months it will become so fixed in space hat I will no longer notice it and it will virtually disappear rom sight. I never like to allow that to happen."

Clearly, anyone involved in such a fluid decorating scheme nust accept living in a house that is never finished. "I think f a house as a continuing process which doesn't require any ulmination at all. It's like the seasons; it must change to emain alive. You don't look at your garden in summer and ay, 'Well, that's that.' You wait for each flower to come long and you know every year your plants will bloom a bit ifferently. It's nice that way."

But what about adding new things? Doesn't she ever decide 's time to stop? Isn't there enough here already?

She's not interested in expensive furniture—most of her furniture is simple and unobtrusive, like her dining table and chairs. It's the accessories that intrigue her. "I'd rather have six things that charm my eye than one extraordinarily fine thing. I've always believed that taste is more interesting than money."

Her choice may be intuitive, but her sense of style is cultivated and deliberate. She loves finding things that are unique, but if they suddenly become trendy she puts them away—for years if necessary—

Continued on page 143



Cookery Island

The focus of the kitchen is a wooden-cooking center, with equipment all in a row. Open fireplace serves both kitchen and sitting-storage area on other side.

country kitchens

A RUSTIC RETREAT

What inspired this kitchen remodeling? "I love to cook—and my native German dishes require many hours of preparation. Since I spend a lot of time in the kitchen, I decided to make it *gemütlich*—comfortable." So with the help of architect Kenneth Lange, Mrs. Alan Roth turned a nest of small rooms facing the street into one big country-style haven overlooking the backyard lake. To convey a hearty sense of welcome, the room is filled with handmade things: baskets swarming on the beams, antique candlesticks and handpainted Portuguese dinnerware on the center island. Building materials are rustic: terra cotta, stucco, and barnwood. And there's a year-round abundance of flowering plants. Tall floor-to-ceiling windows bring the outdoors into the kitchen. A stereo and dimmable lights add to the ambience. "When I'm stirring at the stove, listening to music, with my son playing on the other side of the counter, I feel that all's right with the world."

Tom Yee



This side is for friends to chat . . .

Center counter is lower, for comfortable sitting. Unframed painting proudly shows its rough edges, just as the kitchen does.

This side is for cooking

Both ovens are set beneath the counter, to keep the country look above board.



country A *kitchens*

FLEXIBLE FAMILY CENTER





Pigeonhole shelves for display

Open storage shows off baskets, dishes, and inherited country pieces. Food warmer is mounted beneath. Buffet area beyond leads to dining room.

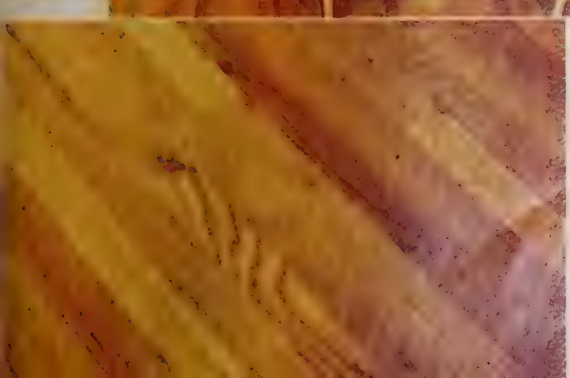
If you think country kitchens have to be traditional, take a look at this one. The old-fashioned influence is here—folk art on display, an updated settle bench—but it's all put together in a practical way that's truly today. When remodeling this space, designer Robert K. Lewis turned lots of little rooms into one big room. One side's for cooking, the other for eating —they're separated by a work island with its own built-in sink. Across the room, a tall upholstered settle bench provides table seating on one side, storage on the other side. All cubbyholes and drawers (one section for each member of the family), the storage is located right near the back door, convenient for people on the run. To bring a touch of nature indoors, the backsplash tiles, chair cushions, settle bench, and the wall beyond are all forest green. These deep tones offset the crisp white countertops and cupboards. The oak floor adds another outdoor texture, and, laid on the diagonal, visually expands the space. Two stoves—one electric, one gas (power failures are frequent in this rural area)—make family-size meal-making a breeze. Open shelves above the stoves show off dishes and cookware, make them easy to reach. To the left of the bar area is a wall of cupboards for generous storage. Beneath the work island there's space for glasses, extras. ■ *By Mary Seehafer. Editor: Barbara Portsch.*



William P. Steele

Modern dining with traditional flavor

Upholstered high-back settle bench is a comfortable banquette on one side. To keep it unobtrusive, the wall behind is painted with green enamel. New French trestle table is made of old wood—and there are no legs to trip over as you sit down. Tree and painting add life.



Seating and storage back-to-back

What used to be a dark hallway is now part of the kitchen. The open cubbyholes are perfect for sports gear and coats. This "locker" unit is strategically placed near stairs leading up to the children's rooms.



A ready-to-buy solar house that's as pretty as it is practical, designed for easy family living

Soft Look for a Serious House

A solar house calls for a special kind of decorating plan—one that will turn a strictly functional space into a place you'd love to call home.

In this house, by Acorn, the decorating plan works hand-in-hand with the built-in technology. "We wanted to personalize this house—give it human proportions," says decorator William Hodgins. There were already some givens to work with. The floor plan spans four levels, with most rooms adjoining, either physically or visually. The interior has its own rough textures—from wood, brick, and stone.

"What the whole house needed," he explains,

Continued on page 114



Bernard Askienazy

Right and above: *Living room: Ethan Allen furniture and rugs. House designed by Acorn Structures. Paintings from Betty Parsons Gallery, Alexander F. Milliken, Pace Editions. Schumacher and Waverly fabrics.*



...Into a Serious House

Solar panels on the south roof collect the sun's energy



Left: *Back of the house faces s Rooftop collectors help turn sun into warm air, hot water. Fir de a summer living room, shaded deciduous tree that obligingly los leaves in winter to let in sun.*

Right: *Dining-room fireplace—o of three in the house—is a barb cue here, which gives this room extra inviting touch. Boussac fa ric. Ceramics at Gordon Fost America Hurrah, and by Jo Copper, John Thompson Desi Group. Watercolor at Alexander Milliken. La Ruche dinnerware.*

"was one continuous flow—but with a touch of variety." Since this solar house is readily available across the country (it's shipped in prebuilt sections, ready to assemble on your site), Mr. Hodgins used Ethan Allen furnishings that are also easy to find. First, rooms were filled with traditional furniture, upholstered in solid-colored fabrics. Soft, clear hues keep the look light and the mood warm. Personal touches began in the entry-level living room—a nice mix of large and small spaces. The side near the fireplace has a low, wood-paneled ceiling, while the north end soars two stories. Giving the illusion of more windows, two big paintings—one looks like blue sky, the other like sunshine—and a fan-shaped mirror over the secretary.

Traditional tuxedo sofa and armless chairs in the living room help create a welcoming look. "Because this style of furniture has a heritage, and is familiar to everyone, it's an easy way to make any house feel like home." For contrast, Mr. Hodgins added wicker and bamboo side tables, and wicker baskets—all young touches that can update any traditional space.

Down a short flight of open oak stairs is the dining room—the tall, light-filled core of the house. Here, it's dressed for a party, with white votive candles outlining the entryway and living-room railings, and the master bedroom and dressing area above.

"This room was warm and welcoming even before we added furniture," recalls

Continued on page 116





Above: *In the master bedroom, updated tradition: Ethan Allen open bookstacks in a new light Parchment finish. Waverly fabric. Quilts from America Hurrah and Thos. K. Woodard. Cherchez blanket cover. Bed linens from The Secret Garden. Curtains made by Benjamin Garfield.* Below: *Boys' bedroom. Painted furniture adds a shot of color. Quilts from Thos. K. Woodard are noticeably handmade—each with a different number of stripes. Lithograph over beds by Ivor Abrahams at Bernard Jacobson Ltd. Cannon sheets. Penny Whistle toys. Herman's sporting equipment.*





Bernard Askienazy

Soft Look for a Serious House

For fami[illegible], a greenhous[illegible] stores the sun's p[illegible]

Mr. Hodgins. "The fireplace—a 1980s version of the old-fashioned hearth—the generous windows, the bricks, the tall ceiling, and overlooking balconies were all part of the welcome. The cozy, open-hearted look already made it a natural gathering spot for family and friends. All it needed was a touch of comfort." Queen Anne and ladderback chairs did the trick, covered in country checks that invite you to sit down and stay a while.

More country: the parade of pottery and stoneware. "Collections don't have to be expensive," adds Mr. Hodgins. "Anything you love, and have lots of, qualifies." The silhouette watercolor is an amusing addition.

The kitchen and solarium are extensions of the dining room. And the decorating scheme enhances this structural flow. The solarium's easy chair and ottoman are upholstered to match dining chairs and curtains. A butcher block work table and cane stools create a handy spot for impromptu meals on the run. The non-kitchen furniture helps make this space a family place.

The boys' room, one of two bedrooms located on the living-room level, was planned for easy upkeep. Three easy pieces create the fresh look: a couple o quilt bedspreads, a Roman shade echoing their motif.

In the privacy of the entire upper leve

ove: *Solarium, kitchen, and dining n. Stone floor absorbs heat, warms se at night. Del-Mar blinds through- house. J & D Brauner table. Otto dau stools. America Hurrah bowl.* ht: *Exercise room is one of two "spe- interest" spaces custom-built into the se plans. Ed Baynard painting at Al- nder F. Milliken. Sears exercycle. eral Electric television.*

ıe master bedroom. Abundant light ams in from a wall of southern win- 's and from a skylight above. Fir s beams and a wood-burning stove t visible at the foot of the bed) set rustic flavor of this room. "Here I



envisioned a romantic hideaway filled with country comforts," says Mr. Hodgins. Pink is the mood-maker—a color choice flattering to everyone. Matchstick blinds softly filter the light.

The exercise room adjoins the master bedroom suite. In place of furniture, paint gives the small space just the lift it needs. This extra room could also easily be adapted as a children's study, a TV corner, a weaving room—even a home computer center.

Plan and details of the Acorn solar house SS2200 on page 164. Furnishings, see Shopping Information. ■ *By Mary Seehafer. Editor: Margaret Kennedy.*

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Late-Summer Party Food

A come-as-you-are, make-ahead lunch

Lunch under the trees at the Giovanni Moncadas' is relaxed and timeless. "The food waits for family and friends to gather from late-morning swims or walks," says Joan Moncada. "It can appear at 1:15 sharp or just as easily at 2:30." Peeled and halved plum tomatoes, basil from the vegetable garden dress a cheese tart. For a dynamic high-energy high-protein salad, she mixes lightly poached zucchini, cranberry beans (simmered in oil, lemon juice, and water), peppery-flavored zucchini blossoms picked at the last minute, with a classic oil and vinegar dressing dusted with coriander and cumin. Sweet red and yellow pepper "tumblers" are stuffed with cooked rice, toasted pine nuts and snippets of herbs. *By Bettina McNulty.*

Cheese tart

INGREDIENTS

3½ ounces bacon
½ ounce compressed fresh yeast
1 teaspoon sugar (optional)
1 cup milk, heated
1¾–2½ cups flour
Pinch salt

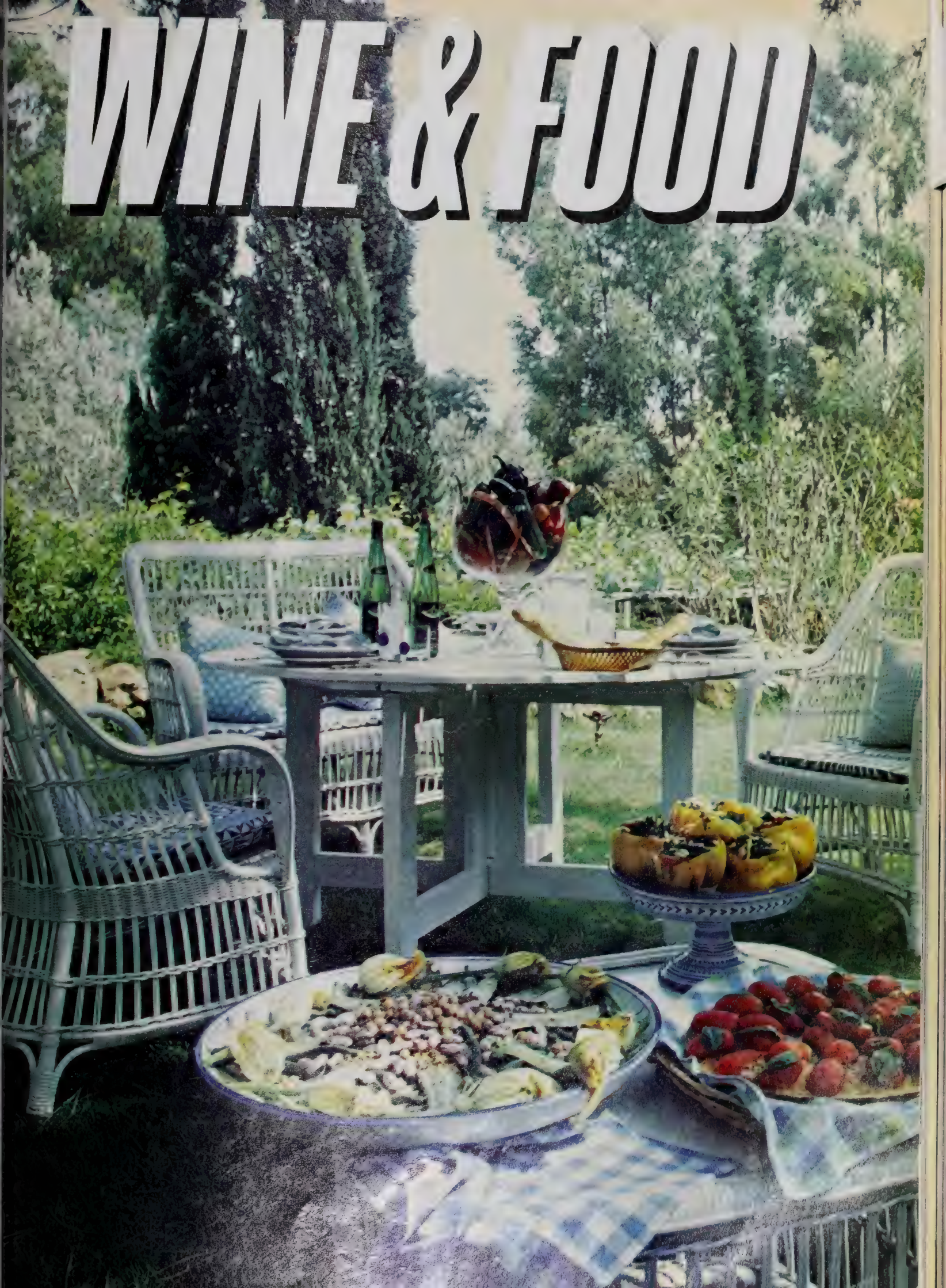
INGREDIENTS FOR FILLING

3 cups cheese, grated or diced (use Parmesan, Fontina, Swiss, or a combination)
2 teaspoons flour
1 cup milk
3½ ounces ham or salami, julienned
3 eggs, separated
Pepper
Butter
12 plum tomatoes, peeled and halved
Fresh basil leaves

Continued on page 1

David Mass

WINE & FOOD



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TO THE KING'S TASTE

but would a meal with Louis XIV get three stars today? By Fleur Champin

Louis XIV was one of the finest guns in his kingdom, but when he went shooting, none of the guests carried firearms, and his son, the Dauphin, was given something urgent to do at least 50 miles away, according to a well-established tradition. His mind thus relieved from the eventuality of accidents, the King could give his whole attention to the game. On good afternoons, he was known to down as many as 300 pheasants, quails or partridges, not to mention rabbits and hare, or the odd pigeon. Most of these would be presented to the ladies who had accompanied him and went home proudly with birds hanging from their belts, or given to the pages who had retrieved them, and, like all teenagers, were forever hungry.

On the royal table, game was a daily fare. It was a great favorite with the King, who thought nothing of eating a whole pheasant as an entrée. A young and tender bird, larded and roasted on the spit, would be served with a "sauce poivrade" (sauté a mirepoix with basil, shallots, and cloves; add one glass of red wine and a spoonful of vinegar, bring to the boil, reduce, remove the fat, add salt and pepper). A sauce in the 17th century to enjoy with anything roasted! Tough old birds would be cooked over a very slow fire for hours, with stock and spices, and sometimes other game or a suitable vegetable. "Madame," Louis XIV's German sister-in-law, ate them with sauerkraut, and today, braised pheasant cooked in a big pot of *choucroute* with goose-fat and Riesling is still a traditional winter dish in Alsace.

It must have been a problem to eat such a dish without a fork—yet the King never used a fork in his life and teased his grandsons for using such effeminate contraptions. Queen Anne of Austria had been famous for the graceful way she used her lovely hands: Her son Louis XIV was equally talented and could eat a ragout without spilling a drop of sauce. Of course there had to be rather a lot of napkins, slightly dampened and scented, at least one for each service, and always presented between two silver or gold plates. Apart from a few personal belongings, the gold dishes belonged to the country and were part of the gold reserve.

In his favorite country place, at Marly, Louis XIV had in his bedroom a portrait of his dearly beloved dogs flushing pheasants. There, too, he had an antechamber arranged as a dining room, though not a very practical one: That would be invented later. As even in his old age he liked to be surrounded by beauty, his daughters, the Princesse de Conti and the Duchesse de Chartres, and his granddaughter by marriage, the Duchesse de Bourgogne, were constant guests, with an assortment of lovely ladies-in-waiting. The King would tease them, throwing bread at them, insisting they should retaliate. They often did; one of them once threw at him a whole salad complete with dressing.

That must have been in the middle of supper. The second course, or service, consisted of roasts, with oranges expensively imported from Portugal, cut in slices and arranged over the meat, or olives (today duck is still traditionally served "à l'orange" or "aux olives"), and at least four different salads decorated with borage, marigolds, or violets; pomegranate was also a favorite, although disposing of the seeds must have been rather messy. The dressing was always done at the table, and the King's cruet left him by his mother was made of gold.

Whereas the olive oil was and still is made by specialists, the vinegar was usually homemade. Every cookbook of the 17th or 18th century took it for granted you knew how to make your own vinegar. Because of the scarcity of vessels, it was not an easy thing to find at the market. Still, unequipped Parisians could buy it from the street-sellers, and the vinegar corporation was a wealthy one.

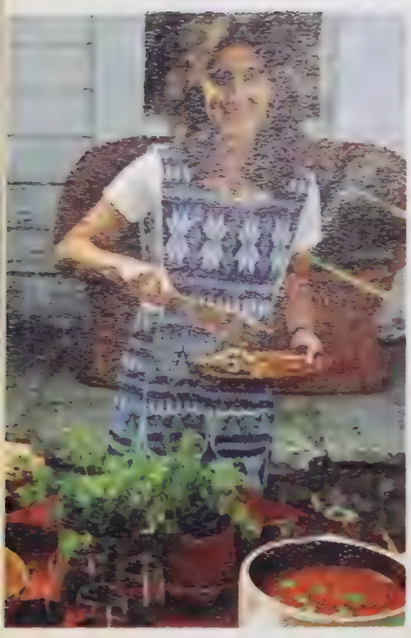
If you have the equipment—a big earthenware pot with a lid on the top and tap at the bottom, called a *vinaigrier*—here is the way to do it: Beg, steal or borrow (it will grow) a chunk of that ghastly-looking thing called " mother of vinegar": Keep it moist with vinegar and pour over it two bottles of wine (any color; a mixture of leftovers will do perfectly). Store your vinegar-maker in the kitchen, or any not-too-cool place, and forget it for a month or more; then fill a clean bottle from the tap with your own vinegar, replace it with the same quantity of wine, and never forget your "mother" is alive and should not be left to die of thirst!

Should you care to give it a special taste, put tarragon in the bottle, where it will keep beautifully. Or, for garlic vinegar, put four pints of vinegar in the sun for a fortnight with a peeled garlic head, nutmeg and cloves; then decant it. Marigold, elder, or rose petals have to be dried first for two days. Then put two ounces of dried flowers in two pints of vinegar for two weeks, and decant the result. The result will be interesting, sharp and elusive at once: It does add variety to winter salads.

Seventeenth-century beauties knew also that rose vinegar is good for your face and skin. And that vinegar will cure small burns and mosquito bites: It is a must if you have been stung by a wasp. Seventeenth-century nannies knew how to cure hiccups with a few drops of strong vinegar on a piece of sugar. Gherkins and cucumbers, cherries, capers, and even melons or purslane were preserved in vinegar so that people could enjoy some sort of salad through the much-dreaded winter.

(*Continued on page 159*)

LATE-SUMMER
PARTY FOOD



Martha Rose Shulman

For everyone who loves good food—imaginative dishes like buckwheat noodles with hot and sour dressing, and a moussaka of eggplant so delicious you'll never miss the meat

One dish will convince any doubters left on the fence about meatless cooking: Martha Shulman's version of moussaka. "I got the idea when a friend served *me* a meatless one that used eggplant. The rich taste of the eggplant made me forget there was no meat. For my version I add more 'weight' and texture, with bulghur and grits made from soybeans." Cinnamon and allspice give the dish a properly exotic touch, and mushrooms, sweet pepper, and tomatoes blended with the eggplant create a subtle mix of flavors. But the surprise is a Shulman invention—the creamy-rich blanket on top of the moussaka which she calls tofu béchamel. It's a tangy mix of tofu, soy, miso paste, yogurt, ginger, tahini, and lemon whipped in the blender or food processor until creamy smooth. It bakes to a beautiful light, lacquery brown.

Ms. Shulman, author of *The Vegetarian Feast* (Harper & Row), teaches cooking at La Bonne Cuisine in Austin, Tex., where she presents tasty alternatives, not manifestoes, to curious students who want to know just how good meatless cooking can be. Like her soy pâté flavored with Marmite (an extract of yeast loaded with B vitamins), it tastes just like the silkiest chicken liver mousse! The menus on these pages both begin with pâtés—but made from vegetables. Mushrooms, Parmesan cheese, and bread crumbs give the spinach pâté dimension and interest. Both it and the herb-scented white bean pâté are easy to make ahead (and even freeze!) and could—teamed with bread—be the main course of a light lunch or any pick-up meal. "No matter how elaborate the courses in a menu, I always like to greet my guests as they arrive with wine and an attractively presented appetizer such as one of the pâtés." Garnishes enhance the flavors and make good nibbles by themselves. Ms. Shulman's meals encompass a wide variety of foods, textures, colors. (Her stuffed mushrooms are decorated with a pattern of lemon zest strips, pieces of olive, and Italian parsley leaves.) "It's important to have lots of things for guests to choose from. If they don't care for one dish, there's sure to be another one they'll love."

Even though there are lots of courses to these menus, many can be done ahead. "My experience as a caterer has taught me to be organized, and my cooking really requires no more time than any other style. You can put together an entire meal of blender soup, vegetables with sauce, rice, and salad in under an hour. The trick is to remember to start the rice first."

Moussaka can be done ahead and stored in the freezer. And noodles can be cooked and refrigerated the day before, as can soup and stuffed mushrooms. "If you make bread,"



Every cuisine h
popular me
less dishes l
ratatouille, so
flés, omele
quiches fr
France; pasta
sotto, polen
from Italy

Vegetables bursting



Karen Radkai

Left: *A meal guaranteed to delight any appetite opens with iced tomato soup in a Mexican earthenware casserole, served with a small bowl of yogurt and spinach pâté. The yogurt is to spoon into the soup to enrich and cool it. The main event: an eggplant moussaka covered with tangy tofu béchamel. Salad combines cucumbers, tomatoes, and sunflower sprouts (which also ring the moussaka) plus whole-wheat croutons. Dessert is a fruit compote dressed with a blend of lime, ginger, honey.* Below: *An informal cold lunch begins with white bean pâté to spread on whole-wheat French or mixed-grain bread; then it moves on to buckwheat noodle salad with a hot and sour dressing. Big mushrooms stuffed with eggplant round out the main*

xplains Ms. Shulman, "make four loaves, and freeze three." The breads from her book are made from mixed grains, including oats, cracked wheat, and millet. Without being heavy r dense, it is *real* food like her light and nutty whole-wheat nd wheat-germ French bread.) With beans, soak the night efore, cook them in the morning (a pressure cooker cuts -2 hours of simmering to 30 minutes) and then refrigerate. r better yet, freeze by the cupful in plastic bags to have eady for soups, main dishes, and salads.

No matter how practical her approach, Ms. Shulman emhasizes the festive with colorful garnishes, plenty of wine nd champagne, and big pitchers of refreshing peppermint ea. Here she chose Souverain's North Coast 1976 Cabernet auvignon to go with the moussaka, and Robert Mondavi's Vhite Table Wine for the noodle salad. Ms. Shulman's exensive travels are reflected in her recipe ingredient lists. She nakes free use of the herbs and spices of sunny, hot climates ke Provence and Mexico (fresh herbs are scarce in Texas—he grows her own in big plastic pails) and combines them ith French and Chinese cooking techniques which result in n enthusiastic style all her own. Recipes, page 131.



course. And dishes of pineapple, strawberries, and mint all tossed in kirsch top it off. *For Shopping Information, see page 152.*

with sunbelt flavor

Instant meals fresh from the garden

Turn fruits and vegetables into cool and easy lunches, like green-bean/yogurt/mint soup, and plum/prosciutto/walnut dip

BY JAN WEIMER

Team late-summer produce with a food processor or blender for fast one-dish lunches. Instead of chicken salad, try spicy tostada soup, full of diced chicken and fresh coriander. Spoon up a cool purée of green beans, yogurt, and mint, or sip a blend of red bell peppers, zucchini, and tomato. A snap to prepare, these dishes can be served at room temperature—straight from the garden—or made ahead and chilled (perfect for toting to the beach or to work in a thermos). When you're roasting peppers, blanching watercress, or chopping celery for dinner, fix a little extra for tomorrow's lunch. Serve any leftover lunch creations another day as a first course or side dish, or even as a dip for crudités and crackers. **Green beans, yogurt, and mint:** Cook ½ pound snapped green beans in a large pot of boiling salted water 3 minutes or until tender. Refresh under cold water and drain well. Purée ¾ of the beans with 1 cup plain yogurt in a blender or food processor. Mince remaining beans and stir into the purée, reserving several pieces for garnish. Add ½ teaspoon minced fresh mint and season with salt and pepper to taste. Chill. Spoon into 2 soup bowls and garnish with reserved beans and mint sprigs. Serves 2. **Tomato-basil-shrimp:** Peel, seed, and remove the pulp from 4 large tomatoes. Process with 8 large, fresh basil leaves in blender or food processor until coarsely puréed. Stir in ⅓ pound cooked, shelled shrimp. Season with salt and pepper to taste. Chill. Divide between 2 soup bowls and garnish with basil sprigs. Serves 2. **Cucumber and salmon:** Peel and seed 1 large cucumber. Purée ¾ of the cucumber in blender or food processor and place in a 2-cup measure. Add enough dry white wine or vermouth to bring volume to 2 cups. Pour into a heavy saucepan, add 1 fresh tarragon sprig, and bring to a simmer. Add a 4-ounce salmon steak, ⅝ inch thick, to the pan, cover, and poach gently 5 minutes. Remove salmon with a slotted spoon. Boil poaching liquid down to ⅔ cup. Purée poaching liquid, remaining cucumber, ½ cup sour cream, and 1 teaspoon tarragon vinegar. Stir in 1 teaspoon each minced chives, chervil, and tarragon. Season with salt and pepper to taste. Skin, bone, and dice salmon and mix into the purée. Chill. Divide between 2 soup bowls and garnish with tarragon or chervil sprigs. Serves 2. **Red pepper, zucchini, and tomato:** Heat 2 tablespoons walnut or olive oil in a skillet, add 1 minced shallot, and stir 3 minutes or until translucent. Roast 2 red bell peppers, then peel, seed, and slice them. Add to skillet with 2 zucchini, sliced ¼ inch thick, and 1 minced garlic clove. Cover skillet and cook 10 minutes over medium-low heat, stirring once after 5 minutes. Peel, seed, and remove pulp from 2 tomatoes. Place pepper mixture in food processor or blender with 1 tomato, 1 teaspoon red wine vinegar, and 6 large, fresh basil leaves. Purée until smooth. Mince remaining tomato and stir into purée with ¼ cup heavy cream. Season with salt and pepper to taste. Chill. Arrange crisp escarole leaves in soup plates, spoon purée into plates, and garnish with cherry tomatoes and basil sprigs. Serves 2. **Corn and peppers:** Melt 2 tablespoons sweet butter in a small, heavy skillet. Add ¼ cup each minced mild chili pepper and green bell pepper, cover, and cook 20 minutes over low heat or until tender when pierced with a knife. Grate 4 ears cooked corn and purée with ½ cup sour cream in a blender or food processor 7 minutes or until almost smooth. Force through a fine sieve. Stir peppers, 1 cup buttermilk, and 2 teaspoons minced fresh chives into corn purée. Season with salt and pepper to taste. Chill. Divide between 2 soup bowls. Serves 2. **Tostada soup:** Heat 2 tablespoons olive oil in a heavy 2-quart saucepan. Add ½ cup coarsely chopped onion and 1 minced jalapeño pepper, cover, and cook 10 minutes over low heat. Add 2 corn tortillas, cut into eighths, and stir 2 minutes over medium heat. Mix in 1 chopped garlic clove,

(Continued on page 137)

MEAL IN MINUTES

Menu for four

Raw spinach and mushroom salad
Gruyère toast
Blueberries in cantaloupe shells
Chilled soave

Vegetarian food is gourmet food when you cook with an appreciation of the myriad colors, shapes, and flavors of fruits, greens, nuts, herbs. Dishes like onions in sweet-and-sour sauce, artichoke pie, and pasta-wrapped spinach roll are economical yet elegant additions to a week's menu. They're included in an imaginative collection of recipes, *A Passion for Vegetables* (Viking), by Vera Gewanter, who suggested this lunch. Her salad, with its unusual flavoring of apricot, pine nuts, and dill, is the highlight of the meal, so accompany it with a light dish—shredded Gruyère or Cheddar cheese melted on toast, or perhaps a delicate salmon mousse. Fresh fruit ends the meal on a sweet, tangy note. If berries aren't available, choose fruits that you've been looking forward to—peaches, figs, or summer pears—it's part of building a repertoire of seasonal tastes.

Raw spinach and mushroom salad

INGREDIENTS

½ cup dry white wine
2 tablespoons lemon juice
½ cup dried apricots
1½ pounds very fresh spinach
½ pound fresh mushrooms
6 tablespoons olive oil
Salt, pepper
½ teaspoon dry dill
½ cup pine nuts (slivered almonds may be substituted)

METHOD

☐ Pour the wine and lemon juice in a small pot just big enough to accommodate the apricots. Heat the liquid to a bare simmer. Turn off the heat

Continued on page 14



Marina Schinz

Summer-in-the-city food

t-weather
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ple menu
l of color,
te, and
lthfulness

ANE HELSEL

My idea of a perfect summer's day in New York begins with an invigorating 10-mile run in Central Park and ends with a relaxing evening with friends over good food and wine. Since I'm a nutritionist, I'm often asked what "good" food really is—to me, it means seasonal foods, cooked and arranged for unexpected tastes and looks—like my interpretation of melon and prosciutto, a bright salad with a delicate ginger vinaigrette and a sprinkling of red bell pepper. The weather makes a big difference in what I plan to cook, too: The tomatoed chicken dish reminds me of hot, sunny days in the South of France—it's perfumed with basil and, to give it a cool lift, fresh mint. Green and white pasta and peasant bread round out this meal and provide the carbohydrates so necessary for running. If you're on a weight-reducing diet, omit the bread and sauce the pasta lightly, with a broccoli-garlic blend or just a sprinkle of oil and Parmesan. Sugarless peach mousse for dessert relies on *really* ripe peaches for its flavor and sweetness—it's light and delicious, and the low calorie count would fool anyone!

Editor's note: Jane Hesel is co-author of the ABC's of Diabetic Cooking.

Salad with dressing:
247 calories, **4 g** protein, **22 g** fat, **9 g** carbohydrate.

Chicken:
260 calories, **36 g** protein, **9 g** fat, **9 g** carbohydrate.

Pasta:
100 calories, **3 g** protein, **1 g** fat, **19 g** carbohydrate.

Peach mousse (½ cup):
141 calories, **2 g** protein, **7 g** fat, **17 g** carbohydrate.

Peach sauce (3½ tablespoons):
30 calories, **0 g** protein, **0 g** fat, **7 g** carbohydrate.

Shopping information, page 152. Recipes, page 138.



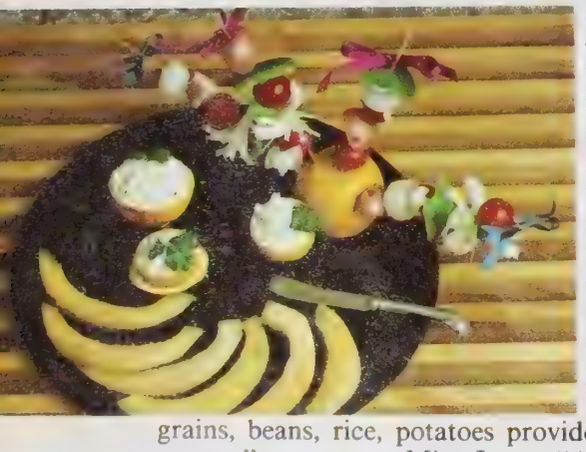
Airy peach mousse sweetened only with fresh ripe peaches and apple-juice concentrate.



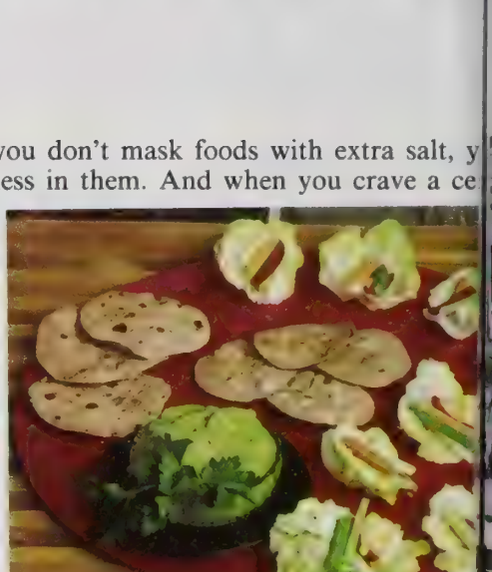
Karen Rad

Surprise—the main

Ellen Ruth Levy, a multimedia artist in New York, follows a low-fat, sugar-free, salt-free diet and finds that her guests always look forward to what will come out of her kitchen next—"They're so curious they try everything, and usually love it!" she says. She never lets her diet limit her imagination or the amount she eats—"I'd find it very depressing if I had to count calories or eat minuscule portions." Instead, she feasts on whole, unprocessed foods that let her eat, enjoy, and feel good. "Meals based on whole grains, beans, rice, potatoes provide me with clean energy," comments Miss Levy. "And, mixed with vegetables and different seasonings, they provide an almost endless range of flavors—plus vitamins, minerals, and plenty of inexpensive protein when combined with nuts and dairy foods. If you ask children what they really love to eat," she continues, "almost all will tell you noodles—and in fact, complex carbohydrates like pasta are a wonderful source of fuel that, without the added fats and sugars, burns quickly in the body, doesn't accumulate as extra weight."



Even if you cook vegetarian meals only occasionally, try in general to adjust your palate to healthier, simpler food. The key is seasoning dishes with lots of fresh herbs, lemon juice, dashes of Tabasco sauce or curry powder. When you don't mask foods with extra salt, y discover a natural sweetness in them. And when you crave a ce food, go ahead and indulge, but enjoy the special flavors fully. Miss Levy's weakness is fruity green olive oil, so she just drizzles a tablespoon of it on a zucchini salad, cracker, or on steaming whole-wheat pasta rather than adding those 125 flavorful calories to a casserole where they'll be almost indiscernible. The best meal-planning strategy is an "un-plan": Venture into a supermarket without a specific recipe in mind, buy whatever produce looks delicious, and, for fun, pick up a vegetable or fruit you've never tried before. Chances are it will be simple to cook or, if you





Left: *Hors d skewers—of scallion bru radishes, pepper, pota tomato—tea with sweet melon.*
Above: *Cru chapatis wit orange–wat tofu dip.*
Below left: *Raspberry-s blueberries frozen peac with cashew date-carob t sugar-free!*

t: *Refreshing menu*
ts with pea pâté in
chini. Wild
/brown rice (cooked
t's still crunchy) with
sley is main course.
ets of oil and lemon
e are handy for guests.

ishes
ith the
nexpected—
ea pâté,
range and
atercress
ofu dip,
ate-cashew-
arob torte

ngredient



len Ruth Levy prepares
apatis (wheat skillet
eads) in nonstick pan

prefer, superb raw. And almost any vegetable makes a tasty sandwich filling—just slice thinly, or blend with herbs and spices or yogurt, and spread on sturdy whole-grain bread. Or roll the filling up in a tortilla or chapati. Miss Levy calls her diet "instant gratification—if you think about something you'd like to eat, you just get up and go fix it, in a matter of minutes. Cleanup is almost instant, too. You can steam several vegetables in one pot, singly or together, then rinse out. And no roasting pans to scour! You can spend the luxury of this extra time arranging beautiful platters and bowls of fruits, vegetables, salads." On a hot sum-

er day, it's nice to group parts of a meal in separate all dishes instead of cooking one main casserole or ew. Fill up gaily-colored rice bowls or try glass con-ners in different patterns and shapes—"You'll feel like u're eating *more* and on this diet you *can*—it adds a al 'festival' feeling to a dinner." Accompany with a va-ty of condiments, like homemade mustard: Grind mus-rd seed in a coffee grinder, blend with vinegar to taste. nother zingy relish: Slice white onions thinly, then chop e and soak overnight in vinegar to take the edge off—rve alone or mix into salads and bean dishes.

How to make chapatis

(Whole-wheat skillet breads, shown below)

To 1 cup whole-wheat flour (season if desired with fennel, poppy, or sesame seeds, curry, or fresh herbs), slowly add enough water to make a dough that holds together (about ½ cup). Knead dough in the bowl a few minutes, turn out onto a floured surface, knead a few minutes longer until smooth. Pinch off golf-ball-sized pieces; roll out as thin as possible. Place on hot griddle or nonstick pan, cook about 1 minute, until bread dries a bit and bubbles up; turn and cook about 1 minute more. If not using right away, wrap in foil and place in warm oven.

SURPRISING RECIPES FROM ELLEN LEVY

Orange and watercress tofu dip

INGREDIENTS

1 orange
1 pound tofu
1 cup watercress leaves
Juice of ½ lemon
½ teaspoon dry mustard

METHOD

☐ Peel the orange and divide into sections. Holding sections over a bowl, remove membrane and discard. Place orange segments and their juice, along with remaining ingredients, in a blender or food processor and blend until smooth. Refrigerate, covered, until needed. If stored a day or longer, the dip will separate—you can either drain off the liquid or stir the mixture to recombine. Makes about 2 cups.

Zucchini stuffed with curried mint pea pâté

INGREDIENTS

2 pounds fresh green peas in their pods
2 zucchini, each about 6 inches long and 1½ inches wide, halved
2 sprigs fresh mint
2 sprigs fresh parsley
2 teaspoons curry powder (Miss Levy uses curry version III in The Joy of Cooking*)*
Juice of 1 lemon

METHOD

☐ Shell peas and place in a steamer. Place zucchini halves, cut side down, on top of peas. Cover pot and steam about 8 minutes, or just until tender.

☐ Scoop out seeds of zucchini halves and place halves on serving plate. Place peas, mint, parsley, curry powder, and lemon juice in a food processor or blender and process until texture resembles ground meat. Fill zucchini shells with pea mixture and refrigerate. You can prepare this recipe up to 2 days in advance. Serves 4 as a first course.

Brown rice/wild rice with parsley

INGREDIENTS

2¼ cups water
1½ cups short-grained brown rice, well washed and drained
1¼ cups water
¾ cup wild rice
1 cup fresh parsley, chopped

METHOD

☐ Bring 2½ cups water to a boil in a heavy pot. Add the brown rice to the water and reduce heat so the rice is just boiling. *Do not stir and do not cover the pot.* Let rice boil until almost all the water is absorbed, about 15 minutes. You should just barely be able to see the water bubbling up from the air holes formed in the rice. Stir once, cover, and reduce heat as low as possible. Steam rice 5-7 minutes or until done—the texture should be firm.

☐ Following the same method, using 1¼ cups water, prepare the wild rice. Mix rices and chopped parsley in a large serving bowl. Cover and refrigerate. You can prepare this recipe 2-3 days in advance.

Cannellini beans with saffron and basil

INGREDIENTS

3½ cups water
1⅓ cups (½ pound) dried cannellini beans, rinsed and picked over (or use any other dried white beans—cooking time will vary)
1 cup fresh basil, coarsely chopped
Large pinch (about ⅛ teaspoon) saffron threads (crisped for a few minutes in a low oven, then crumbled)

METHOD

☐ Bring the water to a boil in a large, heavy pot (pot should hold at least twice the volume of the beans and water). Add beans and boil 2 minutes. Remove from heat, partially cover, and let beans soak 1 hour.

☐ Return the pot to stove, cover, and gently boil beans about 45 minutes or until done. Do not stir beans more than once or twice while cooking, or they will become soft and sticky; they should be crunchy. Drain beans, turn into a serving bowl, and sprinkle with basil and saffron. You can prepare the recipe a day or two in advance—store, covered, in refrigerator.

Continued on page 137

BY MARY O'CONNOR

GOOD SPIRITS

Summer Sipping

Quick tips and how-tos, plus delicious new concoctions, updated classic cocktails—all from an expert

Mary O'Connor has been a professional bartender for 7 years, beginning her successful career by accident, then pursuing it with enthusiasm to help put herself through college. She is now the head bartender at Daly's Dandelion in New York City and teaches drink mixing at The Silo Cooking School in New Milford, Conn.

For frosty looks, pre-chill cocktail glasses simply by placing them in the freezer 1 hour before serving. If you don't have room in your freezer, fill glasses with cracked ice, then discard it when ready to serve. Remember to hold glasses by the stems to avoid fingerprints on the frosted effect.

Cut a small cantaloupe in half and scoop it out, leaving a thick shell—be careful not to pierce the skin. Store in freezer until needed, then use as a cup for a drink.

A garnish enhances the flavor of a drink (the twist of lemon in a dry martini, wedge of lime in a gin and tonic, or the onion in a Gibson), or makes it extra pretty (flowers). The garnishing of a drink is as important to me as the recipe, and I like to take advantage of the fresh things around in summer—especially berries and melons!—and use them with a free hand. Lots of fresh flowers in drinks, cubed fruits on thin wooden skewers instead of a stirrer, even garnished mineral water all have pizzazz.

For full flavor from a lemon twist: Hold a strip of lemon zest over a glass and tear it gently partway through the center—this will add a drop of lemon oil to the drink. Run the bright yellow side of the zest, where it is torn, around the rim of the glass, then drop the zest into the glass.

Use inexpensive brut champagne for punches and mixed drinks.

Try honeydew daiquiris made with Midori melon liqueur.



How to frost a glass with salt or sugar

Moisten the rim of a stemmed glass with a slice of lime or lemon. Hold the stem so the mouth of the glass faces sideways, tilting slightly downward. Slowly twirl the glass and sprinkle the rim with salt or sugar, leaving an even band approximately ½ inch wide around the entire glass. This method keeps the edge of the glass clean and the salt or sugar out of the drink.

Over ice and frozen: Hot-weather drinks

Mimosa

Pour 3 ounces freshly squeezed orange juice into a chilled wineglass (add an ice cube if you like). Add 3 ounces chilled champagne and float ½ ounce Triple Sec on top. Garnish with a thin slice of orange and a plump whole strawberry.

Flavored vodkas

Add the whole zest of a lemon, orange, or lime to a bottle of vodka (peel zest with a vegetable peeler to avoid bitter pith), then chill several days to enhance the flavor. At least one hour before serving, place the flavored vodka in the freezer—it will thicken but not freeze hard. Serve straight up in a pony glass or on the rocks. Try other flavorings like blueberries, a thin slice of hot red pepper, or even buffalo grass (you can order it from Aphrodisia, 28 Carmine St., New York, N.Y. 10014). Remove flavorings after several days if desired. Flavored vodkas make a lovely hostess gift when poured into decorative bottles.

Gazpacho frappé

Add 1½ ounces aquavit to your favorit gazpacho recipe. In really hot weathe freeze the soup in ice-cube trays, the blend until slushy in a blender or food pro cessor, add the aquavit and perhaps a spri of rosemary or mint.

Frozen strawberry daiquiri

Combine in a blender or food processor pints hulled strawberries (reserve 4 wit tops for garnish) or thawed frozen straw berries, 1 cup crushed ice, 3 tablespoo superfine sugar, and 6 ounces light rum Blend 1 minute until smooth, then pou into sugar-frosted wineglasses. Float ounce dark rum over each daiquiri an garnish with a sugar-dipped whole straw berry. Serves 4.

Zesty iced tea

Fill a 10-ounce highball glass with crushe ice, then pour in 1½ ounces Grand Ma nier and 6 ounces strong tea. Garnish wit a slice of lemon and a mint sprig.

Dubonnet cocktail

Stir together 2 ounces Red Dubonnet an 2 ounces gin in the glass half of a cockta shaker set. Strain into a chilled glass, ad a twist of lemon.

Frozen Margarita

Combine in a blender or food processor cup crushed ice, juice of 2 limes, ½ cu lime sherbet, 3 ounces tequila, and 1 oun Triple Sec. Blend 1 minute, then pour in 2 cocktail glasses frosted with salt. Garni with a slice of lime.

Japanese plum wine spritzer

Pour 4 ounces chilled Japanese plum wi into a highball glass filled with ice. T up with sparkling mineral water and ga nish with a slice of kiwifruit.

Summer punch

INGREDIENTS

3 cups apricot nectar or guava nectar
2 pints orange sherbet
1 bottle champagne, chilled
2 ounces Grand Marnier

METHOD

☐ Combine apricot nectar and oran sherbet in a blender and blend at hi speed until smooth. Let stand in refrige tor until ready to serve. Pour over block ice in a punch bowl, add the champag and Grand Marnier, and stir. Garnish w thinly sliced kiwifruit and stemmed stra berries or, for a special touch, with fre gardenias and blueberries!

Continued on page 1



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inued from page 128

ıbarb rhapsody

REDIENTS
os rhubarb, cooked
ups sugar
nces vodka
p crushed ice
er ale
sprigs for garnish

THOD
lace the rhubarb and the sugar in a der or food processor and process to- er until puréed. Add the vodka and hed ice and blend at high speed 20 onds or 1 minute in a food processor. r into stemmed glasses, float ginger ale op, and garnish with a sprig of fresh . Serves 4.

ıy punch

REDIENTS
rawberries
ınces brandy
ınce Grand Marnier
ottle May wine, chilled
ottle champagne, chilled

THOD
Marinate strawberries in the brandy and nd Marnier several hours. When ready serve, pour equal parts May wine and mpagne into eight fluted champagne sses and add a strawberry to each. ves 8.

ıntaloupe cooler

GREDIENTS
ıedium cantaloupe, peeled, diced
nd puréed
int lemon sorbet
unces white rum
ounce maraschino liqueur
nt sprigs for garnish

THOD
Place all ingredients except mint in nder and blend until smooth. Pour into ıe glasses and garnish with fresh mint. rves 4.

takes two

GREDIENTS
ipe mangoes, peeled, pitted, and ouréed
pint vanilla ice cream
ounces amber rum
ub soda
ne slices for garnish

ETHOD
Combine mango purée, ice cream, and m in a blender or food processor and end until smooth. Pour into 10-ounce ghball glasses filled with ice, top up with da, and garnish with thin slice of lime. rves 2. ■

continued from page 123

Hot or iced tomato soup

INGREDIENTS
2 teaspoons safflower or olive oil
2 tablespoons dry white wine
4 cloves garlic, minced or pressed
2 tablespoons paprika
5 cups ripe tomatoes, strained and puréed (about 3 pounds)
3 cups water, stock, or garlic broth (1 head peeled garlic boiled with herbs in 1 quart vegetable broth)
2 tablespoons tomato paste
Pinch of ground red pepper
Salt
2–3 tablespoons chopped fresh herbs, such as thyme, basil, parsley, marjoram
Lemon juice
Freshly ground pepper
1 cup yogurt
Alfalfa or lentil sprouts for garnish
Fresh herbs for garnish

METHOD
☐ Heat the oil in a heavy-bottomed soup pot or Dutch oven and add the wine and garlic. Sauté 2 minutes, then add the paprika. Sauté another minute and stir in the tomatoes, water or stock, and tomato paste. Bring to a simmer and cook 10–15 minutes. Remove from the heat and add a small pinch of ground red pepper and salt to taste. If serving hot, add herbs, and lemon juice and freshly ground pepper to taste. Serve garnished with a dollop of yogurt, a handful of sprouts, and more herbs.
☐ If serving cold, before you add the herbs, lemon juice, and pepper, transfer soup to a bowl and chill 1 hour in the freezer or overnight in the refrigerator; then add the herbs, lemon juice, pepper, and garnishes. Serves 6.

Fattoush salad

INGREDIENTS
½ cup lemon juice
1–2 cloves garlic, minced or pressed
¼–½ teaspoon salt
¼–½ cup olive oil
1 cup plain yogurt
2 cucumbers, peeled if waxed or bitter, and chopped
2 large ripe tomatoes, chopped
4 green onions or ½ Bermuda onion, minced
½ cup fresh mint, chopped
½ cup parsley, chopped
½ cup watercress or sprouted sunflower greens
1 cup bite-sized pieces French bread or pita, lightly toasted
Freshly ground pepper

METHOD
☐ Mix together the lemon juice, garlic, and salt. Stir in the olive oil and yogurt. Toss with the herbs and vegetables in a glass or wooden salad bowl. Just before serving, add the bread cubes and toss again. Add freshly ground pepper to taste. Serves 6.

Spinach pâté

INGREDIENTS
3 pounds stemmed fresh spinach, washed (or 3 pounds frozen spinach, thawed)
1 tablespoon butter
½ cup onion, minced
¼ pound mushrooms, minced
1 large clove garlic, minced or pressed
3 tablespoons dry white wine
1 teaspoon thyme
3 eggs
½ cup skim milk
⅛ teaspoon nutmeg, freshly grated
1 teaspoon oregano
1 tablespoon lime juice
¼ cup fresh parsley, chopped
¼ cup Parmesan, freshly grated
½ cup whole-wheat bread crumbs
½ teaspoon salt, or more to taste
Freshly ground pepper
Tomatoes, red peppers, hard-boiled eggs for garnish

METHOD
☐ If using frozen spinach, thaw, squeeze out all the moisture, and chop very fine, almost to a purée. If using fresh spinach, heat a large, nonaluminum skillet or wok and add the still-wet spinach in batches. Cook in its own liquid just until the spinach wilts. Cool under cold water and squeeze out all the moisture. Chop fine, almost to a purée.
☐ Heat the butter in a heavy-bottomed skillet and sauté the onion until tender. Add the mushrooms, garlic, wine, and thyme and cook, stirring, until the mushrooms are tender, and the liquid has evaporated. Remove from the heat and place in a bowl with the spinach.
☐ Beat the eggs together with the milk and stir into the spinach mixture along with the remaining ingredients. Taste and adjust seasonings and spoon into a buttered loaf pan or terrine lined with buttered parchment. Smooth the top and cover with a piece of buttered parchment. Cover pan with foil or a lid and bake 45 minutes in a preheated 350° oven, or until firm.
☐ Remove the pâté from the heat, let cool, and then unmold. Serve garnished with tomatoes, red peppers, and hard-boiled eggs, or with a tomato sauce. This spinach pâté freezes well.

Eggplant and vegetable moussaka with tofu béchamel

INGREDIENTS FOR MOUSSAKA
3 large eggplants
1 tablespoon olive oil
2 tablespoons additional olive oil, safflower oil, or butter
1 large onion, chopped
3 cloves garlic, minced or pressed
1 cup fresh mushrooms, sliced
1 bell pepper, cored, seeded, and diced
3 tomatoes, peeled, seeded, and chopped

Continued on page 133

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ıtinued from page 131
cup dry white wine
-1 teaspoon thyme, to taste
easpoon oregano or more to taste
ay leaf
ablespoons sesame seeds
nedium zucchini, diced
cup raw soy grits or a combination of
ulgur and soy grits cooked* (see note)
-½ teaspoon cinnamon
teaspoon allspice or more to taste
cup fresh parsley, chopped
lt, freshly ground pepper
cup Parmesan, freshly grated

GREDIENTS FOR TOFU BÉCHAMEL
ound tofu
ablespoon dark soy sauce
½ tablespoons miso paste or 1
ablespoon soy sauce
cup plain yogurt
cup water
easpoon fresh ginger, minced or grated
ablespoons tahini
ablespoons dry sherry
ablespoon lemon juice
shly grated nutmeg
ch ground red pepper

THOD
Slice the eggplants in half lengthwise
d score with a sharp knife, being careful
t to cut through the skin. Oil a baking
eet or two with olive oil and place the
gplants on them, cut side down. Bake
minutes in a preheated 475° oven. Re-
ve from the oven and, when cool
ough to handle, scoop out the pulp and
e it. Reduce oven heat to 350°.
Heat a large, heavy-bottomed skillet or
ok. Add the additional olive oil, safflow-
oil, or butter and sauté the onion with
garlic until the onion is tender. Add the
shrooms, bell pepper, and tomatoes
d sauté 3 minutes, stirring. Add the wine,
me, oregano, bay leaf, sesame seeds,
d the diced eggplant and toss together.
ver and simmer over medium heat 15
nutes, stirring from time to time. Uncover
d stir in the zucchini, soy grits, cinna-
n, allspice, parlsey, salt and pepper to
ste, and sauté another 2 minutes, stir-
g. Taste and adjust seasonings and re-
ve from the heat.
Blend together the ingredients for the
u béchamel in a blender or food proces-
r until completely smooth.
Spread half the eggplant mixture over
e bottom of an oiled 11-by-16-inch bak-
dish or 4–5-quart casserole. Sprinkle ⅓
p Parmesan over this. Spread the re-
aining eggplant mixture over this and
rinkle on another ⅓ cup Parmesan. Mix
e remaining Parmesan into the tofu bé-
amel and spread a thick layer of it over
e top.
Bake in the 350° oven 25–30 minutes,
til the top browns. Serves 8–10.
lote: Soy grits are grits made from soy-
ans, easily found in health food stores.
cook, combine ⅔ cup soy grits with 1⅓ cups water in a heavy saucepan and bring to a boil. Add ½ teaspoon salt, reduce heat, and simmer, covered, 40 minutes. Drain off excess water. For a combination of bulgur and soy grits, combine and cook as above.

Gingered fruit

INGREDIENTS
2 pink grapefruit, sectioned, skins and membranes removed
2 ripe pears, cored and diced
1 bunch red grapes (about ½ pound)
1 cup dried or fresh figs, halved lengthwise
⅓ cup fresh lime juice
¼ cup mild-flavored honey
2–3 teaspoons fresh ginger, minced or grated
½ cup coconut, coarsely grated

METHOD
☐ Cut large grapefruit sections in half, if you wish. Toss with the other fruit in a large glass bowl.
☐ Mix together the lime juice, honey, and ginger and toss with the fruit. Sprinkle the coconut on the top. Chill 1 hour or more. Toss again just before serving. Serves 6.

Mushrooms stuffed with eggplant purée

INGREDIENTS
1 medium eggplant (1¼–1½ pounds)
1–2 large cloves garlic
1–2 tablespoons lemon juice
Olive oil
1 teaspoon butter
Stems from mushrooms (see below), finely chopped
1 tablespoon dry white wine
¼ teaspoon cumin
3 tabelspoons fresh parsley or basil, chopped
Salt, freshly ground pepper

INGREDIENTS FOR MUSHROOMS
18 large fresh mushrooms, stemmed
1 tablespoon olive oil
1 teaspoon butter
1 large clove garlic, minced or pressed
2 tablespoons dry white wine
½ teaspoon dried thyme
Salt, freshly ground pepper

METHOD
☐ Halve the eggplant lengthwise and score twice, being careful not to cut through the skin. Place cut side down on a greased baking sheet and bake in a preheated 450° oven 45 minutes, or until completely soft. Remove from the oven and cool.
☐ Meanwhile, prepare the mushrooms. Heat the olive oil and butter in a large, heavy-bottomed skillet or wok and sauté the garlic about 30 seconds. Add mushroom caps and sauté 3 minutes over medium heat. Add the wine and thyme and sauté another 3 minutes, until the caps are just beginning to soften but still hold their shape and are firm in the middle. Season to taste with salt and pepper. Remove from the heat.
☐ Scoop out the eggplant pulp and purée with the garlic and lemon juice in a blender or food processor. Heat 1 tablespoon olive oil or safflower oil with the butter in a heavy-bottomed skillet and add the chopped mushroom stems. Sauté the stems until slightly tender, about 3 minutes, and add the wine. Sauté another 3 minutes and stir in the eggplant purée. Continue to sauté a few more minutes. Add cumin, parsley or basil, and salt and pepper to taste. Remove from heat.
☐ Fill each mushroom cap with about 1 tablespoon filling and place in an oiled 2-quart baking dish. Bake in a preheated 375° oven about 20 minutes. Serves 6.
Note: The eggplant filling can be made 1 or 2 days in advance, up to the point of stirring in the herbs. Do that just before you fill the mushroom caps.
Variation #1: Soufflèed eggplant filling: To the ingredients for the filling add 2 eggs, separated (or 2 egg whites) and 3 tablespoons freshly grated Parmesan or Gruyère. Beat the egg whites until they form stiff peaks. After removing eggplant purée from the heat, beat the yolks (if using) and stir them into the mixture. Stir in ¼ of the beaten egg whites and fold in the rest, along with the cheese. Spoon into the mushroom caps and bake in a preheated 375° oven about 20 minutes or until just beginning to brown.
Variation #2: Add ½ cup chopped black olives to the basic eggplant purée.

White bean pâté

INGREDIENTS
1 cup navy or small white beans, washed and sorted
3 cups water
4 tablespoons olive oil, safflower oil, or butter
1 medium onion, chopped
5 cloves garlic, minced or pressed
1 large bay leaf or 2 small
Up to 2 teaspoons salt, preferably sea salt, to taste
⅔ cup carrots, finely grated
2 eggs
⅓ cup stock from beans
3 tablespoons beer
2 tablespoons plus 1 teaspoon lemon juice
10 twists freshly ground pepper
¼ cup fresh parsley
½ cup bread crumbs
¼ teaspoon ground coriander
¼ teaspoon basil
¼ teaspoon thyme

METHOD
☐ Soak the beans in the water overnight or for several hours. Heat 2 tablespoons of the oil or butter in a heavy-bottomed saucepan, bean pot, or Dutch oven and gently sauté half the onion and 2 cloves garlic until the onion is tender. Add the beans and their liquid, raise the heat, and bring to a boil. Add bay leaf and 1 teaspoon salt. *(Continued on page 135)*

A Major New Book on Solar Houses

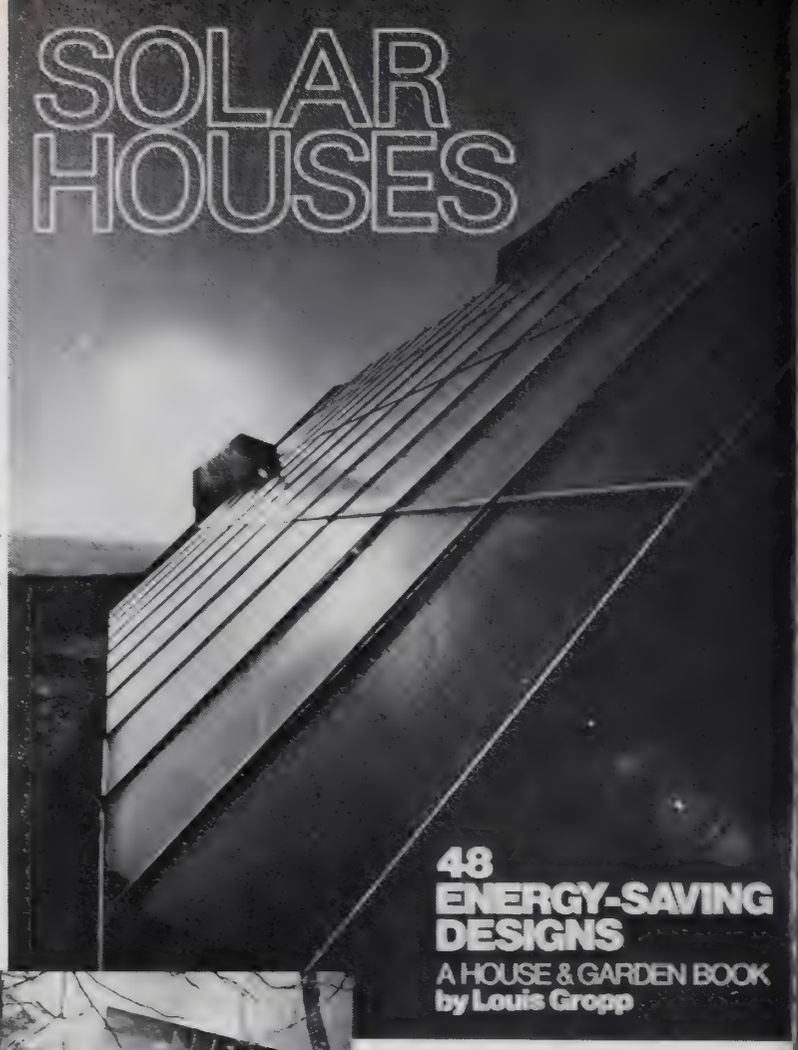
"Already solar energy is economical and practical for many applications in many parts of the United States. Homes like those in this book demonstrate that architectural style and elegance need not be sacrified in order to capture and use solar energy."

—From the foreword by James R. Schlesinger, Secretary of Energy

SOLAR HOUSES takes up where the first generation of solar energy books leaves off; showing through photographs, interviews and practical information what the new solar life style involves, how owners are reacting to it, and what the economic factors are. Providing a nationwide look at residential solar applications, the 48 energy-saving designs in the book include passive and active solar systems, pre-manufactured and mail-order plans, underground houses, remodeled and new custom-designed houses.

The book's author is Louis Gropp, who, as editor-in-chief of the House & Garden Guides, has been criss-crossing the country over the past several years keeping up with the multi-faceted new solar architecture. His text, plus easy-to-follow plans and diagrams, gives us—whether layman or expert—a clear idea of how each of these solar houses work, while the many handsome architectural photographs document the wide spectrum of design possibilities that exist within the solar context.

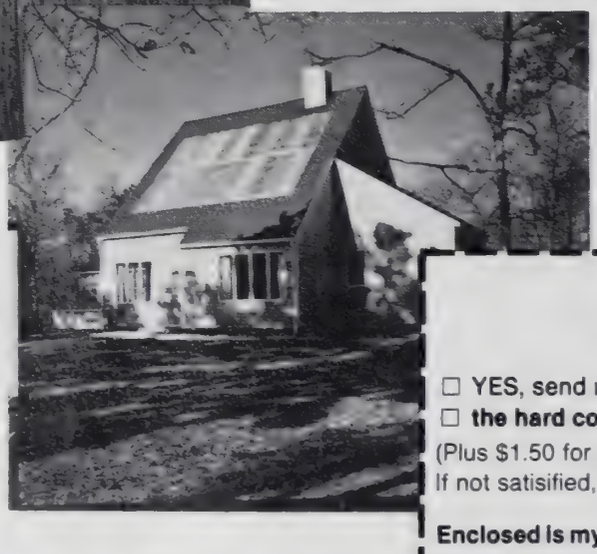
A handsome record of a profound and exciting change in architecture, SOLAR HOUSES has been chosen as a Book-of-the-Month Club hardcover alternate; a main selection by both The Library of Urban Affairs and the Architects Book Club, an alternate by the Designer's Book Club, and, in paperback, by the Quality Paperback Book Club.













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ontinued from page 133

] Cover, reduce the heat, and simmer 2 ours or until the beans are tender and romatic. Remove from the heat and drain, eserving the liquid.

] Heat the remaining oil or butter in a eavy-bottomed skillet and gently sauté ne remaining onion, garlic, and carrot until ne onion is tender. Place mixture in a large owl and set aside.

] Purée the cooked beans, eggs, ⅓ cup tock (remainder may be frozen), beer, emon juice, pepper, and up to 1 teaspoon alt in a blender or food processor. Add nore stock if the blade of your blender ticks. Combine the mixture with the on-ons, carrots, and garlic. Add parsley, read crumbs, coriander, basil, and thyme nd mix well. Adjust seasoning to taste.

] Spoon pâté mixture into a greased ½–2-quart casserole and cover with a uttered round of waxed paper. Cover and ake 1 hour in a preheated 400° oven. Re-nove from oven and cool. Serve warm or hilled (flavors improve overnight). The âté freezes well.

Buckwheat noodle salad with hot and sour dressing

NGREDIENTS FOR HOT AND SOUR RESSING

2 tablespoons tahini or crunchy peanut butter, or 1 tablespoon each
2 tablespoons strong soy sauce
4–6 tablespoons cider or white wine vinegar
1 tablespoon hot red pepper oil or hot spiced oil (available in Oriental food markets)
1 teaspoon hot red pepper powder or dried, flaked red peppers (omit for a less piquante dressing)
1 tablespoon sesame oil
2 tablespoons safflower oil
1 tablespoon fresh ginger, finely minced or grated
1–2 cloves garlic, finely minced, to taste
1 tablespoon white wine
1–1½ cups vegetable stock or bouillon

NGREDIENTS FOR BUCKWHEAT NOODLES

2 teaspoons salt
2 tablespoons safflower oil
½ pound buckwheat (soba) noodles (available in Oriental markets and health food stores)
2 tablespoons sesame oil
6 dried Chinese or Japanese mushrooms
Soy sauce
2 tablespoons white wine (optional)
1 cup mung bean sprouts
1 cucumber, peeled, shredded, and squeezed of moisture
1 zucchini, steamed 5 minutes, refreshed, and cut into matchsticks
⅔ cup walnuts, chopped
6 radishes, sliced
4 green onions, sliced
2–3 tablespoons fresh coriander, chopped
1 head leaf or red tip lettuce, leaves

Cornelius
for Corning



Peter Piper picked pickled peppers. Perhaps you prefer pickled carrots. Or pickled zucchini. In fact, you can pickle practically any fresh vegetable. I like to make a big batch and keep it on hand in a Pyrex® Store 'N' See canister. Yes, those indispensible containers you use to store everything from coffee to cookies are pretty cool in the refrigerator, too!

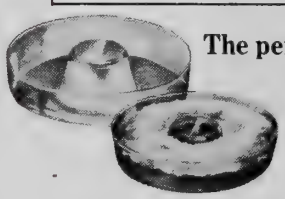
How to get into a pickle.



2 cups each of four vegetables: celery, carrots, green peppers, red peppers, cut into 1½" sticks (or substitute zucchini or unwaxed cucumbers in ½" rounds)
2 cups cauliflowerets
2 cups peeled pearl onions or sliced onions
4 cups white vinegar
1 cup sugar
1 tsp. salt
1 T. celery seed
2 tsp. dry mustard
2 tsp. turmeric
2 cloves garlic, minced
1 small bay leaf

In a large saucepan, cook each variety of vegetables (except sliced onions, zucchini or cucumbers) individually in boiling water for 2 minutes. Remove with slotted spoon and cool under cold water. Drain. Layer vegetables decoratively in 2½-quart Store 'N' See.

In separate saucepan, combine vinegar, sugar, salt and spices. Bring to a boil. Pour over vegetables. Let cool. Cover and refrigerate at least 10 days before serving.



The perfect all a-round baking dish.

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*For a copy of my recipe for "The Winner's Circle" (which uses the 1¼-quart ring mold), just drop me a note (specify microwave or conventional method).

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A visit to Corning's home is a fascinating excursion for the whole family. And this summer it's better than ever, because we've just opened our spectacular new Museum of Glass. For the first time, the world-famous Corning collection of glass objects, covering 3500 years, is on display in a modern architectural setting that's as dazzling as the collection itself. You can also visit exhibits showing how glass is made, as well as our Steuben factory where hot glass is hand-fashioned before your eyes. It's all located in the beautiful Finger Lakes region of New York State. For an information sheet, drop me a note. And do drop in!

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continued from page 135

Additional coriander and sliced tomatoes for garnish

METHOD

☐ Mix all ingredients for dressing in a bowl with a whisk, or use a food processor or blender. Chill.

☐ Add salt, safflower oil, noodles to 4 quarts boiling water. Let boil 5 minutes or until cooked *al dente*. Drain and rinse with cold water. Place in bowl, toss with sesame oil. Set aside in refrigerator.

☐ Place dried mushrooms in a bowl and pour boiling water over them to cover. Add a little soy sauce and white wine and soak 15–30 minutes, until tender. Drain and squeeze dry. Remove and discard stems, then cut the mushrooms in slivers.

☐ Combine the noodles, mushrooms, and remaining ingredients except the lettuce and dressing and toss. Line a salad bowl or platter with lettuce leaves. Shortly before serving, toss noodles with the dressing, place over lettuce, and garnish with coriander and sliced tomatoes.

Tomatoes with fresh herbs

INGREDIENTS

3–4 red, ripe tomatoes
1 tablespoon wine vinegar
¼ cup mixed fresh herbs, such as basil, parsley, thyme, dill, marjoram
Salt, freshly ground pepper

METHOD

☐ Slice the tomatoes and place on a serving dish. Sprinkle with vinegar and herbs. Add salt and freshly ground pepper to taste.

French bread with whole wheat and wheat germ

INGREDIENTS

1 tablespoon (1 envelope) active dry yeast
1 tablespoon mild honey
3 cups lukewarm water
5 cups unbleached white flour
1 tablespoon butter, melted, or safflower oil
1 scant tablespoon salt
2 cups wheat germ
2 cups whole-wheat flour
Yellow corn meal
Egg wash (1 egg beaten with ¼ cup water)
Boiling water

METHOD

☐ Dissolve the yeast and honey in the water. Mix in 3 cups of the unbleached white flour, a cup at a time. Then stir the batter 100 times. Cover and set in a warm place 30 minutes.

☐ Stir in the melted butter or oil, and salt. Then stir in the wheat germ and whole-wheat flour, a cup at a time. Add 1 cup of the unbleached white flour. At this point the dough should be stiff enough to turn out, though still very sticky. Turn the dough out onto a kneading surface covered with 1 cup unbleached white flour. Knead at least 10 minutes, adding flour as necessary, until the dough is smooth and very elastic.

☐ Shape the dough into a ball and place it in a greased bowl, then turn to grease ball all over. Cover and place in a warm spot until doubled in bulk, about 1–1½ hours. Then punch it down and let rise again until doubled in bulk, about 1 hour. Meanwhile, grease a baking sheet or French loaf pans and sprinkle lightly with corn meal.

☐ Turn the dough out onto a lightly floured board. It will be very soft and may be sticky. Handle it carefully. Divide the dough into three parts. Roll out each part into a long wide rectangle, about 8-by-12–14 inches. Roll up tightly lengthwise into a long, thin loaf about 2 inches wide. Then pinch together at the seam and ends (use egg wash to help glue seams) and place, crease down, on the baking sheet. Brush with egg wash and slash three or four times across the top with a sharp knife; set remaining egg wash aside. Cover the loaves with a dry towel and let rise 30 minutes.

☐ Place a pan of boiling water on the bottom of a preheated 400° oven. Bake the loaves 40–45 minutes, until golden brown; brush the loaves with egg wash again half



Turn plain cream pie into higher, lighter, creamy Dream Pie. So easy and m-m-m... so delicious!

On the left, a plain chocolate cream pie. On the right, a luscious Chocolate Dream Pie. It's made with Dream Whip® Whipped Topping Mix, extra Jell-O® Brand Instant Pudding, and milk. That makes the creamy light difference.

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through the baking. They should re-
nd to the tap of your fingertips with a
ow sound. Remove from the pans or
ng sheet and cool on a rack.

ieapples with kirsch

REDIENTS

e pineapple, peeled, cored, and
unked
p strawberries, sliced
up kirsch
sh mint

THOD

oss the pineapple and strawberries
tly with the kirsch. Garnish with the
. Serves 6. ■

rprise main ingredient

inued from page 127

shew-date-carob torte

REDIENTS

ound (1 cup) raw cashews (plus ¼
up whole nuts for decoration)
ound (1 cup) firm, dry dates, pitted
nd quartered (reserve 1 whole date)
cup carob powder
ggs, separated
easpoon cream of tartar (if you do not
eat the egg whites in a copper bowl)

THOD

Grind cashews in food processor or nut grinder until they resemble grains of rice. Remove to another bowl.

☐ Pulsate dates in processor until they resemble raisins in size and add to nuts.

☐ Toss nuts and dates with carob to coat.

☐ Place egg yolks in food processor and process 1 minute. Add nut mixture and process until carob powder looks wet. Scrape mixture into a large bowl.

☐ Beat the egg whites with cream of tartar in a large bowl until they hold soft peaks. Carefully fold-stir the egg whites into the egg-nut mixture, about ¼ at a time, until no streaks of white show. Turn mixture into an 8-inch nonstick cake pan or a buttered and floured 8-inch spring-form pan lined with a wax paper round.

☐ Place torte on the middle rack of a preheated 375° oven and bake 15-25 minutes, or until cake turns golden around edges and makes a sound like a breaking soap bubble when pressed in the center. Do not overbake—the torte should be dense and moist. Remove from oven and cool in the pan on a rack 10 minutes. Remove from pan and finish cooling on a rack. Garnish with whole cashews and the reserved date. This cake need not be refrigerated in cool weather. ■

Instant meals

continued from page 124

4 seeded and chopped tomatoes, and ¼ cup chicken stock. Cover pan and cook 10 minutes over low heat. Add 1 chicken breast, cover, and simmer gently 15 minutes. Remove chicken and purée remaining ingredients. Mix in ⅛ teaspoon cumin, ¼ cup sour cream, and juice of ½ lime. Season with salt and pepper to taste. Skin, bone, and dice chicken and stir into purée with 1 tablespoon minced fresh coriander or parsley. Chill. Stir in 1 small diced avocado, reserving several pieces for garnish. Divide among 4 soup bowls. Garnish with reserved avocado and coriander sprigs. Serve with tortilla chips. Serves 4. This soup is also good served warm. **Watercress, egg, and caviar:** Blanch 1 bunch trimmed watercress (reserve 4 sprigs for garnish) 5 minutes in a large pot of boiling salted water. Chop coarsely in blender or food processor with ¼ cup homemade mayonnaise or sour cream, 1 teaspoon Dijon-style mustard, 2 hard-cooked egg whites, and 1 hard-cooked egg yolk. Season with salt, pepper, and lemon juice to taste. Chill. Spread mixture on 4 slices toast, crusts removed. Sieve 1 hard-cooked egg yolk and sprinkle in center of toast. Place a dollop of caviar in center of yolk and garnish with reserved watercress sprigs. Serves 2. **Plum-prosciutto-walnut:** Melt 1 tablespoons sweet butter in a heavy skillet, add 6 medium peeled and pitted plums, cover, and cook 10 minutes over low heat, stirring occasionally. Add 1 tablespoons heavy cream, a pinch of cin-

Continued on next page



Chocolate Dream Pie...as simple as a, b, c.

2 envelopes DREAM WHIP® Whipped Topping Mix
2¾ cups cold milk
1 teaspoon vanilla
2 packages (4-serving size) JELL-O® Brand Chocolate Flavor Instant Pudding or any other flavor
1 baked 9-inch pie shell, cooled

a. Prepare whipped topping mix as directed on package (using 1 cup milk and 1 teaspoon vanilla) in large mixing bowl. Add remaining milk and pudding mix.

b. Blend; then beat at high speed for 2 minutes, scraping bowl occasionally.

c. Spoon into pie shell. Chill at least 4 hours.



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Instant meals

continued from preceding page

namon, and sugar to taste and cook another 10 minutes or until plums can be puréed with a fork. If a finer texture is desired, force through a sieve. Chill. Mound purée in bowls. Roll 4 slices prosciutto into fingers and arrange around purée with whole walnuts. Scoop up with Belgian endive leaves if desired. Serves 2. **Celery, celery root, and pear:** Melt 2 tablespoons sweet butter in a heavy skillet, add 1 cup sliced celery and 1½ cups peeled, chopped celery root, cover, and cook 10 minutes over low heat. Pour in ½ cup water and cook another 35 minutes, or until celery root is tender when pierced with a knife. Stir occasionally. Add 2 peeled, chopped pears and cook 10 more minutes. Purée mixture with 2 teaspoons lemon juice, a pinch of ground ginger, and 2 tablespoons heavy cream. If finer texture is desired, force through a sieve. This dish is best at room temperature, but can also be served warm or chilled. To serve, divide between 2 rimmed soup plates. Ring with blanched celery leaves and pear slices. Serves 2. For a dressy variation, serve in pear halves that have been poached in red wine. **Leek, rutabaga, and apple:** Melt 2 tablespoons sweet butter in a small, heavy skillet. Add 1 small chopped leek (white part only) and 1½ cups peeled, chopped rutabaga, cover, and cook 10 minutes over low heat. Pour in ¼ cup water and cook another 40 minutes, or until rutabaga is tender when pierced with a knife. Stir occasionally. Add 1 peeled, chopped apple, cook another 15 minutes. Purée mixture with 3 tablespoons heavy cream, ⅛ teaspoon freshly grated nutmeg. If finer texture is desired, force through a sieve. Arrange crisp red lettuce leaves in soup plates, spoon purée over. Sprinkle with pecans and ring with apple slices. Can be served warm or at room temperature. Serves 2. ■

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Pinehurst Cooking School
Pinehurst Hotel & Country Club
P.O. Box 4000
Pinehurst, NC 28374

Party dishes

continued from page 125

Melon and prosciutto salad with ginger vinaigrette

INGREDIENTS

½ large cantaloupe
1 head Boston lettuce, washed and dried
Plain vinaigrette (recipe below)
1 bunch watercress, trimmed
4 slices (about 2 ounces) prosciutto, cut into thin strips
Ginger vinaigrette (recipe below)
½ red bell pepper, julienned

METHOD

☐ Remove rind from the cantaloupe and cut into 16 ½-inch-thick crescent-shaped slices. Toss the lettuce lightly with some of the plain vinaigrette. Arrange on 4 dinner plates. Toss watercress lightly with plain vinaigrette and arrange over the lettuce. Place cantaloupe crescents on top of the watercress in a pinwheel. Sprinkle prosciutto on top. Spoon about 1 tablespoon ginger vinaigrette over each salad. Scatter red pepper over each. Serves 4.

☐ Per serving: 247 calories, 4 grams protein, 22 grams fat, 9 grams carbohydrate.

Plain vinaigrette

INGREDIENTS

1 tablespoon white wine vinegar
4 tablespoons peanut oil, preferably French
½ teaspoon coarse salt
White pepper, freshly ground

METHOD

☐ Put vinegar in a small bowl and whisk in oil, salt, and pepper. Makes ⅓ cup.

Ginger vinaigrette

INGREDIENTS

½ cup Stone's Original Green Ginger Flavored Currant Wine or sweet dessert wine (like a Sauterne)
½ cup water
⅓ cup (1.5 ounces) fresh ginger, peeled and julienned
1 tablespoon white wine vinegar
3 tablespoons peanut oil, preferably French
¼ teaspoon plus ⅛ teaspoon coarse salt
Freshly ground pepper

METHOD

☐ Place wine, water, and ginger in a heavy-bottomed saucepan and bring to a boil over high heat. Reduce heat, cover pot, and simmer ½ hour. Uncover the pan, raise heat, and reduce until ¼ cup liquid remains.

☐ Pour into a small bowl and cool. Add vinegar and whisk in oil, salt, and pepper. Makes ⅓ cup.

Chicken with tomatoes, mint, and basil

INGREDIENTS

1 3½–4-pound chicken
2 tablespoons olive oil
⅓ cup scallions, sliced
2 teaspoons garlic, peeled and minced
1½ cups (about 1 pound) fresh tomatoes (preferably plum tomatoes), peeled, seeded, and chopped
½ cup dry white wine
½ cup chicken stock
3 tablespoons fresh mint, chopped
3 tablespoons fresh basil
2 tablespoons fresh parsley, chopped
1 ounce (2 tablespoons) glace de viande, optional

METHOD

☐ Cut the chicken into 4 pieces, keeping the first joint of the wing attached to the breast. Reserve the rest of the wings and back for making stock. Pat the chicken dry. Heat the oil in a large skillet and add the chicken when the oil is hot. Cook over medium-high heat 4–5 minutes on each side until golden brown. Remove chicken to a plate.

☐ Pour off all the fat in the pan except a tablespoon. Place over high heat and add 3 tablespoons of the scallions and all the garlic. Cook about 15 seconds, stirring constantly. Add 1 cup of the tomatoes and cook another 30 seconds. Add the wine, stock, and 1½ tablespoons each mint and basil and all the parsley. Reduce the heat and return chicken pieces to the skillet with any juice. Cover and cook over medium-low heat 15 minutes. Turn the chicken and cook another 15–20 minutes or until done. Remove chicken and keep warm in a low oven.

☐ If preparing ahead of time, stop here. Complete the recipe at the last minute for best results.

☐ Skim off any surface fat from the sauce. Raise the heat and add remaining tomatoes, scallions, 1 tablespoon each mint, basil, and glace de viande. Reduce sauce until about 1¾–1½ cups remain. Sauce should be thick. Just before serving, spoon sauce over chicken and sprinkle with remaining mint and basil. Serves 4. If reheating the dish, it may be necessary to add a small amount of water.

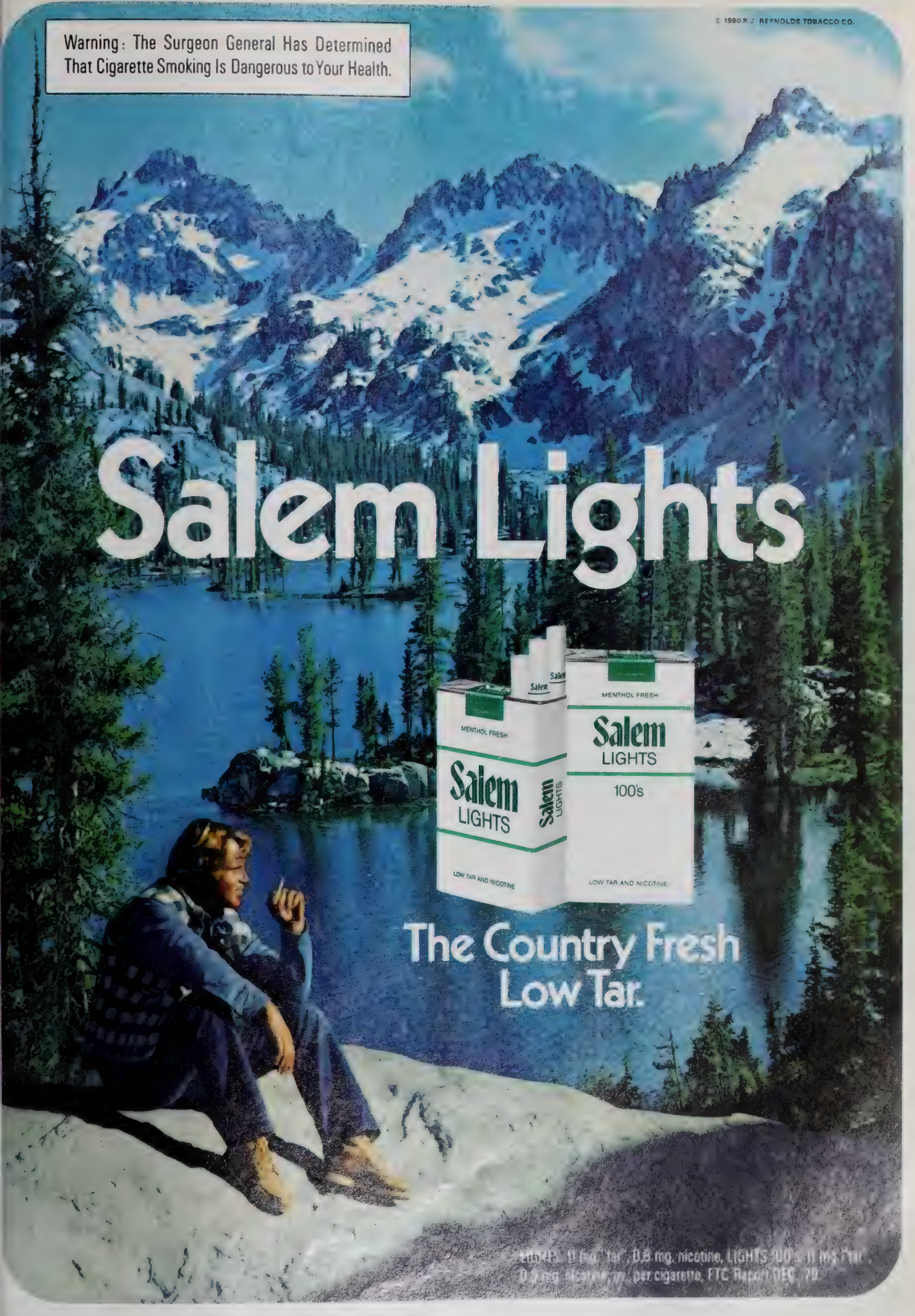
☐ Per serving: 260 calories, 36 grams protein, 9 grams fat, 9 grams carbohydrate.

Sugarless peach mousse

INGREDIENTS

1 tablespoon (1 envelope) unflavored gelatin

Continued on page 1


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Party dishes

continued from page 138

4-5 tablespoons frozen apple juice concentrate, thawed
1 ½ pounds very ripe peaches (or frozen unsweetened peaches)
1 ½ tablespoons peach brandy
2 teaspoons fresh lemon juice
Zest of ½ lemon, grated
½ cup heavy cream
Peach sauce (recipe below)
Fresh raspberries

METHOD

☐ Soften the gelatin in the apple juice concentrate in a small saucepan. Place over low heat and stir until dissolved. Set aside to cool. Meanwhile, peel and pit the peaches. Place in a food processor and purée, stopping occasionally to scrape the sides of the bowl. (You should have 2 cups purée.) Pour into a mixing bowl and stir in brandy, lemon juice, and zest. Stir in the cooled gelatin. Place the bowl in the refrigerator and chill 10-15 minutes, until the mixture begins to thicken slightly. Whip the cream in a separate bowl until stiff peaks form. Carefully fold into the peach-gelatin mixture. Pour into serving bowl and chill. Makes 3 cups. Serve with peach sauce and garnish with raspberries.

☐ Per ½ cup serving of mousse alone: 141 calories, 2 grams protein, 7 grams fat, 17 grams carbohydrate. Per ¾ cup serving of mousse alone: 212 calories, 3 grams protein, 11 grams fat, 25 grams carbohydrate.

Peach sauce

INGREDIENTS

1 pound very ripe peaches
2 tablespoons frozen apple juice concentrate, thawed
1½ tablespoons peach brandy
1½ teaspoons fresh lemon juice

METHOD

☐ Peel and pit the peaches. Chop one peach finely and place in a bowl. Put the remaining peaches in a food processor and purée, stopping occasionally to scrape the sides of the bowl. Add the purée to the chopped peaches and remaining ingredients. Stir to mix. Makes 1⅓ cups.

☐ Per 3½-tablespoon serving: 30 calories, 0 grams protein, 0 grams fat, 7 grams carbohydrate. ■

Meal in minutes

continued from page 124

and add apricots. Cover tightly and allow apricots to rehydrate about ½ hour, turning them once or twice if the liquid does not cover them completely.

☐ Wash the spinach and drain it well. Clean the mushrooms by wiping them with a damp cloth; remove just a thin slice from the stems if they have darkened, and then slice the mushrooms very thin, stem and all. If some of them are very large, cut in half lengthwise, then slice.

☐ Drain the apricots through a sieve over a bowl. Reserve the liquid and cut the apricots into bite-sized pieces. Add the oil, salt, pepper, and dill to the apricot liquid and whip with a fork. Mix the spinach and mushrooms in a salad bowl, add the dressing, and toss thoroughly. Sprinkle the apricots and pine nuts or almonds on top. Give a final toss at the table just before serving. Serves 4. ■

From *A Passion for Vegetables* by Vera Gewanter. Copyright © 1980 Vera Gewanter. Reprinted by arrangement with The Viking Press.

Make-ahead lunch

continued from page 118

METHOD

☐ Fry bacon in a skillet until crisp. Remove bacon from pan and set aside to drain. Dissolve yeast with the sugar, if you are using it, in the milk in a large bowl. Stir in half the fat from the bacon. Gradually add the flour and salt until a manageable dough forms. Knead dough in the bowl or turn out onto a floured surface; knead until smooth and elastic, about 10 minutes. Place in a greased bowl, turn to coat all sides, cover with a towel, let rise until doubled.

☐ Punch dough down and turn out onto a lightly floured surface. Roll or stretch the dough out into a 12-inch circle and place in a greased pizza or tart pan. Stretch dough up around the edges of the pan slightly so it will hold the filling. Prick all over with a fork and let rest 10 minutes.

☐ Dredge the cheese in 2 teaspoons flour. Heat the milk gently in a heavy saucepan. Gradually add the cheese and cook, stirring, until it melts. Remove from heat. Crumble the cooked bacon and add, with the ham or salami, to the cheese mixture. Beat the egg yolks lightly with pepper to taste and add to the cheese mixture. Whip the egg whites in a large bowl until they hold stiff peaks, then carefully fold into the cheese mixture. Spoon gently into the crust, dot with butter, and bake in a preheated 350° oven 20 minutes, or until puffed and golden. Arrange tomato halves on top of the tart and sprinkle with fresh basil leaves. Serve hot or at room temperature. ■

How "Don Pablo" lives

continued from page 103

the very early days there was the Bohemian life at the Bateau-Lavoir in Montmartre with Fernande Oliver. Then, after he separated from her and lived with Eva Gouel, he moved to a better apartment and better studio in the boulevard de Clichy.

But perhaps the most dramatic change was when he fell in love and married Olga Koklova, the great ballet dancer. She was the daughter of a gen eral, and she had ideas about living i a rather stylish way. She had her apart ment in the rue la Boëtie in Paris which was very bourgeois. And she im posed on him a rather bourgeois life. Fo awhile he used to go to the theatre i black tie. Finally he couldn't tolerate i any longer, and they separated. He wen back to living in places where he coul above all work.

Dora Maar came in at the time of th rue des Grands-Augustins, the great stu dio where he painted *Guernica.* Sh found that studio for him, and it becam a very dramatic place indeed, becaus the enormous room was only just larg enough for that canvas. Also at tha same time there was Marie-Thérèse Wal ter, who lived outside Paris. Picass used to go out there for the weekends and what he painted there was quite dif ferent from the *Guernica.*

But then there was another remark able change when he went to Vallauri after the Second World War. There h took a most miserable little villa to liv in. He had great studios nearby wher he could paint, but the little house wher he lived with Françoise Gilot was th most banal little South of France jerry built house you can imagine. I think h had a feeling that because he had joine the Communist Party, he wanted t show that he was a workman, if you like He wanted to prove that he was some body involved in his work above all else and that the palaces and the big house didn't matter to him anymore.

MF: But then, of course, at the end o his life there was his retreat to his mos palatial houses of all.

RP: Yes. With his second wife, Jacque line, he found a rather hideous house i Cannes, a very pompous villa called "L Californie." But it suited him very wel indeed because it had big rooms, wit big windows and plenty of light. Thes salons, which before had been drawin rooms with grand pianos and gorgeou curtains, at once became his studios. Bu La Californie didn't last forever, becaus it was soon surrounded by skyscrape that overlooked his garden.

So he moved with Jacqueline to Mou gins, to a charming villa on a hillsid which was not a palace at all. It wa called "Notre-Dame-de-Vie," which wa an appropriate name, given his great fea of death. At the same time he als bought the great château de Vauvena gues, beneath Mont Saint-Victoire, nea Aix-en-Provence. It was a very beautifu but very lonely chateau, splendidly bui in a very lonely landscape. I think h intended to stay there and work there but it turned out to be too remote, an he was always drawn back to Canne Although he lived at Vauvenargues dur ing the summer for a while, he returne to Mougins for the end of his life.

MF: Was he very interested in food?

RP: It was secondary to the company really. He did like good food, there's n

Continued on page 14


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How "Don Pablo" lives

continued from page 140

doubt, but he drank very little indeed. Perhaps one glass of wine sometimes, but that's all. He would always play with the tablecloths, with the spoons, and with the food as though they were constructions, or parts of his sculpture.

MF: Picasso had a great love of costumes and fancy dress, didn't he?

RP: Yes, he loved the theatre, and he loved dressing up in general. When he was at La Californie, he had a sideboard covered with masks and funny mustaches which he used a great deal. I remember going to see him once with Alfred Barr, and as we came in, Don Pablo started putting on comic noses and funny hats to make us laugh and feel at home. Alfred Barr said to me, "You know, I think he does this because he's really very shy, and he wants to break down the hostility."

MF: Much has been made of Picasso's tendency to gather a "court" around him, to have an entourage of six or eight or a dozen people with him at all times. Do you think that this might also have been a way of fighting loneliness or insecurity?

RP: I don't think he worried about loneliness at all. I think that he somehow conquered his own loneliness by his eagerness to work. Work, after all, is the thing which obliterates loneliness very quickly. If you get into something that you're passionately interested in, as he always was, then one can't be lonely. If he was often in the company of a great many people, it was because people wanted to be near *him*.

He was very fond of his friends, and very affectionate towards them. But he also liked to get away from them at times, too. I remember so often going down to see him and being told, "Oh no, you can't see Don Pablo today, he's working." That was his defense. For days, even weeks at a time, he very often refused to see people at all. But when he did want to see people, he was very friendly with them, and extremely polite. He had that wonderful Spanish aristocratic politeness about him.

MF: What kind of father was he?

RP: He didn't like being a father. He loved his children only when they were small. Then, he would play with them endlessly. He would make toys for them, and get them to draw, and draw with them. He was a wonderful father then, but as they grew up, he became more and more distant. I remember him saying once to one of his daughters quite angrily, "*Je ne suis pas père du famille!*" [roughly, "I'm not a family man!"]. He could be quite ruthless with them. He didn't want to be bothered with them as they grew up and he felt that they should look after themselves.

MF: Did he look forward to exhibitio of his work?

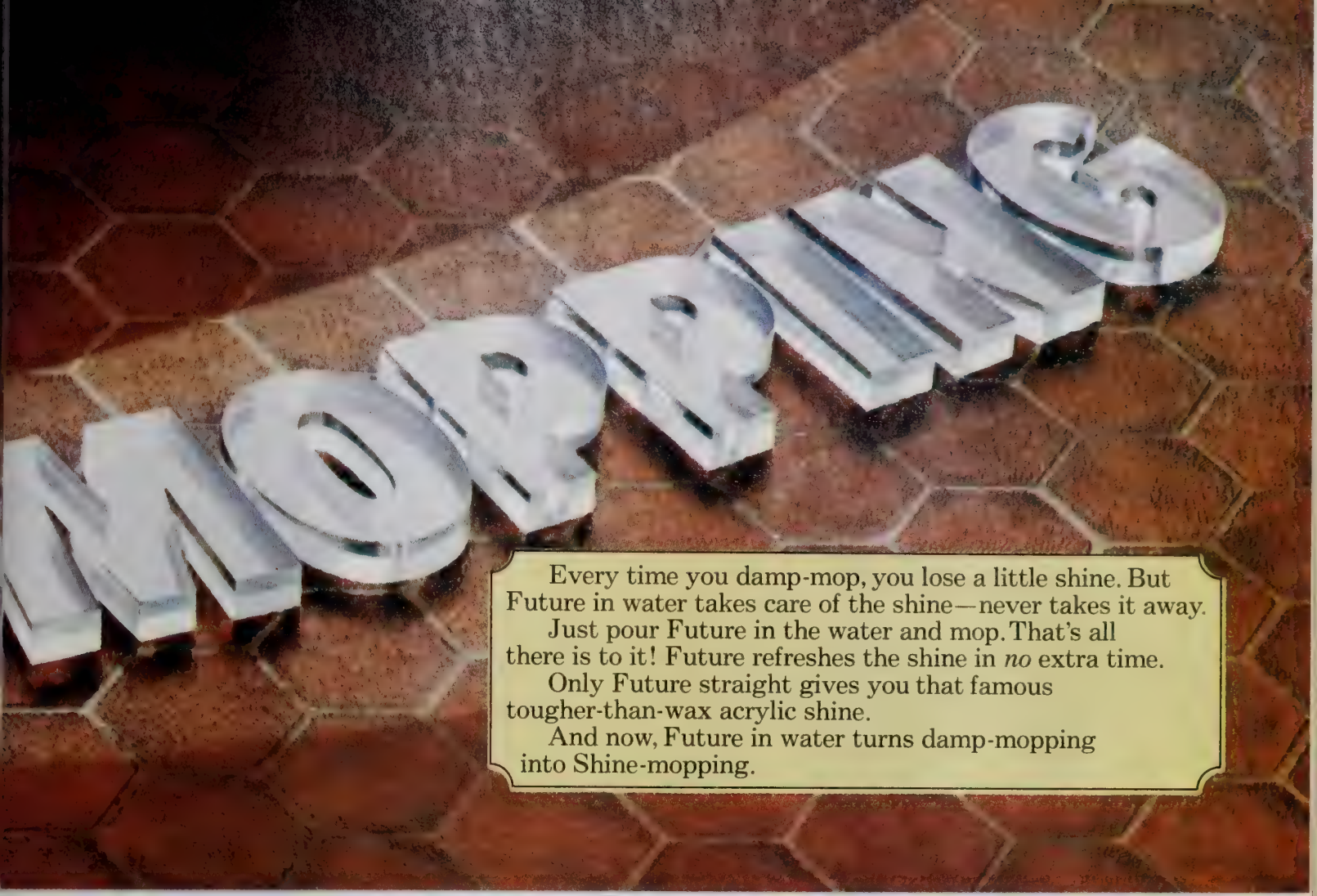
RP: Exhibitions were rather a territ thing for him. As he said to me onc "It's like stripping yourself naked. I like being a whore, and I don't like th side of it."

MF: Do you think that he would ha liked the current show at the Museu of Modern Art?

RP: I think he would have liked it ve much. But if he were alive, he wou never have come to see it.

MF: One recent book portrays Picas as an artist who was constantly torme ed by running out of themes and ide Picasso's artistic ability was so stro that particular critic claims, that he w constantly extended to the limits of imagination. Do you think that Picas was genuinely happy—as an artist a as a man?

RP: No, happy is not the word. Ha piness is such a chancy thing in life it comes and goes. But he was a p sionate and very intense person inde The idea of him running out of id seems to me ridiculous. His ideas ca through all the things around him, fr jugs, from animals, from birds, and p ticularly from people. They constan supplied him with new ideas, because had that amazing talent of seeing. could see in people new things, and could show them to us in completely ferent ways and reveal new things all



me. And he did that not just for him-elf, but for the whole world.

ooks on Picasso by ir Roland Penrose:

oland Penrose, *Picasso: His Life & Vork* (Harper & Row, 1973, paper-ound $6.95).

oland Penrose, *Portrait of Picasso* (Mu-eum of Modern Art, 1971, paperbound 9.95).

uan-Eduardo Cirlot and Roland Pen-ose, *Picasso: Birth of a Genius* (Paul lek, 1972, $29.95). ■

House is who you are

ontinued from page 107

ntil they mellow into recherché. "I ave a marvelous goose lamp, and I do im a little differently because at least ith me he's on a long leash—everybody lse lets them run loose." (The goose amp stands by a low window, and he oes indeed have a leash around his eck, attached to the wall.) "He, how-ver, will go away in about six months nd he'll come back out in five or six ears. Too many geese in houses right ow. I'm about to bring out my black nd white checkered sunglasses from the 60s. They'll go on a dolphin I think."

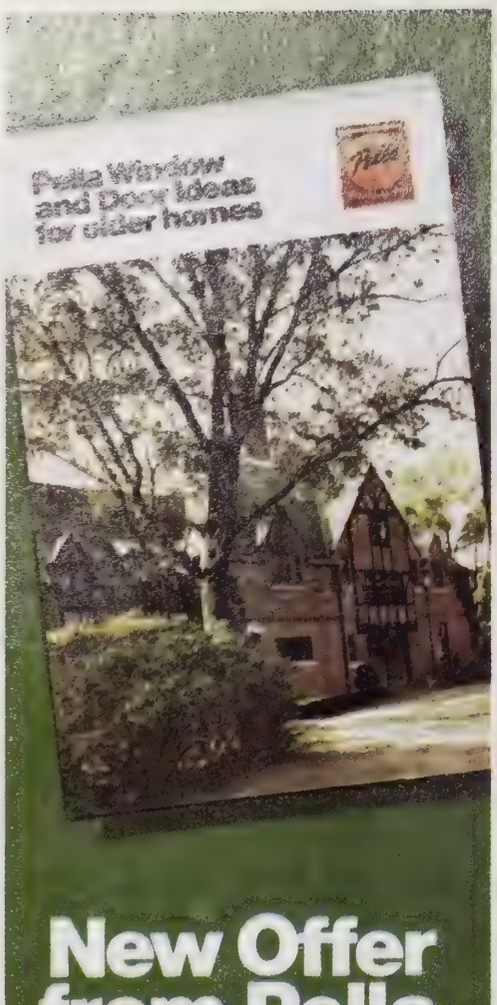
For a house with so much clutter, as etractors might call it, surprisingly it doesn't seem disordered. "That's because I organize by color. My house may seem like chaos to someone else, but when I walk in I can tell if something's out of place. For instance, I've arranged my throw pillows to follow the colors of the rainbow. Each one echoes the last, until the entire rainbow covers my couch." What happens if one is out of order? "Oh, I just go crazy."

She laughs and looks around the room, muses for a moment, then points to an arrangement of objects on a shelf under a window. "This royal-blue ginger jar was my aunt's. She was a decorator—Lillian Schary Small—and she did all the Random House offices and tons of Hollywood houses. Her favorite colors were lavender and emerald green. Very '40s, but quite beautiful, and even though her style was different from mine I learned a lot about the balance of color from her. That ginger jar is actually all wrong in my house, but it reminds me of her. And it's next to those colored marbles that contain cobalt blue, which reflects the ultramarine blue of the jar, and carries on with the royal-blue glass candle holder farther down on the shelf, and somehow it just all works."

If the house is going to function properly as a sort of dream machine it is absolutely vital that it not tax this writer's valuable time and become a burden to maintain. How does she manage?

For a start, she doesn't believe in excess vacuuming ("I've heard some women do it every day!"), and she'd rather put a potted plant over a stained floorboard than sand the floors. "The important thing to remember when organizing your house is what kind of disorder you're going to create naturally and how much you can live with, and then not to feel guilty about it. There are certain key phrases that people will use to intimidate you. Impeccable, immaculate people will say, 'It's certainly charming, but *I* couldn't live with so much clutter. There's so much to dust, so many plants to water.' Those people can't handle abundance because they feel it's necessary to cope with it all at once. I take it one day at a time, a little watering, a little dusting when it suits me. I will not be intimidated by my own house." Jill is looking almost fierce as she speaks. "There's a notion—especially promulgated by TV—that somewhere out there women are doing a better, more thorough job of cleaning than you are. It used to make me feel horribly insecure. But I finally realized that it's a myth. We have to be able to live relaxed because most of us work for a living. We can't waste energy being tense."

Continued on next page



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House is who you are

continued from preceding page

Jill's house is the perfect setting for relaxed living. Rooms full of the accumulations of years absorb a certain amount of disorder much more easily than an open, relatively empty space. A sweater thrown over the back of a chair, a colander full of mushrooms waiting to be sliced, a book left open on a couch would look all wrong in a Richard Meier interior. But here they merely add a few more splotches of brilliant color to a space that already looks like a Jackson Pollock action painting.

"A house is who you are, not who you think you ought to be," she says. I'm a very spontaneous person and I don't deal with rigid organization. I know others can, I just can't. I think it's my genes."

In this room full of memories she starts to reminisce. "When my father gets up in the morning he is always very careful not to brush his teeth, and then wash his face, and then shave, and then put his laundry in the hamper, in the same sequence as the day before. Each day he feels he must do it differently. I've caught on to this, and it has led my friend John Maccabee to say about me that every morning when I get up it's as if I never got up before and don't know how to do it."

But it's apparent that this original, spirited person knows exactly what she's doing. She knows how to be herself. And that's the whole point. ■

Progress of prints

continued from page 92

prints had been advertisements, broadsides, historical documents. Prints were the tool of reporters, scientists and politicians. Winslow Homer used wood engravings to illustrate the news for *Harper's Weekly;* James Audubon's lithographs classified birds and quadrupeds; Paul Revere's now-famous engraving documented the Boston massacre. Prints carried political overtones and the aspirations of the ordinary man. In concept a democratic art form, prints are produced in multiples, and until recently, they were made to be inexpensive. Prints never attracted grand collectors because, unlike paintings, they seldom depicted kingly pleasures or courtly grandeur.

The prejudices that developed toward prints sprang from the print's very nature. Because prints are democratic (one image of many), some people considered them a poor man's pleasure, an art form for people with more taste than money; and because prints conveyed information, others did not consider them art at all. The prejudices gave rise to schisms, particularly in the New York art world, where few painters made prints. There was the world of printmakers and that of painters, of print collectors and painting collectors, worlds that seldom met and would not merge until 1960.

It was different in Europe where divisions weren't so arbitrary. In Europe, painters had always made prints. Rembrandt, Dürer, Munch, Lautrec, Chagall, Miró, Picasso—to name only a few—all brought their full talents to graphics, and each made major statements in the media. In Europe, the print was never considered a poor relation to high art. Impressionist painters, for example, not only hoarded Japanese prints; the flatness and deep perspective they found in those Eastern images had a profound influence on their art.

Twenty-five years ago, it was still fairly easy to find the great prints: engravings by Dürer; woodcuts by Gauguin and Munch; large lithographs by Lautrec; even Picassos. Twenty-five years ago, great prints that today fetch five-figure prices could be had for a song—that was before the print renaissance began in America.

Prints were considered a poor man's art form until the revolution of Pop Art 20 years ago

In the 1960s, the American print changed, and so did its audience. In those years a new generation of painters made pictures called Pop. What has come to be called a print renaissance occurred. It was only natural that the Pop painters would become supreme print makers. They took inspiration and subject matter from the culture at large. Their images had literally come off the printing press—all forms of prints from Celluloid to billboards became their source. Andy Warhol screen-printed images of Elvis Presley, Marilyn Monroe and Campbell soup cans onto canvas. Roy Lichtenstein's pictures used the graphic forms of comic books; James Rosenquist juxtaposed familiar anonymous print advertisements, creating a new kind of abstraction, in which images of grass and Franco-American spaghetti coexisted.

By the middle 1960s, graphics workshops, studios financed by publishers where artists made prints, emerged

Continued on page 149



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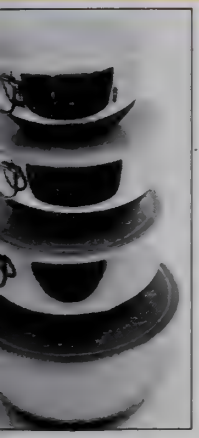
B&H 100's LIGHTS

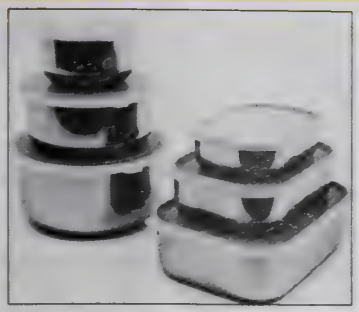
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Reg: 11 mg "tar," 0.8 mg nicotine
Menthol: 11 mg "tar," 0.7 mg nicotine av.
per cigarette, FTC Report Dec.'79.

the Kitchen

he Great Cover-Ups



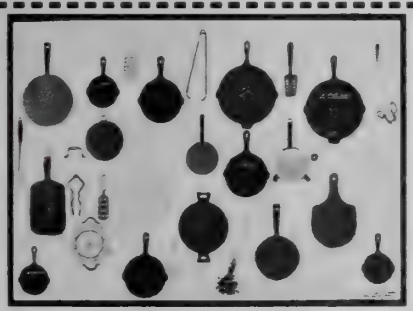


Left: 1-, 2-, 3-, and 5-quart stainless steel bowls. *Above:* Round bowls: ⅔ cup, 1 and 1½ quarts. Rectangular: 1½, 3, and 5 cups.

berware's assorted stain- steel bowls are double nts that go under cover storage when not being d for mixing or marinat- Their plastic lids insure hness, are easy to clean. d the flat-bottomed rec- gular bowls easily go into oven for warming left- rs. With Williams-Sono- s nesting glass bowls you always see what's in the igerator. When you're dy to serve, just take off blue plastic covers.



Above: Nesting glass bowls from Italy with snap-on blue plastic lids. 2-, 4-, 6-, and 12-cups.



e Art

oking

se pretty pots never get used. y're on a handpainted mural, just of the many designs created by msical Walls in Pleasantville, New k. Karen Greenbaum and Iris Van- utten will also custom paint any e with your own design idea. Per- l art that wipes clean.

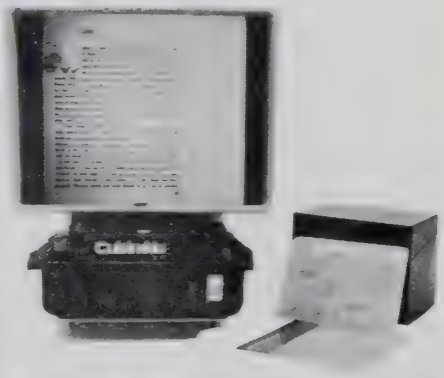
tts Cooking?

rgy-conscious cooks will want read this book cover to cover. *Great Allegheny County Ener- Saver's Cook Book* is chock-full nformation—on how to read me- ; operating costs for appliances; best way to use small and large liances; and tips on storing and dling food to cut down on spoil- . Historical tips, revised for dern chefs, are also included, there's a special index of "Super rgy-Saving Recipes."

Countertop Garden

Great dividends come from this clever garden bank created by Ann Grasso of New Designs. It eliminates soil planting and water spills; the space below can be used to store indoor gardening equipment. And best of all, potted plants can easily be removed or re-arranged. All you see is the lush greenery—the pots are hidden. They sit in a copper-lined planter set into any cut countertop. Drainage can either be ducted to a basin in the cabinet below, or outside.





The Silver Screen Comes to the Kitchen

Is your kitchen cluttered with piles of recipe clippings and cookbooks? To put your place in order, all you need is 12 inches of counter space for this super portable viewer that projects recipes on an 8½-by-12-inch screen. The CuisineVu is the next revolution in kitchen technology—it's neat, clean, and expandable, and leaves you extra shelf space for all your other equipment. The equivalent of 100 complete cookbooks can be filed on 4-by-6-inch microfilm cards—all in a 6-by-9-inch card box. The basic unit includes nine cookbooks, such as: Craig Claiborne's *The New York Times Cook Book*, Marcella Hazan's *The Classic Italian Cook Book*, and Paul Bocuse's *French Cooking*. And for $30 you can have up to 100 pages of your own recipes transferred to microfilm. The CuisineVu is also terrific for teaching or for sharing information on family home projects. In a few simple steps it becomes a projector throwing images on any available free wall. It also works for showing size 110 color slides.

Microwave Tips

Keep your summers cool—microwave your garden vegetables for storage in the freezer. No boiling, blanching. General Electric Co. suggests for one pound of green beans: wash, slice, and place in a 1½-quart casserole with ½ cup of water. Add *no* salt. Cover with lid and microwave two minutes on high. Stir, re-cover, and microwave for two minutes more. Remove, stir, and drain, then blot and package for the freezer. For other vegetables, see G. E. *Microwave Guide & Cookbook*.

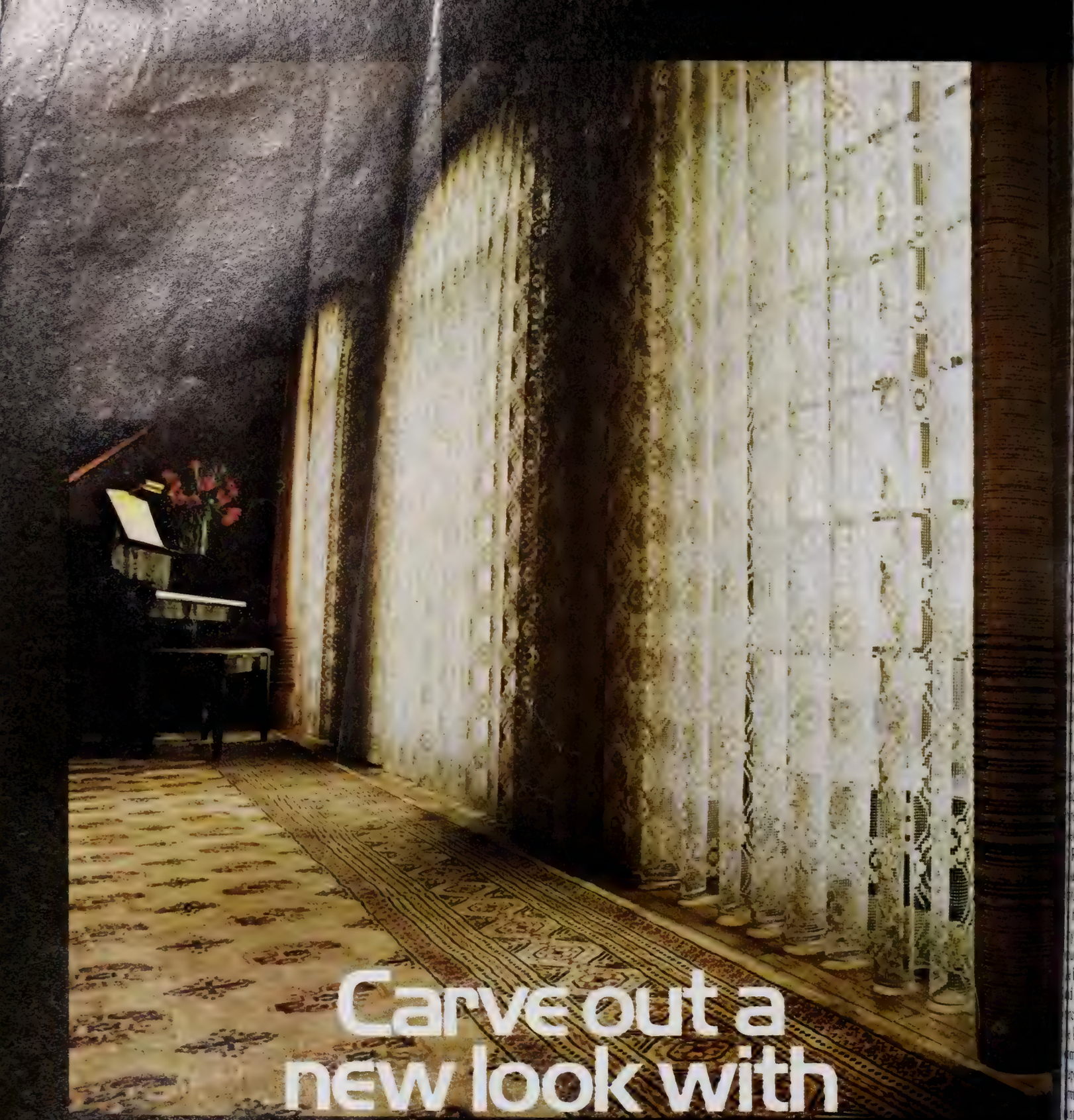
Bagging it

Here are three dispensers that are indispensible. They make tying up your own bouquet garni or bagging summer's harvest a snap. The first is like those found in supermarkets—Reston Lloyd's nonelectric bag sealer. It automatically tapes bags shut when you simply run the neck of the bag through the unit. Rowoco has *two* versions: one for tying up bags with twine that neatly unravels in its white container and is snipped off by an integral blade; the other is for tying up bags with paper/wire ties (all you do is pull and twist off at exactly the length you need).



Mark Jenkinson Lynn Reiter

By DuPré Cochran. Editor: Barbara Portsch



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ntinued from page 144

ross America, and printmaking be-
me part of every painter's lifestyle. At
nes, it appeared as if painters were cre-
ng prints nonstop. They seemed to be
ntinually flying to the Coast to work
Los Angeles at Gemini G.E.L., a raz-
-dazzle workshop that went about
oducing prints the way M.G.M. once
d movies. In the East, some of the
me artists chose to work in the far less
essured old world atmosphere of Uni-
rsal Limited Art Editions in West Is-
, Long Island, the print studio which
any think still sets the standards for
ality in printed art.

Prints weren't just being made by Pop
ists. Japser Johns and Robert Rausch-
berg, the movement's precursors, be-
me the media's giants. Printmaking
owed Johns yet another way to follow
s own early dictum "Take an ob-
t/Do something to it/Do something
e to it." For the last 20 years, Johns
s used prints to study his past iconog-
phy with the thoroughness of an art
storian and the thoughtfulness of a
ilosopher. He has stalked his percep-
n like a scientist, rendering his famous
can as a sculpture, a lithograph, an
hing, and a photographic memory; he
s canceled it out into a pale ghost of
image. In the print *Scent,* he trans-
ed the cross-hatching, found in his
intings, into lithography, linoleum cut
d woodcut; each change in medium al-
ed the print's space and tested the
wer's perception.

Robert Rauschenberg has an equally
atiable taste for printmaking. With an
failing sense of chance and intuition
his guide, Rauschenberg, more than
y other artist, has extended the
undaries of contemporary graphic art.
has created lithographs on cardboard
d made images by dropping a hand-
chief onto a photo-emulsified plate.
has built images out of newspapers
m his own photographs, made a litho-
ph 6 feet high, and produced dazzling
ms out of colored paper pulp. Other
nters who were in no way associated
h Pop Art also took to printmaking.
graphics, Frank Stella found he could
rk in serial the way he had in paint-
. Josef Albers took his exploration of
or permutations into lithography and
nd the hard edge rendered by the
een-print medium ideally suited to his
metric line.

By the end of the 1960s, prints were
erywhere—in banks, department
res, even in painting galleries that
e hadn't deigned to handle them. The
nt had left the library and entered the
ng room. By 1980, graphics had be-
ne part of the painter's language. Ma-
painters continue to produce major
rk in printmaking—and as night fol-
s day, a whole new breed of collec-
s has discovered graphic art.





Plants

continued from page 62

the sun during the day. So is the heat sink—but it is warmed more slowly, and absorbs the extra heat.

Since it becomes warmer more slowly, it also cools more slowly. This means that when the temperature in the greenhouse drops, as it does rapidly after sundown, your heat sink lets its heat escape slowly throughout the night.

Now what kind of marvelous technological devices could produce this effect? Well, the two biggest heat sinks in the world are the oceans and the mountains. Seashore areas are traditionally cooler in summer and warmer in winter than the surrounding inland areas. The ocean takes months and months to warm up in summer and just as long to cool down in winter. The actual temperature variation may be only a few degrees. But the mass, the volume of water, is so great that an immense amount of heat shifts from the ocean to the air surroundi the seashore.

Or consider stone. Ha you ever been in the mou tains and, sitting down on large rock to view the suns thought it surprisingly war considering the evening quickly encroaching coolnes There's that heat sink again

Putting the ocean or mountain range in yo greenhouse is, of course, ir possible, but putting the pri ciple to work is not.

First things first, howeve A heat sink is by definiti heavy. A window-sill gree house protrudes well over foot from the sill. Although is designed to support t weight of numerous po themselves not light, additio al weight would be more th standard designs could su port. Extra structur strength will be needed any window-sill greenhouse be equipped with a heat si Even if the greenhouse see capable of bearing the ex weight, don't count on it add that extra margin of sa ty.

Bricks are often used to l

Continued on page 1

Progress of prints

continued from preceding page

■ How to begin

Remember a print is a multiple original, made in an edition, transferred from a master matrix of stone, copper, wood, or any other material. Contemporary prints are signed and numbered by the artist; Old Master prints are not. Numbering indicates that impressions in an edition are as uniform as possible. Old Master print impressions vary; impressions, contemporary lithographs, and screen prints do not.

Read: A. Hyatt Mayor's *How Prints Look* (Beacon, $4.95 paperback) is a small volume that concentrates on Old Master prints, describes techniques and their effects. Randy Rosen's *Prints, the Fact, Fables and Fun of Collecting* (Dutton, $10.95 paperback) emphasizes contemporary graphics and provides an adequate guide for beginning collectors.

Study: The best impressions that are in museum print rooms. Appointments are usually necessary; when making an appointment, indicate what it is that you want to see.

Visit: Dealers after you've done homework. In New York: Brooke Alexander, Inc. (20 West 57th St.) for an excellent selection of contemporary graphics; Castelli Graphics, Inc. (4 East 77th St.) for the artists they show. Among them, Jasper Johns, Robert Rauschenberg, James Rosenquist, Frank Stella; Lucien Goldschmidt Inc. (1117 Madison Ave.) for Old Master prints, rare books; Associated American Artists (663 Fifth Ave.) for a wide range of prints of every quality, size, and period. Other galleries for contemporary graphics: In Chicago: Frumkin-Struve (620 North Michigan Ave.); van Straaten (646 North Michigan Ave.). In Los Angeles: Margo Leavin (812 North Robertson Blvd); In San Francisco: John Berggruen (228 Grant Ave.). ■

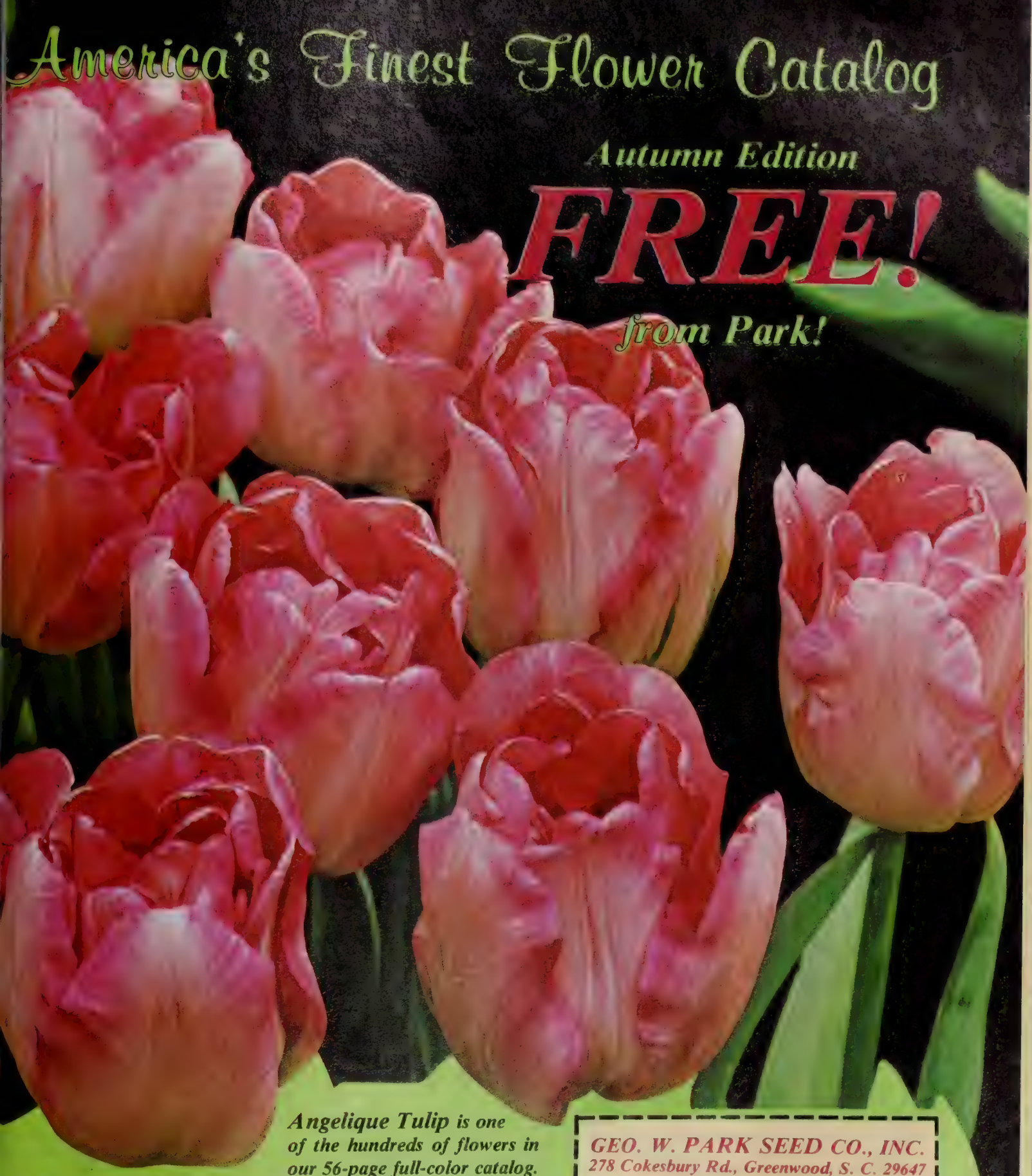


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■ American Treasures

Pages 80-83

Fabric on sofa, living room rug, and mixture of old and new **baskets** at Nantucket Looms, Nantucket MA 02554.

■ Country Kitchen

Pages 110-111

Refrigerator/Freezer by Sub-Zero Freezer Co., Madison WI 53711. Free-standing **range** by Jenn-Air, Indianapolis IN 46226. **Icemaker** by Sub-Zero Freezer Co., Madison WI 53711. **KitchenAid dishwasher** by Hobart, Troy OH 45374. **Gas range** by Magic Chef, Cleveland TN 37311. **Microwave oven** by Thermador, Los Angeles CA 90040. **Drop-in Range** by Jenn-Air, Indianapolis IN 46226. **Convertible Drop-in Grill** by Jenn-Air, Indianapolis IN 46226. **Food Preparation Center** by NuTone Division, Cincinnati OH 45227.

■ A Serious House

Pages 112-113 (large photo)

Solar Series SS2200 Acorn house: By Acorn Structures, Inc., Box 250, Concord MA 01742. The Ethan Allen furniture, floor coverings, and accessories used throughout are available at Ethan Allen Galleries. If you cannot find an Ethan Allen Gallery listed in your telephone book, write Ethan Allen Inc., Ethan Allen Dr., Danbury CT 06810 for name of the one nearest you. If you wish to mail-order a copy of the catalogue—*Ethan Allen's Treasury of American Traditional Interiors*—enclose a check for $7.95 with your request. Please note that only the catalogue is available by mail. The furnishings in it can be ordered only through your local Ethan Allen dealer.

In the living room:
Tuxedo sofa: 90 x 36 x 32". About $1,370 (as shown). By Ethan Allen. **Fabric on sofa:** "Williamsburg dobby weave," in white. 54" wide, with Teflon soil-repellent finish. About $16 yd. From F. Schumacher*, NYC 10022. **Armless chairs:** 26" wide. About $484 each. By Ethan Allen. **Fabric on armless chairs:** "Glen royal," of cotton, rayon, and flax, with Scotchgard Plus soil-repellent finish. 48" wide, in "spring crocus." About $15 yd. By Waverly, NYC 10018. **Cocktail table:** Square with glass top. 40 x 40 x 18". About $480. By Ethan Allen. **Secretary base:** Five drawers, drop front with lock, brass mounts. 36½ x 19 x 41". About $770. By Ethan Allen. **Secretary top:** Beveled glass doors, two adjustable shelves, brass mounts. 36 x 10 x 46". About $500. By Ethan Allen. **"Duncan Phyfe" arm chair:** 21½ x 33½". About $215. By Ethan Allen. **Fabric on chair:** "Mariner Cloth" of cotton, with Waybond soil-repellent finish. 54" wide, in "seagrass." About $12 yd. By Waverly, NYC 10018. **Tilt-top tripod tea table:** 30 x 28". About $350. By Ethan Allen. **"Essex" carpeting:** Of Dacron polyester. In "snowflake." About [illegible] yd. By Ethan Allen. **Beanpot lamps:** Of [illegible] with rosewood bases. 27" high. In green." About $180 each. By Ethan Allen. **"Annie's Ribbons" coverlet (on sofa):** About $170. Hexagonal **ashtray** (on desk), and **green box** on tilt-top table. All part of a collection by Ethan Allen. **Fabric on table:** "Union Pacific Cloth," of linen and cotton. 54" wide in Creamy Apricot. About $26 yd. From F. Schumacher*, NYC 10022. **Yellow painting:** Untitled, oil on canvas. 25¾ x 29¾. By Tom Stokes, 1971. **Blue painting:** Untitled, acrylic on canvas. 48 x 66". By Minoru Kawabata, 1979. Both at Betty Parsons Gallery, NYC 10019. **Small blue painting on table:** Untitled, watercolor on paper. By Yun James Yohe, 1978. At Alexander F. Milliken, NYC 10012. **Woven "Matchstick" shades throughout house:** In "natural" color. About $80 the 4' x 4' size. By Del-Mar. **Ceramics with cloud designs** (shown on table tops and stool), **bronze animal** (on cocktail table), all at Gordon Foster Antiques, NYC 10021. **Plate on straw table:** White porcelain with pink crackle pattern. 10" diameter. From John Copper, The John Thompson Design Group*, Woodstock NY 12998.

In the smaller photo:
Tuxedo sofa: 84 x 36 x 32". About $1,275 as shown. By Ethan Allen. (Covered in Schumacher "Williamsburg dobby weave," see credit above). **Tufted-back chair:** 32 x 32 x 31". About $561 as shown. By Ethan Allen. **Fabric on chair:** "Bar Harbor," 54" wide. In "sweet corn." About $21 yd. By Waverly, NYC 10018. **Cap-shade pharmacy lamp:** In antiqued distressed brass finish. Height adjusts 36-51". About $120. By Ethan Allen. **Tent-head pharmacy lamp:** In antiqued distressed brass finish. Height adjusts 36-51". About $140. By Ethan Allen. **"Florence Print I":** Lithograph. Edition of 75. By Richard Smith, 1973. About $500 (framed), $450 (unframed). At Pace Editions, NYC 10010. **"Two of a Kind, VI a" lithograph:** (One from a set of two.) 31 x 34", 1978. At Bernard Jacobson, NYC 10019. **Baskets:** Rectangular log basket, 14 x 20 x 16". Magazine basket, 24 x 21 x 16". Both at Gordon Foster, NYC 10021. **Handpainted pillow:** About $175. By Peter Fasano. At Carrington, NYC 10021. **Fabric on throw pillow:** "Midsummer" glazed cotton. 52" wide, 24½" repeat. In "jaune." About $57 yd. From Clarence House*, NYC 10022.

Exterior view: page 114
Outdoor furniture: Tubular aluminum frames with diagonal vinyl lacing. In "sea shell." Chaise: 25½ x 80 x 38", about $259. Round table: 48 x 25". about $292. Arm chair: 22 x 24½ x 30", about $104. Side table: 17 x 25 x 21", about $117. All from the "Tamiami" collection by Brown Jordan. At Bloomingdale's, NYC 10022.

Dining area: page 115
Ladderback armchairs: 23½" by 42" high, about $230 each. By Ethan Allen. (Seat pads are custom made and not included.) **Two Queen Anne-style chairs:** 32 x 31 x 41" high, about $504 each. By Ethan Allen. **Fabric on chairs:** Cotton and viscose check in "heather and cream," 59" wide. About $18 yd. From Boussac of France*, NYC 10022. **Oval dining table:** 44 x 66 x 29" high. With 2 18" leaves that extend it to 102". About $750. By Ethan Allen. **Painting:** "Six Pots, Two Horizontal Stripes": Watercolor on paper. 29 x [illegible] Ed Baynard, 1976. At Alexander F. Milliken, NYC 10012. **Collection o stoneware and porcelain on shelf and mantle** From left to right: small gunmetal stoneware bowl, brown stoneware ginger jar with cover pair of green porcelain double vases, dar green stoneware handled pot. Custom design available from John Copper, The John Thompson Design Group*, Woodstock NY 12498. **Beige and white glazed ceramic pot** (on shelf) 16" high. At Gordon Foster, NYC 10021. **Antique crocks** (on shelf and mantle) In two sizes. At America Hurrah, NYC 10021. **Round wooden bowl:** (on mantle) 22 deep. About $165. At Limited Editions NYC 10021. **"Reverbere Fin" dinner plate** Luneville faience 10" plate. About $11.50. A La Ruche, Boston MA 02116. **Placemats an napkins:** Green and mauve floral print o white. About $20 (per placemat), $5 (pe napkin). From Souleiado at Pierre Deux NYC 10014. **"Meran" fluted champagne an wine glasses:** About $4.50 each. By Schott Zwiesel Glass. **"Sagamore" flatware:** Stain less steel. About $7 the 5-piece place setting By Oxford Hall Silversmiths.

Pages 116-117:
In the master bedroom:
Plain headboard: Queen-size. About $130. B Ethan Allen. **Fabric on headboard, dust ruf fle, and curtains:** "Rhapsody" cotton an polyester. 45" wide, repeat 22". In "frost pink." About $8 yd. By Waverly, NYC 10018. **Three open bookstacks:** Five fixe shelves with parchment finish. 30 x 12 x 80 about $335 each. By Ethan Allen. **Bench** Custom upholstered with stretcher base i fruitwood finish. Button-tufted tight seat. 4 x 21 x 17". About $146 as shown. By Etha Allen. **Fabric on bench:** White cotton an polyester, 48" wide. From F. Schumacher* NYC 10022. **"Essex" carpeting:** Of Dacro polyester. In "snowflake." About $25 sq. yd By Ethan Allen. **Découpage lamps:** Wit white paper shades. 28" high. By John Camp bell. From William Hodgins, Boston MA 02116. **Special custom upholstery:** Curtain headboard, dust ruffle. By Benjamin Ga field, Salem MA 01790. **"Basket" quil** Pennsylvania, c. 1880. At Thos. K. Woodar NYC 10021. **"Star" quilt:** Antique, in pin and white, c. 1875. **Splint basket:** Antiqu with carved handle. 13 x 12". Both at Ame ica Hurrah, NYC 10021. **Blanket cover:** A tique needlework. 76 x 79". At Cherche NYC 10021. **Antique white linens:** At Th Secret Garden, NYC 10021. **Ceramic pla** (in bookcase): 9" diameter in "mauve." **Wi low twig basket** (with wool inside): Carve wood handles. 22 x 20". Both at Gordon Fo ter Antiques, NYC 10021. **Ceramic plat** (on bedside tables): White and green. 9" d ameter. About $10 each. At La Ruche, Bo ton MA 02116. **Fabric covered frame:** 3 x 3 about $10; 3 x 5", about $12, 3 x 7", abou $15. **Eyeglass case:** About $10. **Fabric co ered box:** small size $10, large $20. All fro Souleiado at Pierre Deux, NYC 10014. **A sorted yarns:** (in basket) At The Wool Sho Concord MA 01742.

In the boys' room:
High-rise trundle beds: 3'3" x 39½", abou $330 each. **Double dresser:** 48 x 18½ x 30 With six drawers. About $390. **Night tabl** 22½ x 18 x 26". With one drawer. Abou $120. All in "daffodill yellow" finish. All b

Continued on page 15



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

MENTHOL: 5 mg. "tar", 0.4 mg. nicotine,
FILTER: 5 mg. "tar", 0.5 mg. nicotine,
av. per cigarette, FTC Report DEC. '79.



Now you can kill wasps and hornets in their nests from...

Shopping information

continued from page 152

Ethan Allen. **Hitchcock side chair:** 17 x 33½". In white decorated finish. About $120. By Ethan Allen. **"Oakdale" nylon carpeting:** In "mineral blue," about $14 sq. yd. By Ethan Allen. **Striped Pennsylvania quilts:** c. 1930. About $650 the pair. At Thos. K. Woodard, NYC 10021. **"Double Shrub I" lithograph:** 26 x 33". By Ivor Abrahams, 1973. At Bernard Jacobson, NYC 10019. **Sailboat:** 21 x 22". About $50. **Lamborghini toy racing car:** 14" long. With radio controls. About $110. Both at Penny Whistle, NYC 10028. **Football helmet and sporting equipment:** All from Herman's World of Sporting Goods, Carteret NJ 07008. **"Midnight blue" sheets:** Comfortcale/Dreamstones Royal Family, about $8.50 the twin flat size, $8 the twin fitted size. By Cannon. **Architect's lamp:** In white enamel, with inner reflector shield to maximize bulb output. Comes with 7' cord. About $78. By Luxo Lamps. **Shopping baskets** (used for toy storage): 12 x 17 x 9". Of red and white plastic. About $5 each. At The Pottery Barn, NYC 10022.

In the kitchen and dining area: **High-backed wing chair:** 28 x 33 x 48". Oak frame, with wood tri in "Royal Charter" finish. Loo seat cushion custom-covered Boussac fabric credited abov About $531 as shown, by Eth Allen. **Ottoman:** 26 x 21 x 17 Button-tufted attached seat cus ion. Stretcher base in Patina fi ish. About $152, by Ethan Alle **Fabrication of curtains:** By Be jamin Garfield, Salem M 01970. **Track lighting:** Of whi painted metal cylinder. 4¾" x 7 75 watts. By Lightolier. **"Count Kitchen" wooden work table:** x 30 x 34" high. Butcher-bloc topped, with drawer, shelf, a lockable casters. $450 plus $ crating charge plus C.O.D. shi ping charges from J & Brauner, 298 Bowery, New Yo NY 10012 (catalogue $1). **Ca seated stools:** In natural finish. x 28" high. About $66. By O Gerdau. **Antique blue and whi spongeware bowl:** 10 x 5" hig At America Hurrah, NY 10021. **Antique plant stand:** 3 30 x 19". About $275. At Th K. Woodard, NYC 1002 "Chocolate brown" ceran plate: 19" diam. At Gordon F ter Antiques, NYC 10021. " ledo" Mexican tile (backsplash): 4" "green/ter cotta" on a cream backgrou At Upstairs Downstairs, Act MA 01720.

Page 117

In the exercise room: **"Didn't**

Plants

continued from page 150

the walkways of large greenhouses. Being porous, they absorb water, releasing moisture slowly after the plants have been tended. They function the same way with heat.

A layer of bricks, preferably a double layer on the bottom shelf of your window-sill greenhouse, will hold a fair amount of heat in proportion to the greenhouse's volume for nighttime release. Dark-colored bricks will absorb more light than yellow or white ones.

Heavy tile also retains heat. But unless it's porous, you lose that valuable side benefit—the moisturizing quality.

Bottles can do duty as heat sinks, or, for that matter, double duty if you collect old bottles and wish to display them in the window-sill greenhouse. One person I know uses a row of antique milk bottles. Filled with water, a bottle can hold onto a reasonable amount of the sun's energy. Filled with salt water or sand, it will store even more heat. Mix as much salt into the water as will dissolve, and you're all set. Add a drop or two of food coloring, and you turn these glass storage units into jewellike prisms breaking up the sun's rays.

■ Where to get window greenhouses

Everlite Greenhouses, Aluminum Greenhouses, Inc., 14605 Lorain Ave., Cleveland, Ohio 44111. Telephone: (800) 321-3050; in Ohio (216) 251-6100.
Four Seasons Greenhouses, Inc. 910 Route 110, Farmingdale, N.Y. 11735. Telephone: (516) 694-4400
Janco Greenhouses, 9390 Davis Ave., Laurel, Md. 20810. Telephone: (301) 498-5700.
Lord & Burnham Greenhouses, Irvington, N.Y. 10533. Telephone: (914) 591-8800 ■

Manuscripts

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...12 ft. away!

Raid Wasp & Hornet Killer has a long distance spray-nozzle to keep you a good distance. You spray it directly on the nest. It kills on contact and saturates the nes to kill late-coming or returni insects. Use it once and th job is done.



Johnson wax

© 1978 S. C. Johnson & S

in" painting: Acrylic on paper, 32¼ x 40. Ed Baynard, 1977. At Alexander F. Milen. **"Sculpture II" TV:** 12" diagonal black d white. AC/DC operation. "Midnight ack" finish on cabinet. About $115. By eneral Electric. **Exercise mat:** Customade from "Jungle green" cotton bath towel Martex. **Exercise equipment:** From Herin's World of Sporting Goods, Carteret NJ 008. **Exercycle:** 20" wheel with speedomer and odometer. About $99, from Sears ll-Winter 1980 catalogue. **"Glazed Mint" t latex interior paint on walls:** M-106 by tsburgh Paints.

Vegetables with Sunbelt Flavor

ges 122-123

ist-and-blue-colored rectangular tablever, $41 ppd. Matching napkins, $7 each d. Custom-sewn from Souleiado fabric by erre Deux. From Bonnard's, 26 Doors opping Center, 1206 W. 38th St., Austin X 78705. **"Talix" 3-piece glass soufflé set:** ay be used over a flame or in the oven. 8 ppd. **3-qt. rectangular baker:** 9 x 13". $20 d. From the Brick Oven Collection by pco. Both from Bon Appetit Cookware, 26 ors Shopping Center, 1206 W. 38th St., stin TX 78705 (Texas residents add 5% es tax).

ue-and-salmon colored round tablecover: l ppd. Custom-sewn from Souleiado fabric Pierre Deux. **Rust-colored linen and polyer napkins:** Made in Ireland by Fallani & . $3.20 ppd. each. **Champagne-colored wilv tray:** Made in Spain by Palecek. $16 ppd. l from Bonnard's, 26 Doors Shopping Cen-, 1206 W. 38th St., Austin TX 78705 (Texresidents add 5% sales tax). **"Amnion" te:** Specially glazed clay cookware won't orb fat. $24 ppd. **Jane Products glazed thenware crock:** $10.50 ppd. **"Perrier" sses:** Of same color green glass as Perrier tles. $30 ppd. the set of 4. All from Bon petit Cookware, 26 Doors Shopping Cen-, 1206 W. 38th St., Austin TX 78705 (Texresidents add 5% sales tax).

Summer-in-the-City Food

ge: 125

d lacquered woven service plate: 11½" dieter, about $15. At Of All Things, NYC 022. **"Soleido" fabric for tablecloth:** Orge cotton in "la feuille" pattern. 50" wide, out $21 yd. At Piere Deux, NYC 10014. **ktav" handblown crystal bowl:** 6½" diamr, about $60. **"Oktav" hand-blown crystal anter:** Holds 26 oz., about $35. Both by rtil Vallien for Kosta Boda. At Peter ndu of Sweden, NYC 10014. **White naps:** 17" sq., 51% Belgian linen, 49% polyer. About $3 each. By John Matouk & Co. **ndpainted French faïence dinnerware:** emours" oval platter (foreground), 16" g, about $58. "St. Tropez" oval platter ckground), 16" long, about $58. Matching ner plate: 10¼" diameter, about $12. All Longchamp. At Mayhew's, NYC 10022; Theobald, Indianapolis IN 46240; Forrest es, San Francisco, CA 94115. **"Plaind" flatware:** With pewter handles, stain- tines, bowls, and blades. Mirrored finish. out $62.50 the 5-piece place setting. By k-Stieff. At Marshall Field, Chicago IL 90. **"Calico Yellow" stoneware:** By Jep-. About $60 the 20-piece set. **Bowl with raspberries:** Individual salad bowl, 4½" diameter. Set of four about $26.50. By Block China. At B. Altman & Co., NYC 10016; Marshall Fields, Chicago IL 60690.

The Kitchen Page

Page 147

Refrigerator bowls: Glass bowls with handwashable blue plastic lids. $21.95 ppd. the 5-bowl set. From Williams-Sonoma, P.O. Box 3792, San Francisco CA 94119. **"CuisineVu" culinary microfilm library:** 12"x 15" high countertop display machine has 9" x 11" screen onto which the page of one of the microfilmed cookbooks can be projected 25% larger than it would appear in the printed book it was taken from. Microfilmed image may be projected on a plain, light-colored wall as well. The machine comes with a small file box that holds the complete, unabridged contents of the following 9 cookbooks on 61 4-x-6" microfilm cards: James Beard's *Theory and Practice of Good Cooking* and *Beard on Bread,* Craig Claibone's *The New York Times Cook Book, Joyce Chen Cook Book,* Marcella Hazan's *The Classic Italian Cook Book, Paul Bocuse's French Cooking,* Rombauer and Becker's *Joy of Cooking,* Child, Beck, and Bertholle's *Mastering The Art of French Cooking Volume I,* and Isabella Beeton's *The Book of Household Management.* About $325. By Consumer Micrographics. At Bloomingdale's, NYC 10022. The following are available at additional cost (from the manufacturer, Consumer Micrographics, Box 500, Stevenson MD 21153): Microfilm cards of over 240 other cookbooks, individually or by collections. For the additional cost of $30 per microfilm card, one can have Consumer Micrographics put one's own recipes on microfilm: Each card holds up to 98 8½-x-11" pages of print, which you'd have to prepare according to Consumer Micrographics' instructions. **Dispenser for bag-closure tapes:** Twist neck of bag to be tied, push it down sharply into the dispenser, and release. Gold-colored unit with brown tape can be used on tabletop or wall-mounted. Dispenser with one roll of tape, about $8.50. Set of 3 additional rolls of tape, about $1.60. By Reston Lloyd. At Macy's, NYC 10001. **Stainless steel storage bowls:** With hand-washable clear plastic lids. Bowls (but not lids) can go from freezer to oven. 3 different sets: Rounded bowls—1½ cup, 3 cup, and 5 cup set (about $9) and 3 qt., 2 qt., and 1 qt. set (about $13). Rectangular bowls—1⅔ cup, 1 qt., and 1½ qt. (about $10). Separate 5-qt. bowl, about $15. By Farberware. **White plastic twine dispenser:** About $3. **"Clip 'n Tie" dispenser for wire twisters:** Disposable container comes with 1000' of tape. Cut twisters to whatever length you want. About $3. Both by Rowoco. **The Great Allegheny County Energy-Saver's Cookbook:** $5.95 ppd. per copy. Make check or money order payable to Americans For Energy Independence, 1629 K St., N.W., Washington DC 20006. ■

Travel/Going places

continued from page 54

house. We walked in the garden and listened. Because most of the garden isn't "out," we are more aware of its structure and of how much its plan takes in the countryside of Kent as part of the garden itself.

Sackville-West's special contributions? One-color gardens—made fashionable with the white garden, the orange, red, and yellow garden, the blue garden with its purple borders. The practice of one plant growing through another: nasturtiums climbing through a yew hedge, climbing roses filling the branches of apple trees like a white parachute, blue bells growing up through azaleas. He adds that Sackville-West had no desire to conceal the fact that every part of the garden wasn't going to look well always. Each part of the garden was to be good for 2 or 3 weeks, and every year the performance repeated. He points out that apart from her skill as a botanist, Sackville-West went about planting and planning from a strongly visual point of view. She was always aware of the masses that plants would create in their maturity. While avoiding spotty planting, care was taken so that one plant didn't overwhelm its neighbors. She painted with flowers, carrying them from one garden room to the next, trying them out in relation to the shapes and colors of other things.

On azaleas: Nicolson points out his mother's dislike of rhododendrons and her use of the azalea instead. She massed them along a bank of the moat to conceal an awkward transition. Flowers of one plant cover the scraggy base of another above it. They blaze out in June, spreading along 150 yards down to the moat—lasting for a few weeks—in dark red, bronze, yellow, and white. Under the azaleas grow sheets of wild blue bells, which were in the soil before the azaleas were ever planted. Instead of being rooted out, they were allowed to flourish.

Another idea to borrow: V. S.-W. grew roses over hoops—bending a flexible rose bush to the ground, binding it with a hazel twig—thereby producing twice as many roses as there would have been if they stood upright. The rose garden shows her love of old-fashioned roses and the implied dislike of hybrid tea-roses. Nicolson's own favorite: the huge white tree peonies in the white garden—the blossoms the size of small cabbages with golden stamens and a deep blush. At their height around the first week in July.

A book to help you plan this or other house-touring trips: *Historic Houses, Castles, and Gardens 1980,* which gives the hours and days houses are open to the public. To receive the book, send $3.50 plus $1 to cover postage to the British Travel Bookshop, 680 Fifth Ave., New York, N.Y. 10019.

Hotels

Most of the hotels in Kent are small and have had a prior life as somebody's house. One is Kennel Holt in Cranbrook near Sissinghurst—seven rooms, moderate rates. Gravetye Manor, in East Grin-

Continued on next page

continued from preceding page

stead, could serve as a base for visits to Hever, Penshurst, and Chartwell—its owner William Robinson was a famous gardener who influenced Vita Sackville-West. Eastwell Manor in Ashford (east of Sissinghurst and Leeds) opened this year as a 20-room hotel after an elaborate restoration of the original manor—expensive, but with large bedrooms and suites with every comfort and convenience. Others: The Spa in Tunbridge Wells (local residents use it to put up shooting parties), the Lester Arms in the village beyond the Penshurst walls, and the Great Danes Hotel in Hollingbourne (1½ miles from Leeds).

Planes

TWA is an old habit of mine, especially from New York to London. TWA flies 747s and L1011s nonstop to London from five American cities: New York, Boston, Philadelphia, Los Angeles, Chicago. An economy-class Super APEX roundtrip ticket between New York and London is $688 until Sept. 16—the fare drops at least $100 after that.

Cars

For a driving tour, take advantage of TWA's fly-drive plan, which includes the Super APEX fare plus a Hertz rental car. The car price—a weekly rate—includes unlimited mileage.

Trains

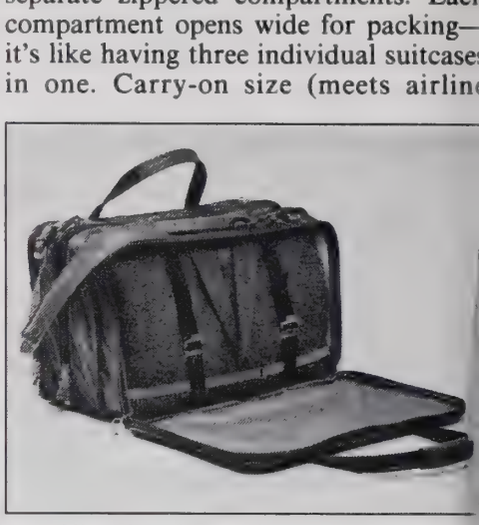
For those who prefer to take the train to Kent and pick up a car in Tunbridge Wells, BritRail has a rail-drive plan—you buy 1-, 2-, or 3-week passes, get unlimited train travel throughout England and Scotland, and unlimited use of the cars you rent in rail-station cities.

■ Let your fingers do the talking

Bring along an interpreter—Panasonic's new translator computer, called the "Electronic Data Center." Slightly larger than a calculator, it has a letter keyboard. Type in words, phrases, and sentences in one language, press a button, and it appears on the screen in a second language. It can hold four languages at once. Each language is contained in tiny capsules that snap into the computer. Available in English, French, German, Spanish, Italian. The computer can also work like flash cards for learning basic vocabulary; type in a category like "weather," "travel," or "color," then press the "learn" button and the computer goes through lists of related words and their translations—"red =rouge," "blue=bleu," etc.—a good way to spend the plane ride over. It also converts measurements from the metric to American system, and vice versa. Translator (with English capsule) cost $169.95. Each additional capsule i $24.95.

■ A bagful of tricks

For neat, organized packing, Hartmann Luggage makes a suitcase with three separate zippered compartments. Each compartment opens wide for packing—it's like having three individual suitcases in one. Carry-on size (meets airline



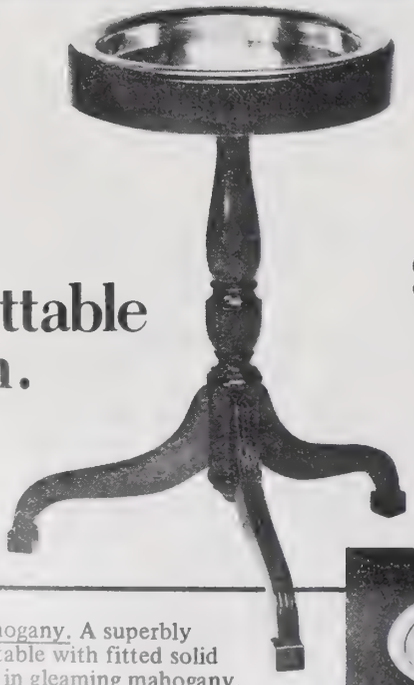
specifications), with both hand and shoulder straps, it can also replace your garment bag—one compartment has rig with hanger, frame, and straps fo packing a jacket. Inside, there's a sep arate waterproof pocket for toiletrie and, outside, more pockets for papers books, or sunglasses. Hartmann call this style CM3, available in beltin leather ($325), UltraSuede ($275), an nylon with leather trim ($168). In de partment and luggage stores.

■ Tracking the good meal

The new edition of *Where to Eat i America*, edited by William Rice an Burton Wolf, tunes you into where t eat in 50 most-traveled-to cities. Bes restaurant categories: "If You Hav Time For Only One Meal," "Sunda Brunch," "Big Deal," "Busines Lunch," "Pizza," "For Families Wit Children," plus "Moroccan," "Thai, and "Japanese." The 567-page guide neither a "star system" (expensive re taurants) nor an "underground" ne work (holes-in-the-wall). Each choic here, according to co-editor Willia Rice, is "the restaurant that really a complishes what it sets out to do." Citi are listed alphabetically, with introdu tions telling you what sort of local foo to look for, plus descriptions of all t restaurants, price ranges, and accept credit cards. Available in bookstor (Random House, $7.95).

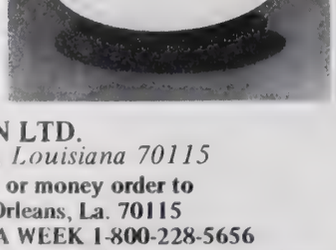
Roving vegetarians may prefer *Th Vegetarian Times Guide to Dining in t U.S.A.*, a 314-page book listing the be vegetarian and, more generally, healt food restaurants in each state (Califo nia, predictably, wins with the mo listings). Descriptions of each inclu everything from accepted credit cards whether or not herb teas are served. V gie heaven: Vegetarian Hotel, in th Catskills, with yoga classes for recre tion and fishless "gefilte fish" for dinne In bookstores (Atheneum, $8.95). ■

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Don't treat your puppy like a dog.

BY PATRICIA CURTIS

LIVING WITH PETS

Canaries, parakeets, parrots, and other birds make happy pets, easy to care for and fun to train

Q *We're considering buying a pet bird and have never had one before. What's the best kind for a beginner?*

A A canary or a parakeet (also called budgerigar or budgie) would probably be the ideal animal to initiate you into the joys of bird ownership. (According to the Pet Information Bureau, by the way, some 20 million Americans enjoy about 40 million feathered pets.) Besides being decorative and responsive, birds are comparatively easy and inexpensive to keep and have fewer needs than dogs or cats. Properly cared for, they live a long time—canaries and parakeets 10 to 15 years. Although the price of an exotic bird such as a spectacular macaw can cost several thousand dollars, a canary is only $35 to $60, and a parakeet can be had for $15 to $30.

If you want a real songster, choose a male canary. Parakeets can be taught to "talk" and do little tricks, and can be gently handled, especially if you buy a very young one—12 to 13 weeks old. (You can tell a young parakeet by the stripes on its head, which disappear after 13 weeks of age.) The bird you buy should be bright and alert, with sleek, healthy-looking plumage.

One bird or two? If you or others in your family are home a great deal and can give your bird some attention, a single canary or parakeet won't be lonely; otherwise, it will probably be happiest with a cage mate.

Finches are delightful cage birds also. These beautiful little creatures have charming ways, are easy to keep, and some varieties sing like wild songbirds. They are social creatures and do best with cage companions.

Q *What sort of cage should I get and how should I care for it?*

A Get your pet the biggest cage you have room for, big enough for the bird to fly (not just hop) from one perch to another. The minimum-size cage should be no less than 2 feet long, 1 foot wide, and 1½ feet high. Wire cages are much easier to clean than wicker, and cleanliness is very important for the health of your bird. You'll want to clean the floor of the cage and also wash the ceramic food and water dishes daily. Wash the whole cage thoroughly with soap and water once a week, rinse and dry it well.

Pet birds usually enjoy toys in their cages—swings, bells, and the like. Your pet will also appreciate having its own "tub" or a saucer of water available once or twice a wee so it can take a bath. D Christopher Lawson, a bir specialist at the Animal Me ical Center in New York Cit says you can even give you bird a light shower bath wit a plant sprayer occasionally i hot weather.

Hang or place the cag some 6 feet above the floo out of drafts and direct sun light. The room temperatu should be fairly constant, b tween 60 and 75 degree Drape the cage at night so th bird can get about 12 hou of sleep.

If your bird is well tame it will enjoy being allowed o of the cage to fly about for while every day—but be su there are no open doors windows in the room or tha the end of your pet.

Q *What should canari and parakeets be fed?*

A This is an importa question, because, a cording to Dr. Lawson, percent of the sick birds sees are suffering from a d etary deficiency. While se mixtures are fine for the bas diet, they should be suppl



ented every day with vegetables (espe-ally greens), bits of fruit, cottage eese, hard-boiled eggs, and any table od that isn't spicy or fried.

Birds are often suspicious of new ods, and may be picky eaters. Dr. wson strongly recommends putting ur bird on a strict regimen of two eding periods a day, each 15 to 30 min-es long, and then removing all food om the cage, even the seed bowls, at e end of each feeding. This will allow e bird to work up an appetite between eals. If it's hungry, it will eat a greater riety, instead of picking at its food all y long and choosing only what it likes st. Also, the two feeding periods will t the bird to associate food with its ner, so your pet will grow more re-onsive to you.

Grit (granite gravel, sometimes mixed th ground oyster shell) is necessary to lp the bird digest its food, and should vays be available in the cage, as should a cuttlebone to sharpen its beak on, and, of course, fresh drinking water.



Q *I have always wanted a cockatiel or some other exotic bird. Is it a good idea to buy one? What are the pitfalls of getting one?*

A There is currently a huge black market in exotic birds. They are smuggled into this country in the most ingenious ways. Smugglers tape the birds' beaks and wings and conceal them in the false bottoms of suitcases, in their clothing, even sewn inside children's dolls. Needless to say, many birds die in transit. The illegal bird trade is so profitable that it is causing some varieties, especially of parrots, to become endangered in their countries of origin.

Therefore, if you want one of these beautiful, intelligent birds, it's best to insist on one that you know has been bred in this country. Also, according to Steve Kates, owner of Parrot Jungle in New York, an imported bird—because it has been captured in the wild—will not make nearly as good a pet as a domestically bred one.

Mr. Kates recommends either a domestic cockatoo (they come in colors or white, with a handsome crest), a macaw (in dazzling colors), or an Amazon parrot. The Amazon is green, costs a relatively moderate $200 to $800, measures only 13 to 14 inches including tail, and is a fine talker. Dr. Lawson says be sure to buy a friendly bird—he has seen many parrot owners who never dared to handle their birds because they bite.

Parrots can live 75 years or more. Mary Bloom, consultant on exotic animals at the ASPCA, comments that parrots have sometimes been handed down in families along with the silverware and family portraits.

Q *What sort of diet do parrots need?*

A Parrots are omnivores, says Steve Kates, whose brand-new, illustrated *Encyclopedia of Cockatoos* (T.F.H. Publications, Neptune, N.J.) will tell you everything you'll ever need to know about the care of birds in the parrot family. A parrot will eat just about everything you do, especially fruits and vegetables, in addition to its basic diet of seeds in a mix especially for parrots.

Q *Are mynah birds good pets? How do you teach them to talk?*

A Many people have fun teaching their mynah birds, which can become prodigious talkers, especially if training is begun when the animals are young—under 6 months old. The Pet Information Bureau suggests giving your mynah bird a daily lesson 20 minutes long, preferably in the morning. If you cover three sides of the cage during the lesson to minimize distractions, it will help the bird to concentrate.

Mynahs, incidentally, are the one type of bird that can thrive on a diet consisting only of the pellets formulated especially for them. They must also have fresh water always available, of course. Given a roomy, clean cage and lots of attention from you, a mynah can be a happy, vocal pet. ■

o the King's taste

tinued from page 121

In an old cookbook there are but few ngs to tempt a 20th-century gourmet; for us, the vinegar sauces invented the Duchesse de Bourgogne. They much too rich and too complicated. t in those days people had bad teeth, l overcooked meat, if tasteless, is cer-nly easier to eat: Hence the need for rp sauces to disguise the fact that y were given every day the same ss.

To add a bit of variety to a menu, we end on vegetables and fruit; in the h century they were a luxury even at King's table and always served as a t course, together with the cheese, for r people would be too hungry and t there wouldn't be enough to go und. Indeed, peas were the caviar of day, and Madame de Maintenon tes a letter to the Duc de Noailles: he chapter of the green peas goes on, king forward to eating them, the asure of having eaten them, and the ful hope of soon eating more have n the sole topics of conversation the last four days."

Editor's note: Fleur Champin is a lecturer at Versailles.

Money

continued from page 44

■ Higher deductibles can be good

Raising the deductibles on your auto and homeowners insurance policies makes a lot of sense in a number of ways. (The deductible is the amount of any damage or loss you agree to pay out of pocket.) For example, if you have a $200 deductible on your collision insurance, you would have to pay the first $200 of damages—with the insurance company paying the balance.)

For one thing, raising your deductible will probably lower the premium on the policy. The more you co-insure with a high deductible, the less risk the insurance company faces. Hence, it will lower the amount it charges you. Moreover, a high deductible will help you avoid the temptation of filing a claim every time you suffer a relatively minor loss. Save your claims for painful losses, not minor ones. At the very least, filing small claims will probably goad the insurance company into raising your premium. At the worst, the company could cancel or refuse to renew your policy.

For another thing, there's very little risk in raising your deductible. For example, if you're in the 50-percent tax bracket, you could raise your deductible from $100 to $500, almost risk-free. Reason: Except for the first $100, losses are tax-deductible. So the next $400 of a loss can be deducted, giving you a tax savings of $200. And while that still leaves an after-tax expense of $200, chances are that you'll save at least that much in premium costs over just a few years. ■

Correction: Attention cat owners

On page 17, May 1980, we wrote: "To keep your cat off the sofa, tuck a few moth balls inside the cushions." This came to the attention of a veterinarian specializing in cat care, Dr. Audrey Hayes, V.M.D., of the Animal Medical Center in New York, who informed us that moth balls or sprays are an over-excessive repellent and can cause serious damage to cats.

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FTC Report DEC. '79.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

INSIDE STORY

How-tos from our Decorating Pages

TV Seating . . . Instant Headboard

. . . Color News

Color News

e living room of the Acorn ar house (page 112) has a sy background—stone fire- ace, cedar ceiling, wood ors. So pastel tones of pink, banana, and soft mint green become efreshing contrast—light, but not too delicate with the tradi- nal furniture. "These colors are happy colors," says designer illiam Hodgins, "comfortable and welcoming. They fit the light, y look and feel of the house. A typical patterned chintz would too much with all the other elements in the room."

The flow of color in the house is intentional: "Since many spaces join, or can be seen from one room to another, it was important t that the rooms match, but that they look well against each ner." The effect is soothing and successful, the mulberry-mauve the dining room melting into the sherbet tones in the living om. Upstairs, colors that echo a flower garden: pink in the master droom, green in the next-door exercise area.

Decorating Tip:

In the master bedroom of the Acorn solar house, notice how the bedside table doesn't fit against the wall, but is positioned slightly in front of the curtains instead (page 116). It's a perfect example of dictating your own decorating—not letting arbitrary windows freeze your furniture into one set arrangement.



ry a TV Stadium

Stevens asked a carpenter to ild a tiered plywood platform her sitting room, for comfort- le TV viewing (page 70). Mrs. evens covered the platform rself by stapling pale blue fab- over Dacron batting. A seam- ess made the blue and white int cushions. The completed tadium" is about 5 feet high top; step-like platforms tier wn from there. Now everyone n sit or lie comfortably to tch the big-screen TV on the her side of the room.

Paint a Chair

Mrs. Stevens, who enjoys decorating friends' houses too, had fun with the dining room chairs (page 75). They were already painted, but to dress up the plain white, she painted on light wood-colored oil paints, using very small brushes and an offhand dabbling technique. The result is a warm and naïve finish—now they look like an invented wood grain.

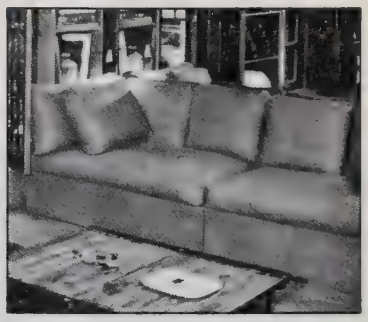
Instant Furniture, Painted Fabrics

Artist Frank Faulkner knows that the easiest way to find furniture he likes is to build it himself. And if it's fabric of a certain shade he's looking for, he handpaints yards of muslin.



The headboard on page 79 was made in just an hour—"I built a 3-piece chipboard frame, padded it with cotton batting like you'd use in a quilt, then tacked on some muslin I'd painted, using the same acrylic paint I used on the bedroom walls." The headboard is a handy spot for books, alarm clock, clamp-on lamps—and a good place to prop pillows.

The living-room sofa, designed by friend and fellow painter, artist Tom Bianchi, is simply three low fiber-



board boxes topped with foam pillows, upholstered with men's suiting material in a soft camel color. The sofa is big enough—and comfortable enough—for overnight guests to sleep on. Plate glass mirrors behind the sofa make the staircase above appear to float.

Rope-bound chairs are wrapped in gray muslin painted by Mr. Faulkner, using a thin acrylic paint especially made for dyeing fabrics. (At art supply stores.)





New Radiator Cover with an Antique Look

The owners of the 18th-century sea-captain's cottage on pages 80-83 wanted to cover the hot-water radiator in an upstairs bedroom, without disturbing the authentic look of the room. The solution: a frame of yellow pine around the radiator, with a removable shelf on top. A piece of handwoven linen and raw silk covers the front of the radiator, stretched on its own pine frame and hung from two hooks inside the radiator frame. Holes were drilled at top and bottom to encourage heat circulation. The wood was stained a slightly deeper, mellow pine color. The handwoven fabric is from Nantucket Looms.

Tom Yee, Horst, Peter Vitale

A delightful new limited edition

The Magic Moments of Childhood

12 fine porcelain collector plates featuring colorful paintings
by the renowned children's artist Elizabeth Moyes



Catching a Butterfly

Plate shown smaller th.
approximate 8½" diamet

Reservation Deadline: September 30, 1980

ildhood is the happiest time of life — filled with magic moments fantasy and make-believe, wonder and discovery, tenderness d love. These golden moments stay with us the rest of our lives, rrored in the smiling faces and beaming eyes of the children love.

Now, to recapture and rekindle those moments again, the Danry Mint is proud to announce a new limited edition of collector tes that portray the magic and wonder of childhood as never fore — *The Magic Moments of Childhood Plates.*

Exquisite Colorful Paintings.

re indeed is the gifted artist able to portray the emotions as well the experiences of childhood. Such a talent is Elizabeth Moyes, renowned children's artist of unusual sensitivity and extraordinary gifts. With the award of our commission, she has created a w series of colorful paintings of great sensitivity and beauty, oking the innocence, enchantment and joy of childhood. Her rks of art were painted exclusively for this collection and will ver appear anywhere else.

Convenient Acquisition at a Guaranteed Price.

To reserve your collection, simply complete the attached reservation application. You need send no money now. Your twelve plates will be issued to you at the convenient rate of one every two months. You will be billed for each of your plates at two-month intervals and the original issue price is guaranteed for each plate throughout the entire collection.

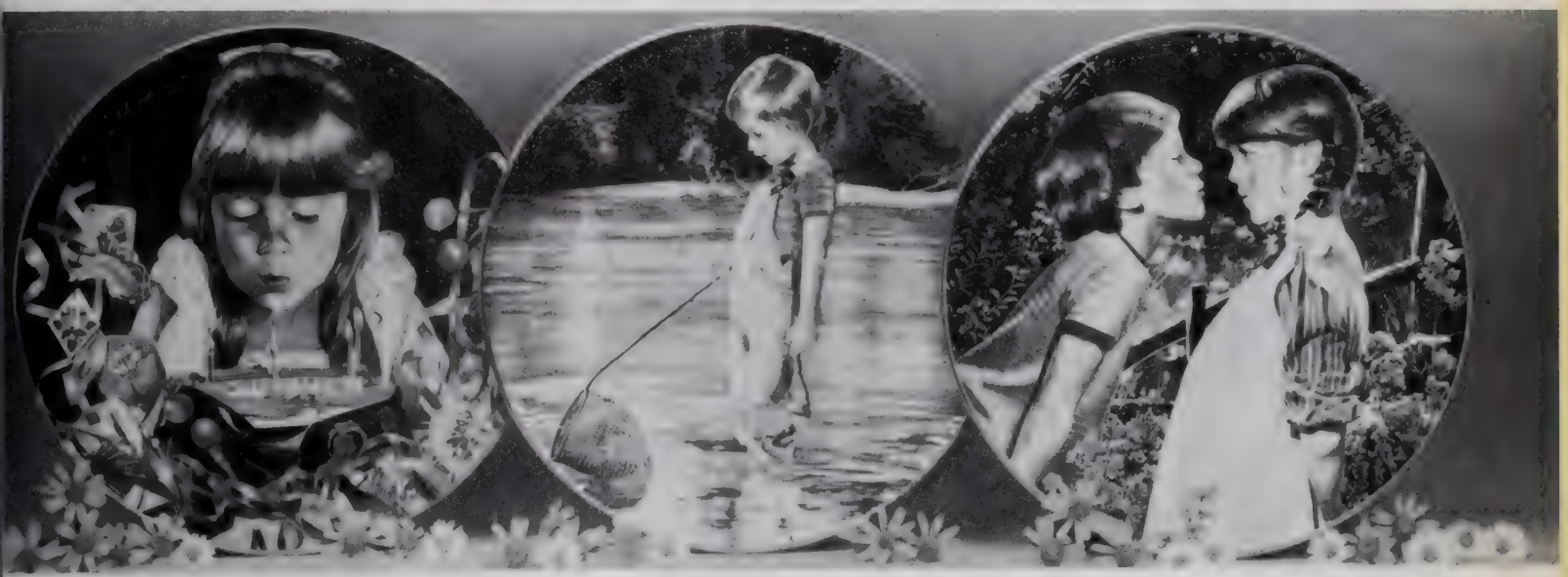
Satisfaction Guaranteed.

Each plate will be thoroughly inspected by the Danbury Mint prior to shipment. However, if you should receive any plate you are not completely satisfied with, you may return it for replacement or refund. And you may discontinue your subscription at any time.

Please Act Promptly.

Remember, your reservation for this offering must be postmarked no later than September 30, 1980, in order to be guaranteed acceptance. To avoid disappointment, reserve your collection today!

©1980 DM



The Beauty of Fine Porcelain.

e *Magic Moments of Childhood Plates* will be crafted of fine varian porcelain, treasured the world over for its translucence, iteness, and strength. The tradition of Bavarian porcelain is e of the oldest in Europe, going back over two and one half ituries. The creation of a collection of such quality would be possible without the specialized knowledge and time-honored ftsmanship that only a few master porcelain makers possess.

Hand-Decorated with 22kt Gold.

ch flawlessly crafted plate in the collection will be a stunning rk of art, reproducing the colorful Elizabeth Moyes painting in cise and faithful detail. And each plate will be hand-decorated h a border of precious 22kt gold. As a collection, they will ng you and your family joy and delight for generations to come.

Strictly Limited Edition.

e *Magic Moments of Childhood Plates* will be issued in a strictly ited edition available exclusively from the Danbury Mint. No tes will be sold separately and none will be made available in res. The attached reservation application is guaranteed acceptce only if postmarked on or before September 30, 1980. The e of the U.S. edition will be forever limited to the exact number subscriptions reserved by this final deadline

X-22

RESERVATION APPLICATION

The Magic Moments of Childhood Plates

The Danbury Mint
47 Richards Avenue
Norwalk, Conn. 06856

Guaranteed acceptance only if postmarked by September 30, 1980.

Please accept my reservation application to *The Magic Moments of Childhood Plates* collection. I understand this is a collection of 12 fine Bavarian porcelain plates featuring colorful paintings by Elizabeth Moyes. The collection will be issued at the rate of one plate every two months at a cost of $31.50 per plate (plus $1.50 for postage and handling).

I understand I need send no money now. I will pay for each plate as billed at two-month intervals. I may discontinue my subscription at any time, and any plate I am not completely satisfied with may be returned for replacement or refund.

Name _____

Address _____

City, State _____ Zip _____

Signature _____

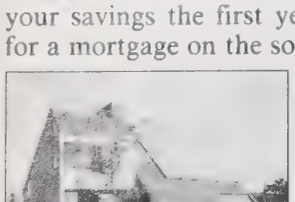
☐ Check here if you want each plate charged, as it is shipped, to your
☐ Master Charge ☐ VISA

Credit Card No. _____ Expiration Date _____

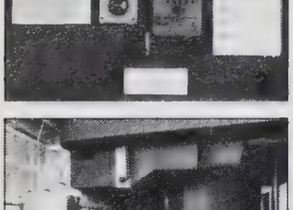
Smartest house under the sun

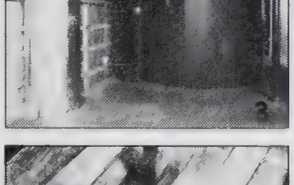
See pages 112 to 117

This multilevel solar house takes full advantage of the sun's energy. A traditional "passive" solar system teamed with an "active" system turns radiant energy into warm air and hot water. Maximum passive and active options in this system will contribute up to 78 percent of your energy needs. And your savings the first year should exceed what you pay to the bank for a mortgage on the solar system. So let the sun shine in!

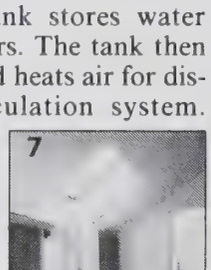

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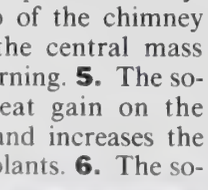

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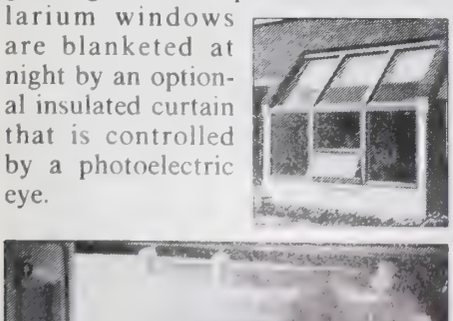

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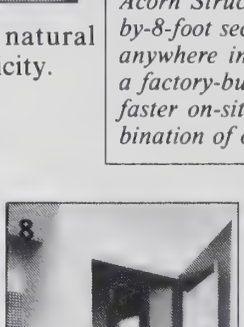
1. Six solar collectors mounted on south roof are designed for easy installation and maintenance. No antifreeze is required because water never sits uncirculated in the pipes—it drains to a storage tank at night, during cold cloudy weather, or during a power failure. Southern windows are double-glazed. Windows on north, east, west are triple-glazed to reduce heat loss. Overhangs minimize summer heat. **2.** An electronic computer, an "energy manager," is the watchdog of the active system. It controls the pumps in the system, and also the backup electric furnace. Temperatures are monitored here from two house thermostats. **3.** The 2,000 gallon hot-water tank stores water heated in the solar collectors. The tank then preheats domestic water and heats air for dispersion through the circulation system. **4.** The brick fireplace's intake damper ducts outdoor air rather than indoor air for combustion for greater energy efficiency. The house's Count Rumford fireplace, an adaptation of an 18th-century design, has a shallow depth with an angled width and height ideal for radiating warmth into the room instead of up the chimney. Dampers at the top of the chimney help hold heat in the central mass when a fire is not burning. **5.** The solarium increases heat gain on the southern exposure and increases the growing season for plants. **6.** The solarium windows are blanketed at night by an optional insulated curtain that is controlled by a photoelectric eye.


7

7. Plastic skylight in the master bath lets natural light in, saves on electricity. **8.** Airlock double entries in kitchen and front hall keep cold blasts of air out, heat in. Blue stone floor covers layers of concrete, peastone, and rigid insulation, which absorb heat during the day, then release warmth to the house on a 5- to 6-hour delay cycle: The warmth of high noon is not felt until the evening when the house begins to cool off. **9.** Wood-burning stove in the master bedroom connects to the central chimney mass for maximum energy efficiency. ■



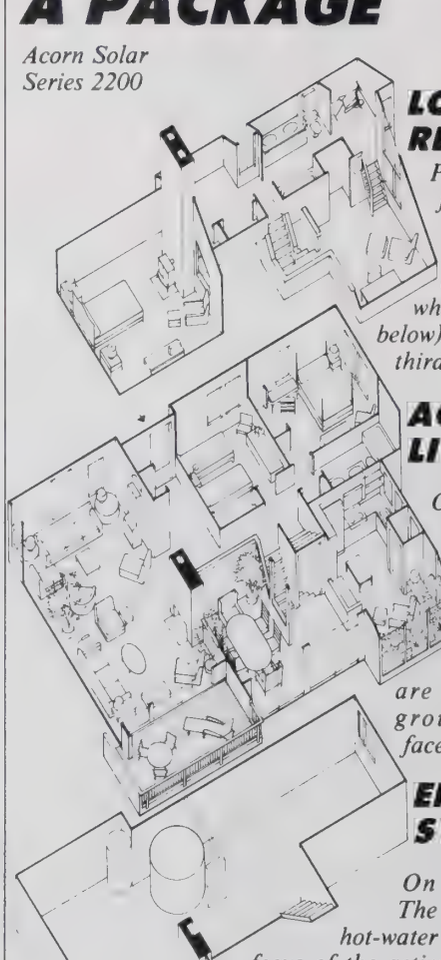



8


9

SOLAR HOUSE IN A PACKAGE

Acorn Solar Series 2200



LOFTY RETREAT

Private spaces span fourth level (master bedroom, bath, exercise room, and dressing area which overlooks levels below). Stairways lead to third-level balcony.

ACTIVE LIVING

On second level: living room, deck, two bedrooms, and bath. The most active areas, kitchen, solarium, and dining area are clustered on the ground level which faces south.

ENERGY SYSTEMS

On basement level. The large 2,000-gallon hot-water storage tank is the focus of the active solar system. The adjoining room can function as a family room, office, or bedroom.

Acorn Structures, Inc., manufactures this solar house in 4-by-8-foot sections which can be shipped to an Acorn builder anywhere in the country for easy assembly. Advantages of a factory-built house: quality control, more regulated costs, faster on-site construction. And you may choose any combination of options to make the house your own.

BUILDING DATA

CHIEF DESIGNER: Douglas Govan of Acorn Structures, Inc., Box 250, Concord MA 01742.

ENERGY SYSTEMS ENGINEER: Mark Kelley

CONTRACTOR: Stanley Johnson

INTERIOR DESIGNER: William Hodgins

LANDSCAPING: Gary Larson, A.S.L.A.

SIZE OF HOUSE: 2,600 sq. ft.

The basic Acorn "package" includes exterior wall panels, exterior trim, windows, roof and floor construction, interior partitions, exterior and interior doors with trim, stairs, hardware, kitchen and vanity cabinets. Building supplies foundation, insulation, plumbing, electrical work, and other materials. The house, including energy options and builder's material and labor, costs about $138,000, not including land.

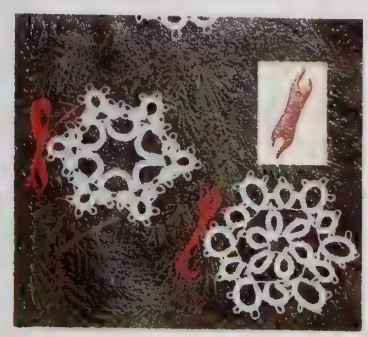
Continued on page 2

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Make something to treasure with your own personal craftsmanship



IDED PARTRIDGE ATH This easy to make 16" eath frames a calico Christmas ge to offer a cheery holiday wel- t your door. Features pre-cut red een solid color fabrics, green prin and a bird for the center. Full in- ns included. Polyester stuffing ud. **#KW $7.98 ea.**



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Brings back the old art of lace-making! Eye-catching on your tree or use them as keepsake package ornaments! Kit includes large shuttle, tatting thread, illustrated instructions and patterns for three styles. Makes 9 snowflakes.
#S-101, $6.98



THREE BELLS OF CHRISTMAS

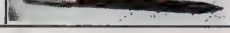
What a cheery welcome at your Holiday door or mantel! Red and green calico bells trimmed with snow-white lace and all done up with a big red bow! Easy to stitch. Our kit includes everything except stuffing. 12" tall. **#3BL, $7.98**



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Patterns only **#DSP $2.25**

WATER ERASABLE MARKING PEN



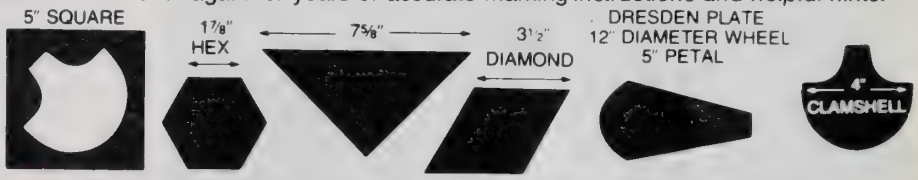
Mark your quilting lines, embroidery designs, etc. Then, erase with just a drop of cold water. Fantastic!
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Simple lines in smoked glass and oak blend with any decor. Kit features three sections of bevelled smoked glass, precision-cut/sanded oak legs and frame. Pieces snugly for long-lasting sturdiness. Easy assembly. Color brochure of all new furniture kits $1. Emperor Clock Company, Dept. FS, Fairhope, AL 36532.

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House & Gar

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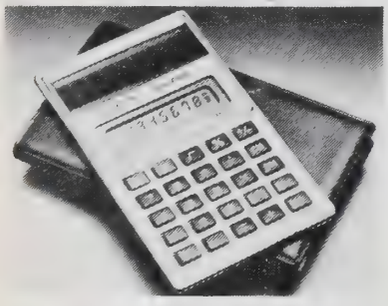
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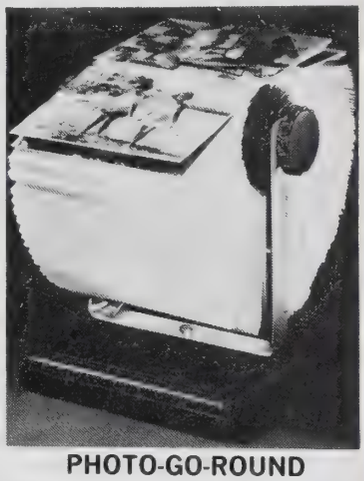
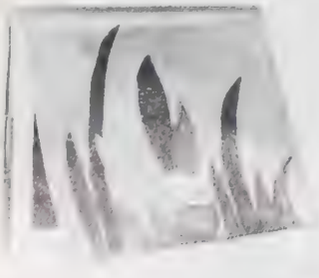


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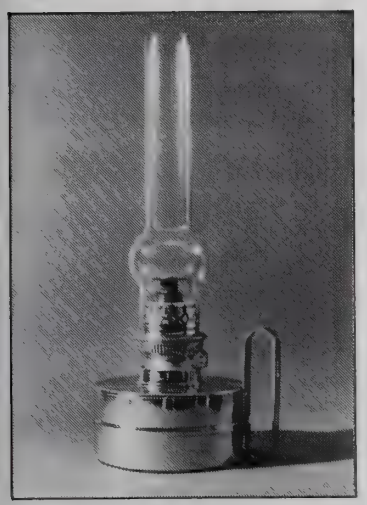
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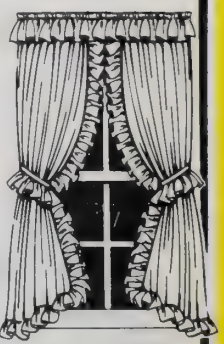
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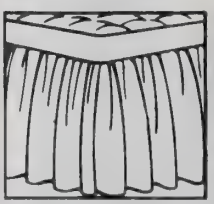
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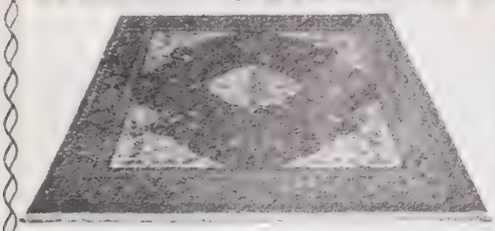
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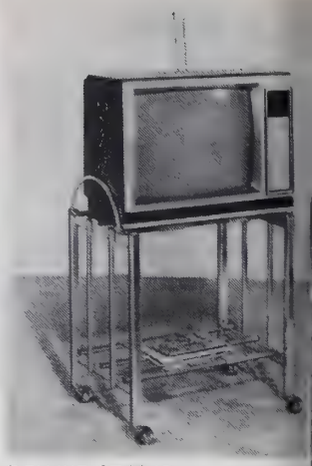
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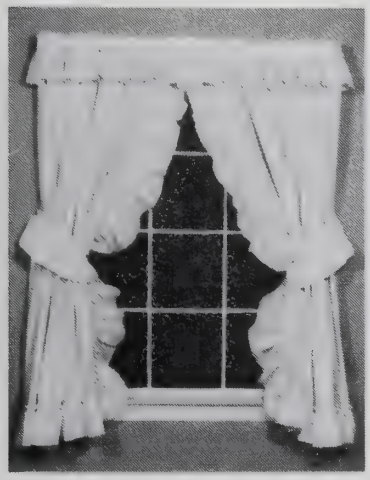
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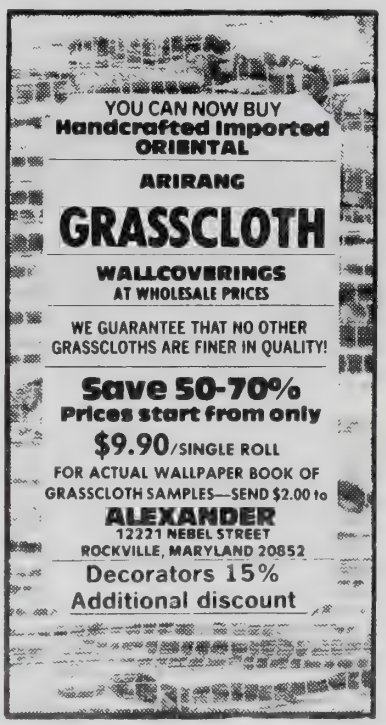
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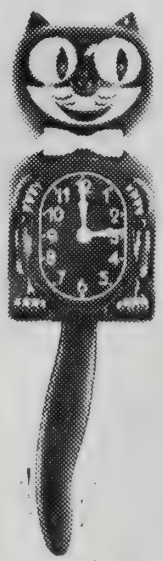
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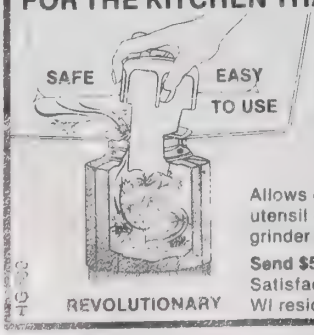
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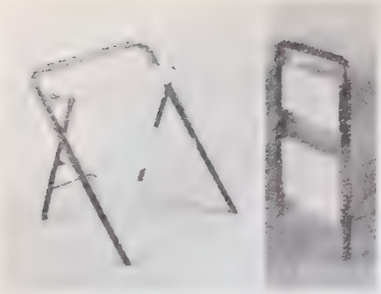
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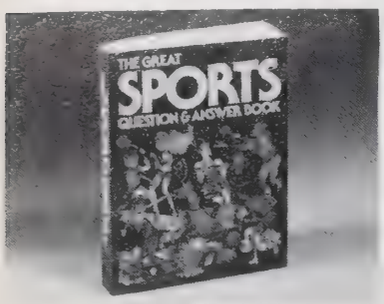
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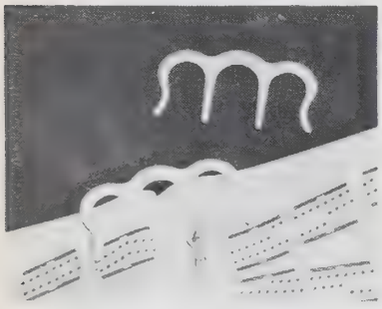


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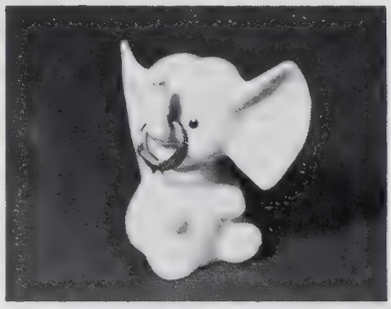


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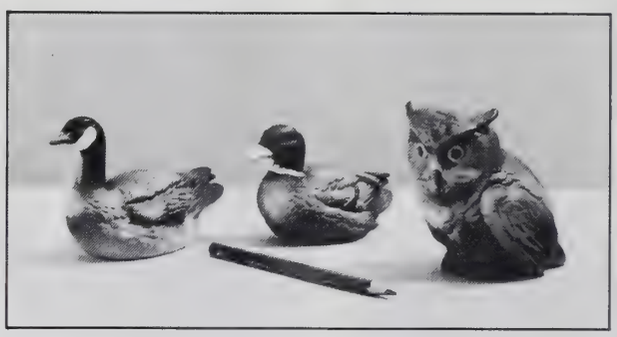


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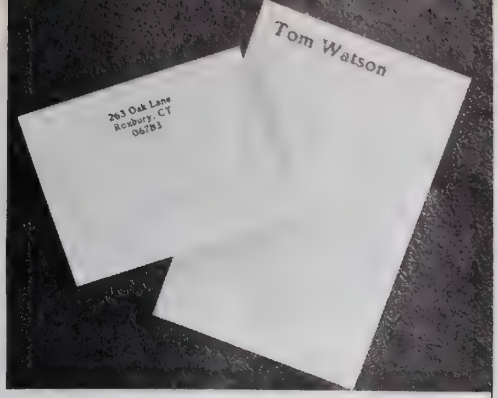
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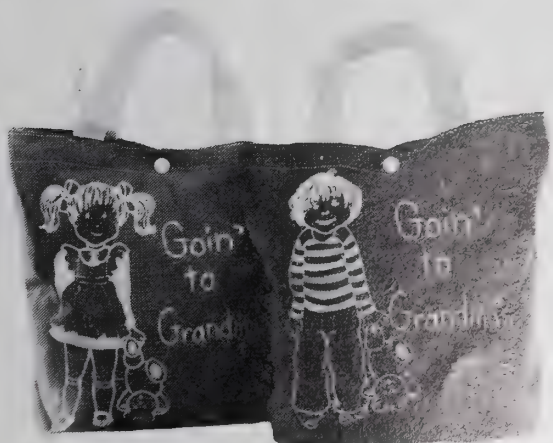
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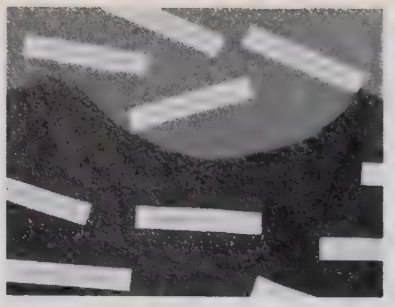


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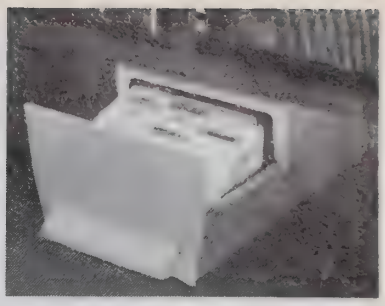
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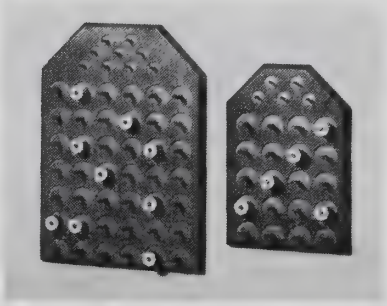
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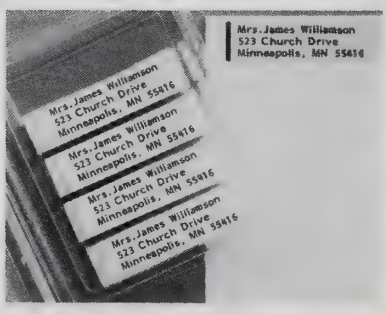
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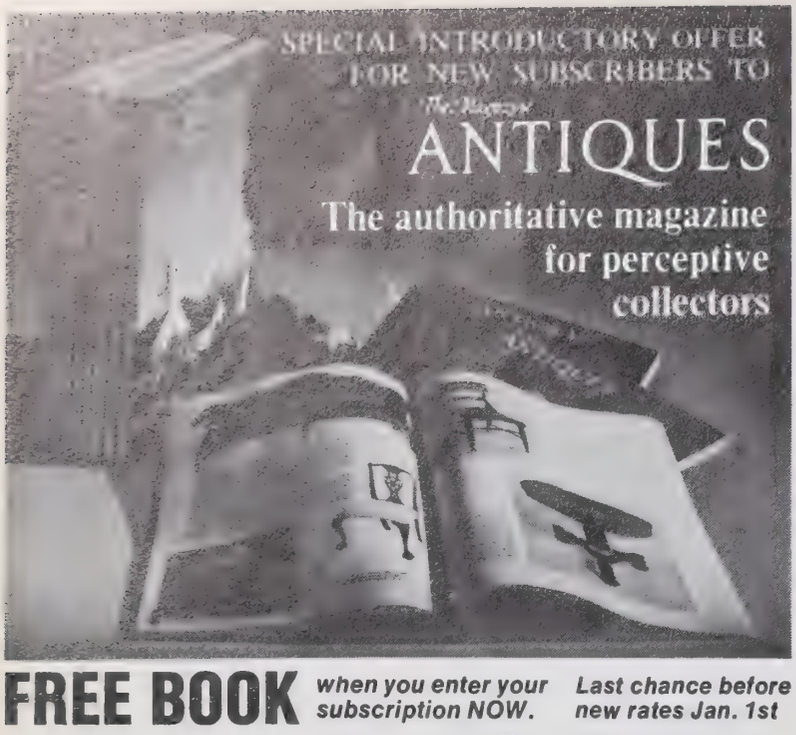
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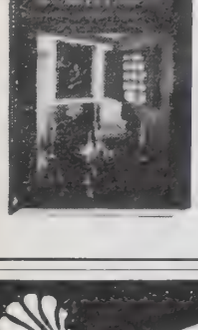
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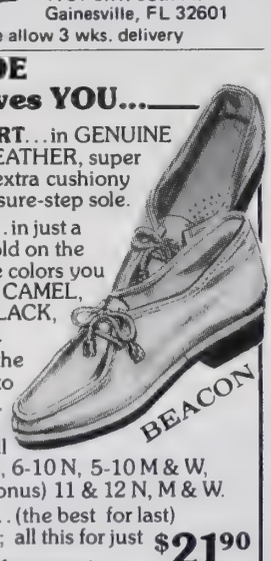
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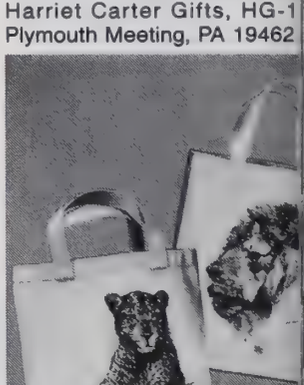
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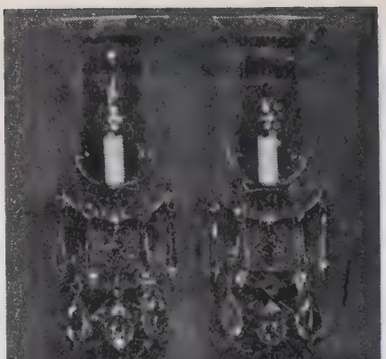
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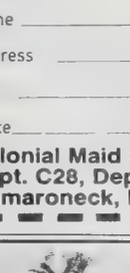
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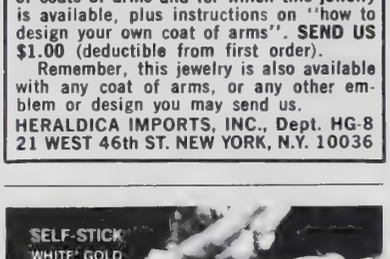
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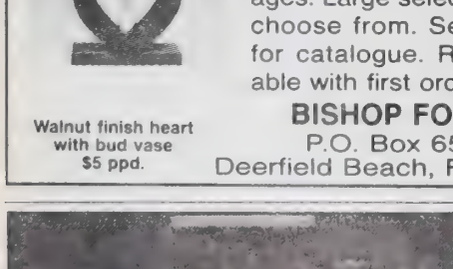
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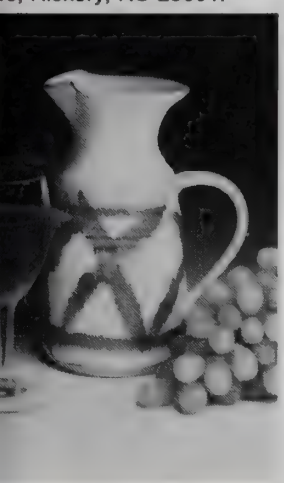
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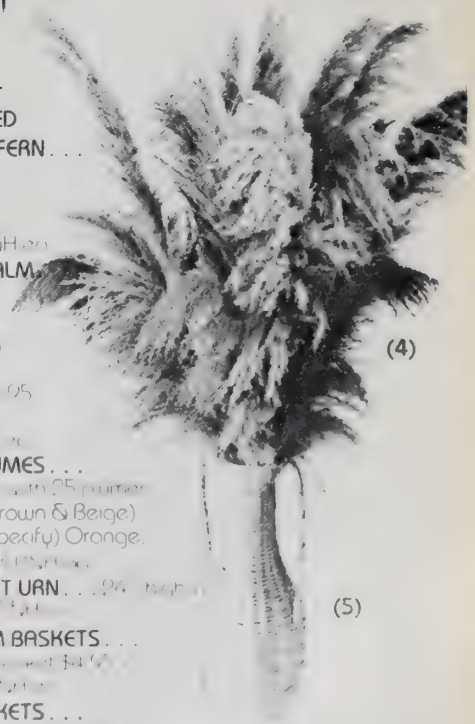




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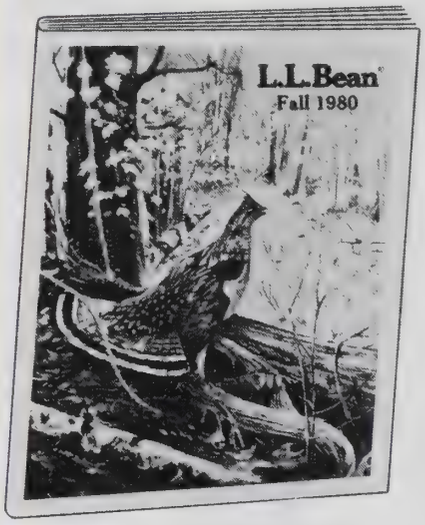
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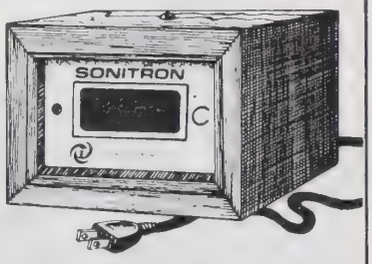
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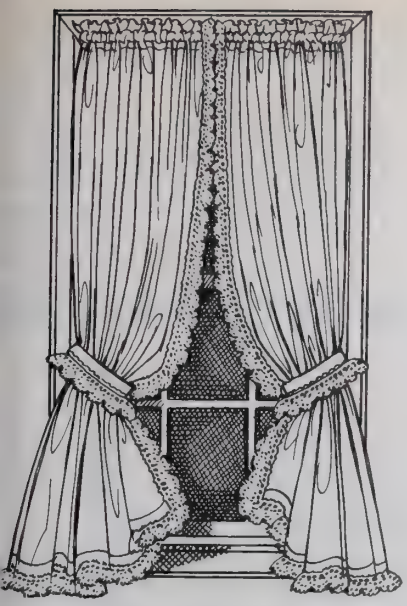
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It's a scaled, hand-painted, detailed 6½"h. House Bank. Handcrafted exclusive, varying styles, colors. Gift for newly-weds or little girl saving for her dollhouse. L to R: beige $26.50; barn red $22.50; white $30.50 Ppd. New catalogue of dollhouses and miniatures $2. The Enchanted Doll House, 15801 Deer Meadow, Manchester Center, VT 05255.



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Cartographer's cabinet inspired by map chests of shipmasters of 18th century. Size: 24½"h. x 27"w. x 16¾"d. Drawers: 14"w. x 21¾"l. x 2⅜"d. Oatmeal porcelain pulls, and brass-finish porcelain handles. Solid pine. Kit $130; (dark finish) $165. $12 shpg. Yield House, G08A, Box 1000, No. Conway, NH 03860.

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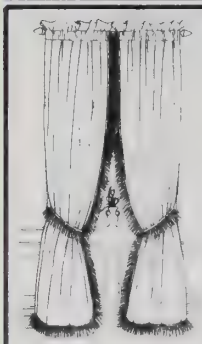
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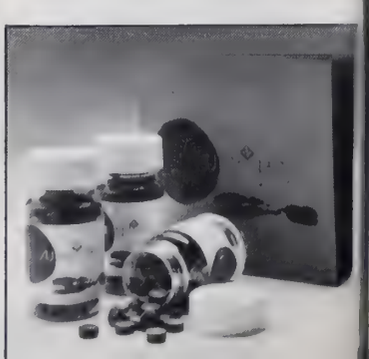


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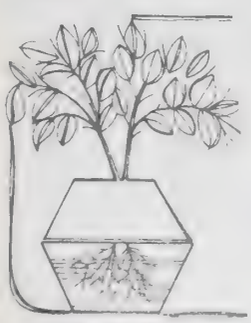
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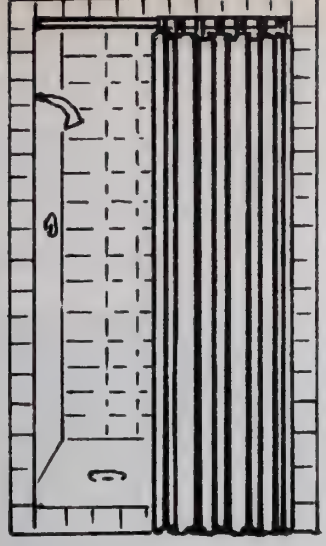
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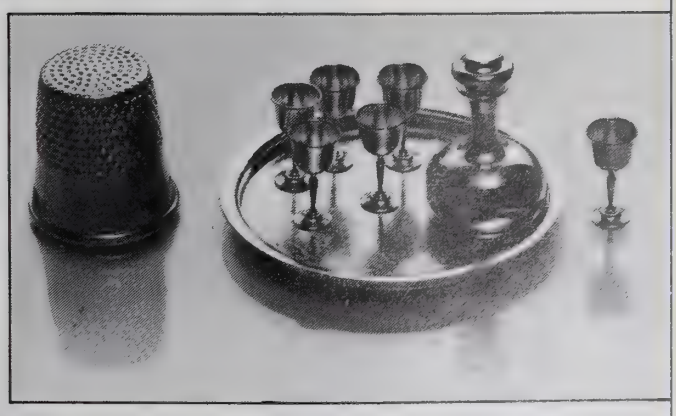
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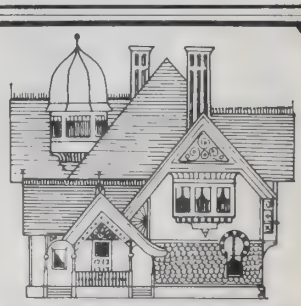
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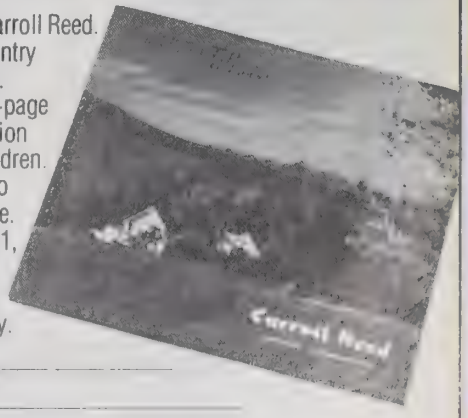


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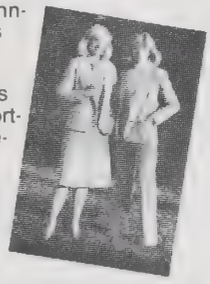
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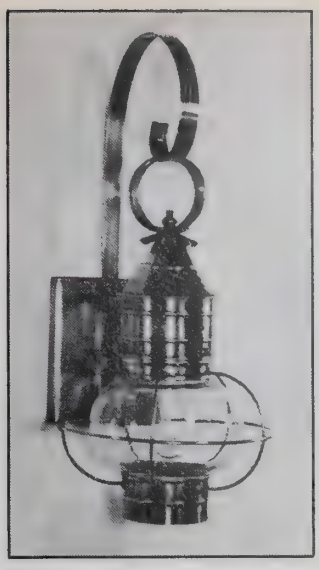




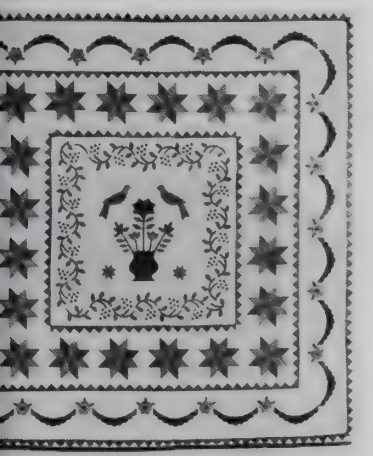
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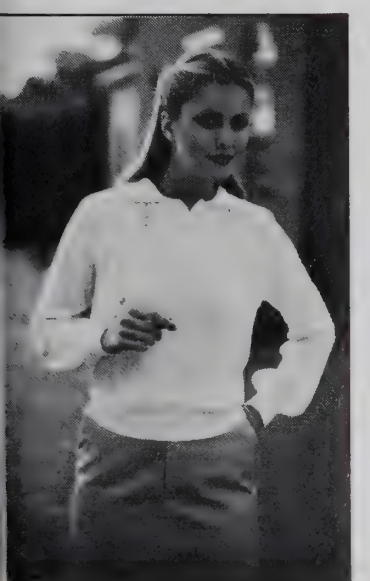
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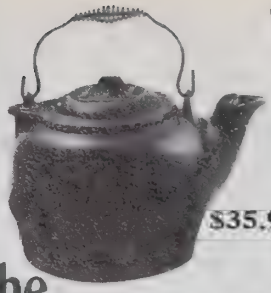
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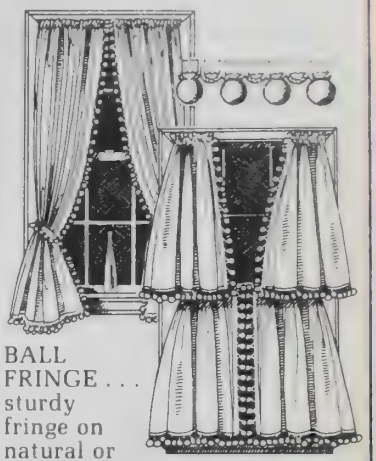
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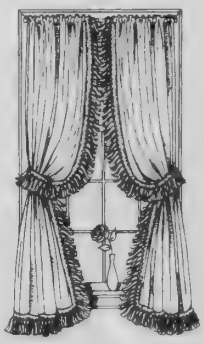
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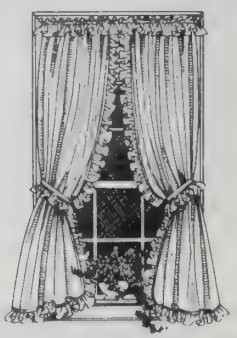
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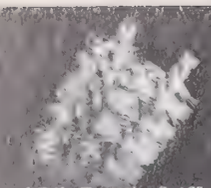
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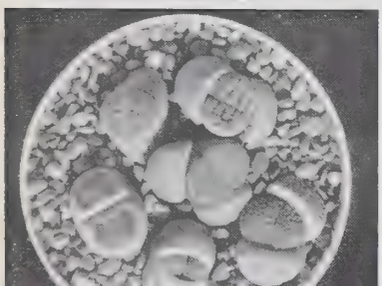
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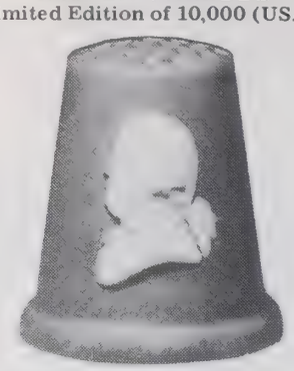
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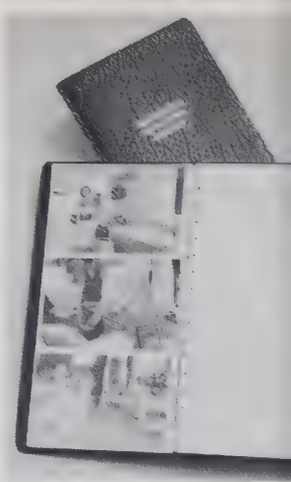
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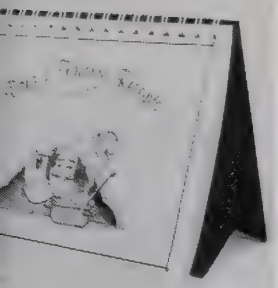
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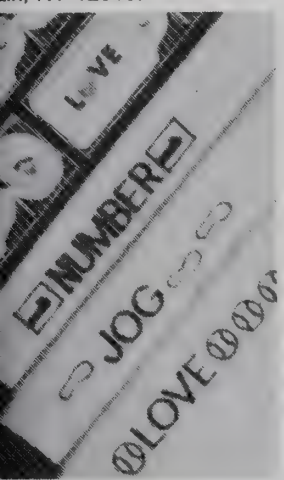


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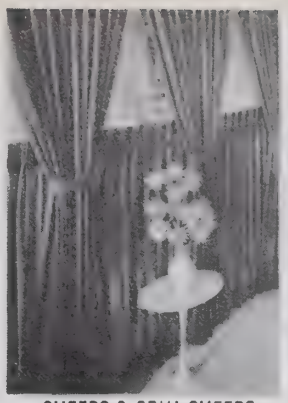
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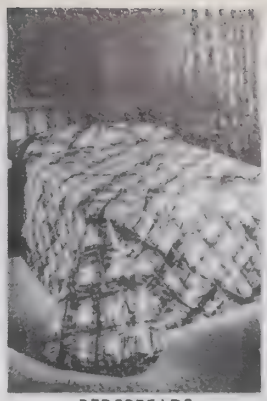
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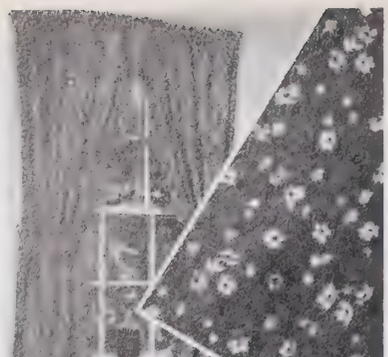
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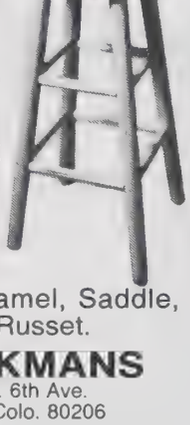
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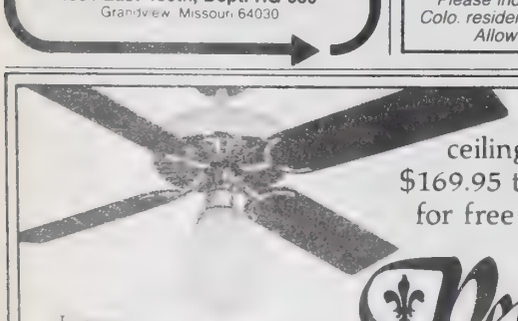
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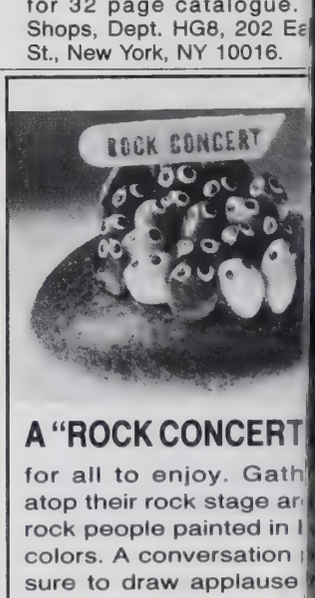
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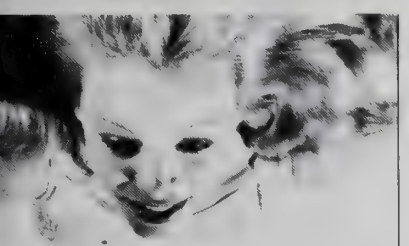
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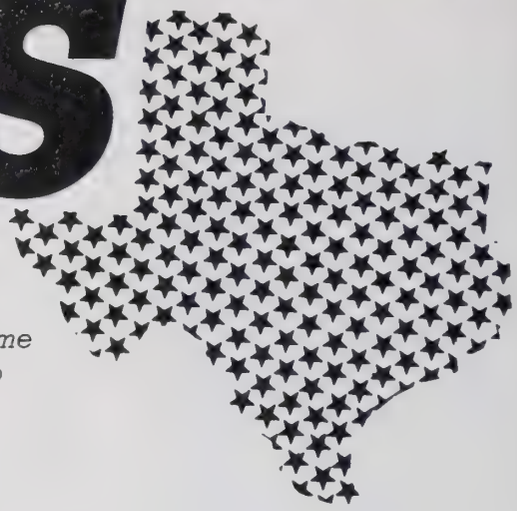
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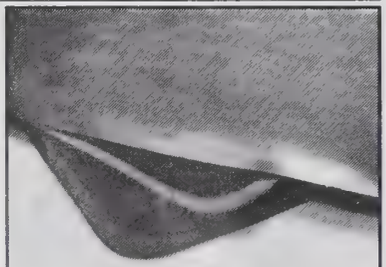
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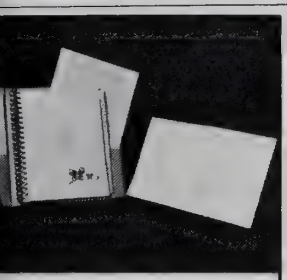
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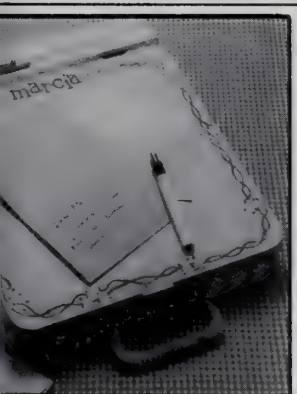
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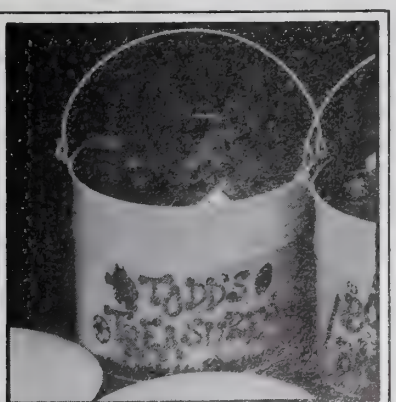
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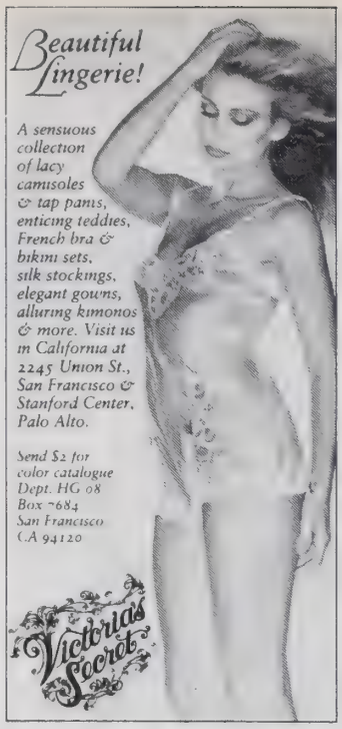
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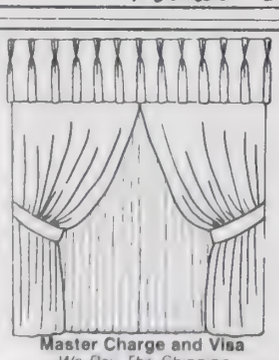
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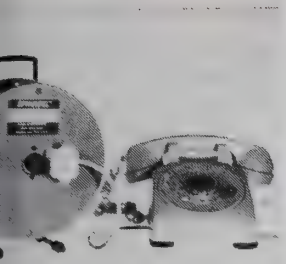


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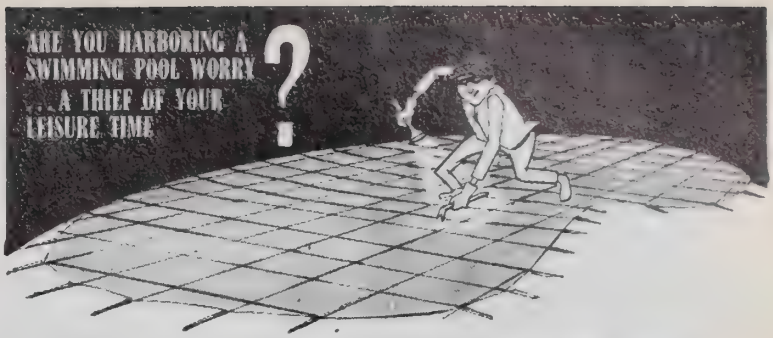


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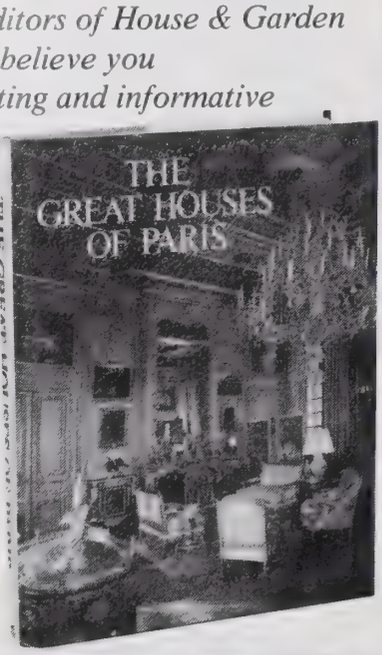
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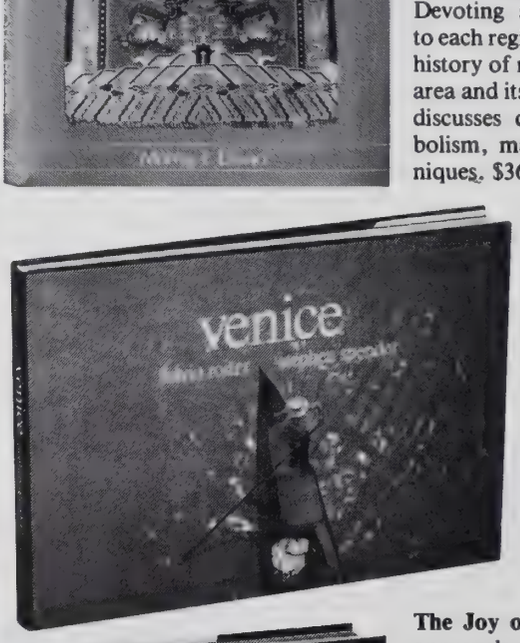
Out of a wide selection of new titles that are to appear this fall the editors of House & Garden have chosen six they believe you will find most interesting and informative



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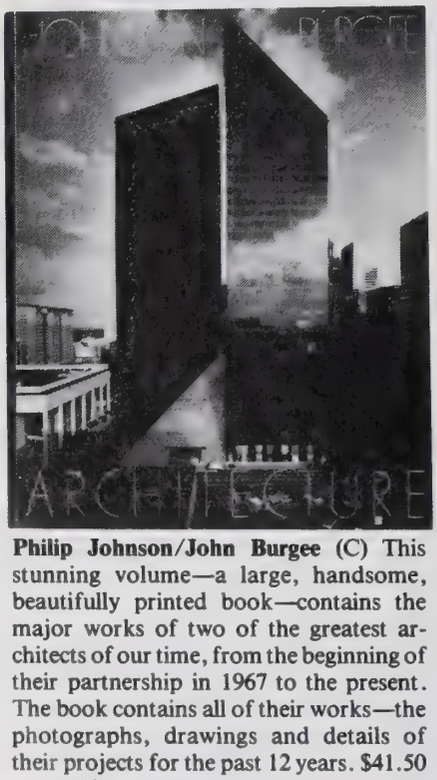


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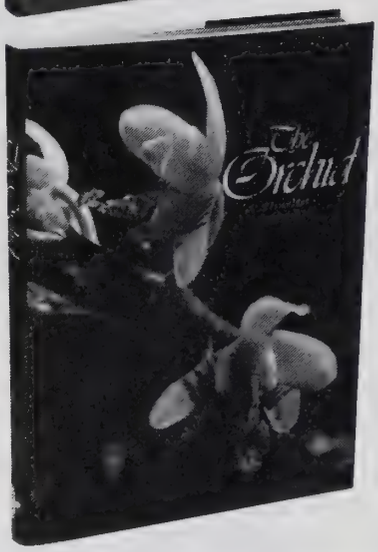




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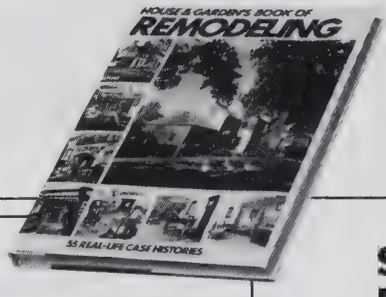


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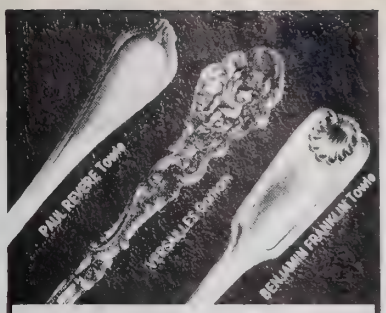
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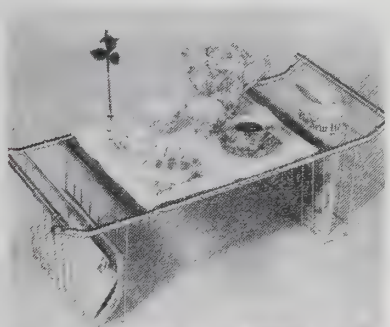
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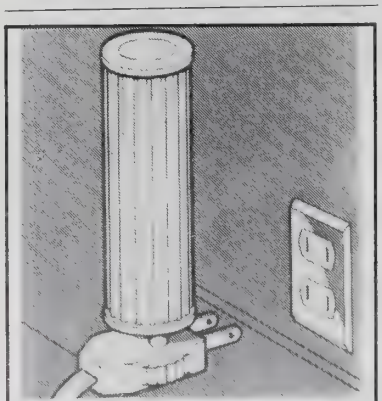


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OLD VILLAGE SHOP, Dept. VZ-2071
340 Poplar St., Hanover, PA 17331



1000 RETURN ADDRESS LABELS **$1.00**

1000 gummed economy name and address labels printed in black with ANY name, address, zip code. Up to 4 lines. **Order S717 Set of 1000 Economy Labels (boxed). $1.00**



250 Self-Stick GOLD FOIL LABELS **$1.98**

Gleaming gold foil labels stick to any clean, dry surface — need no moistening. Rich black printing, classic border. **Order P6128 Set of 250 Gold Foil Labels (boxed). $1.98**



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Glossy white self-stick labels cling to any smooth surface — no moistening. Sharp black printing up to 4 lines. **Order P6030 Set of 250 White Gloss Labels (boxed). $1.98**

Walter Drake
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ADDRESS _____
CITY _____
STATE _____ ZIP _____

___S717 1000 Labels@$1 each $___
___P6128 Gold Foil Labels@$1.98 each $___
___P6030 White Gloss Labels@$1.98 ea $___
Add 20¢ per set for postage & handling $___
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FOR NEEDLECRAFTS AND HANDICRAFTS



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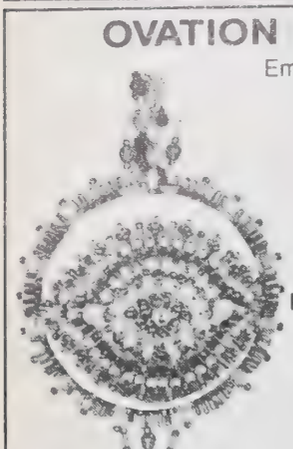
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(5 x 7 picture size)

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Our AWARD WINNING ALL COLOR CATALOG 200 original design kits

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The pick of the litter,
A poodle, that's me.
A pet for your kitchen,
I'd like to be.
All dressed up in gingham
And calico too,
I'll mop up your dishes
And bottles for you
If you have the heart . . .
To take me apart.
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N.Y. residents add appropriate tax.
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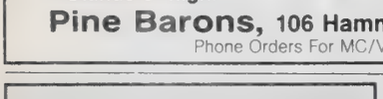
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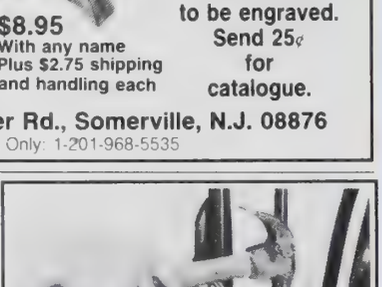
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ORDERING INFORMATION

COLOR	WIDTH	LENGTH

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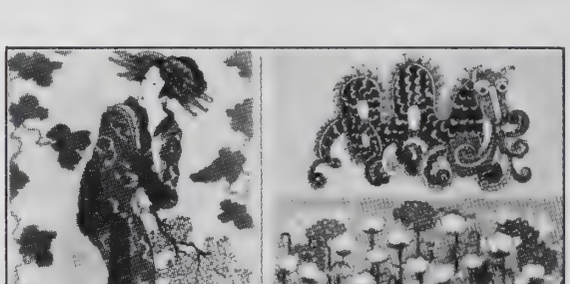


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KITS OF PRE-WOVEN CANE

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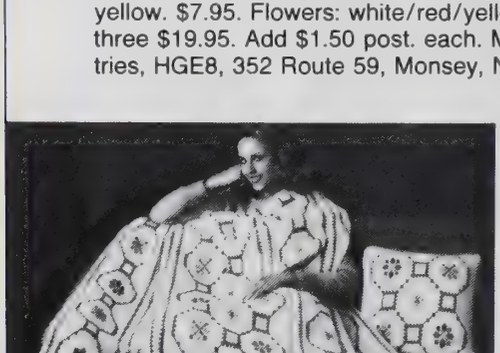
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Send 25¢ for CATALOGUE. Larger sheets of cane, hand caning kit, and other cane [illegible] available.



Unique Needlepoint Kits

Designs 10" by 14" on 12-mesh canvas, Persian yarn, needle, instructions. Geisha: medium blue ground, red/blue/dark green/yellow gown. $9.95. Dragon: red/blue/green/yellow. $7.95. Flowers: white/red/yellow/green. $7.95. All three $19.95. Add $1.50 post. each. MC/V. Jomar Industries, HGE8, 352 Route 59, Monsey, NY 10952.



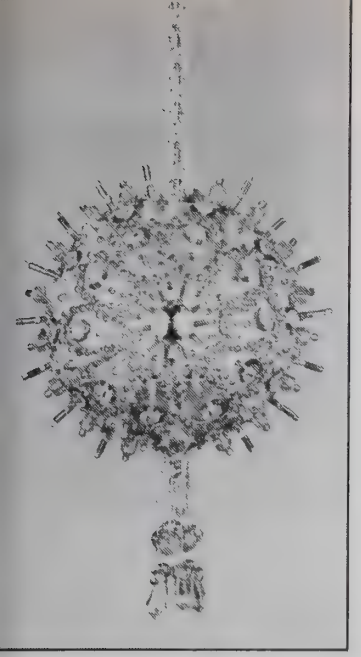
Soft Beauty

Cross-stitch tiles ir white on crochet a stitched panels yo and fringe. Orlon y Afghan 52x72", kit $18.99 plus $2.60 Hook (#10) $1.70 chet hook (#6) 90 low cover 16" sq. plus $1.25 post. Herrschners, Dept 3183, Hoover Rd., vens Point, WI 544



Colorful Choices

Become a member of the needlepoint-of-the-month club with purchase of any canvas shown. Direct-from-factory prices, free gifts, bonuses, brochure. No obligation to purchase each month. Full-color canvas, #14 mesh, Persian yarns, needle, instructions. L to R: Closed Kitchen 7x19, earth tones on ecru $22.95. Flower Face 10x12, pink/ yellow/blue/green $14.95. Extremes in Fashion 7x7 "beach nudes" sea tones $10.50. Add $2 post. per order. Innovations Design, HG8, 9430 State Rd., Philadelphia, PA 19114



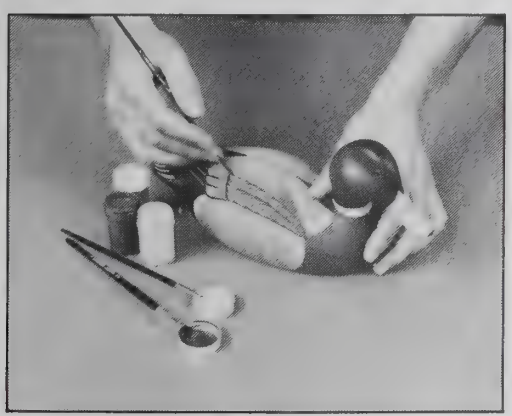
Warm Glow

Golden Mist, like waking on a frosty morning with mist still shining on the windowsill. Gold and crystal effect jewels from Austria give a special warmth. On 3" white satin ball. Kit $14.85 ppd. Award-winning color catalogue of 200 original ornament kits $2.25. The Cracker Box, Dept. HGE25, Pt. Pleasant, PA 18950.

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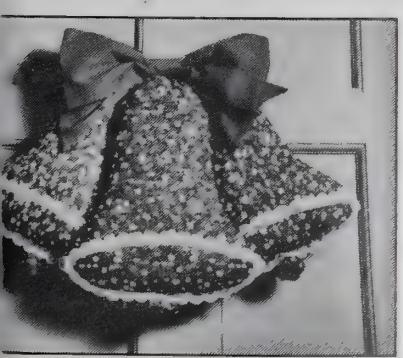
Custom needlepoint pillow: send swatch of favorite fabric or wallpaper. Kit: hand-painted 12" sq. #12 canvas, matching wool, needles—ready for the basketweave stitch. $89.95 plus $2.50 post. Needlepoint Design Studio, HG1, 339 W. 87th St., New York, NY 10024.





Pine Mallard Kit

The smooth texture of Virginia white pine is ideal for finishing a brightly colored 12" Mallard drake. Kit has complete instructions for easy assembly, painting. $19.95 ppd. Color catalogue, 32 pages, $1 (free with order). Bay Country Woodcrafts, Dept. 530, Oak Hall, VA 23416.



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ALL KITS INCLUDE: Persian Yarn, Needle, Instructions



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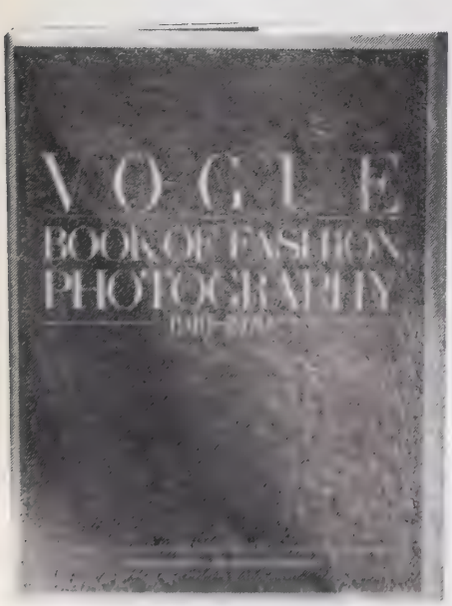
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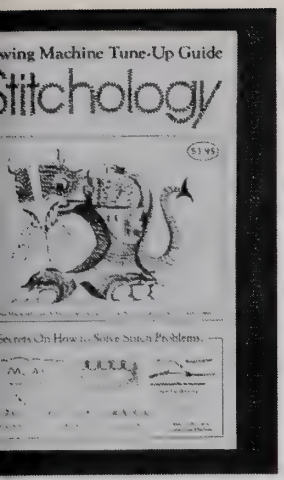
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Introduction by Alexander Liberman



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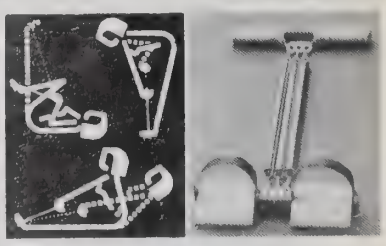
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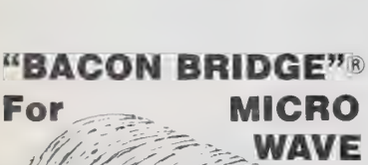
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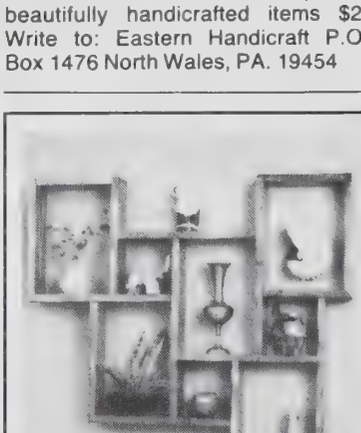


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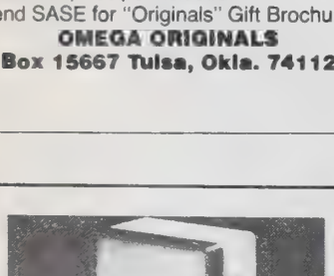
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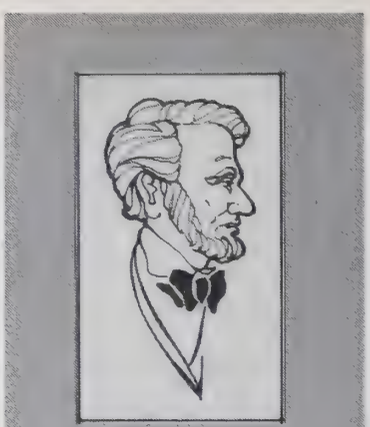
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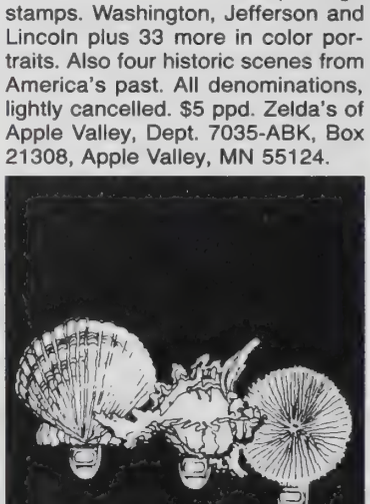
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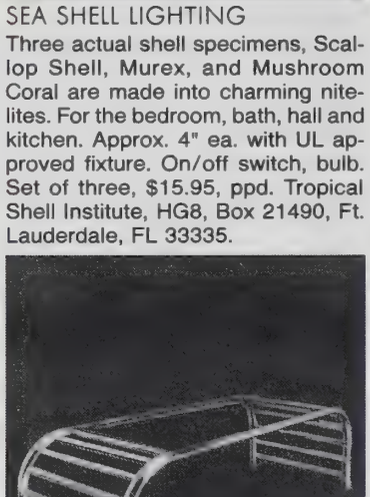
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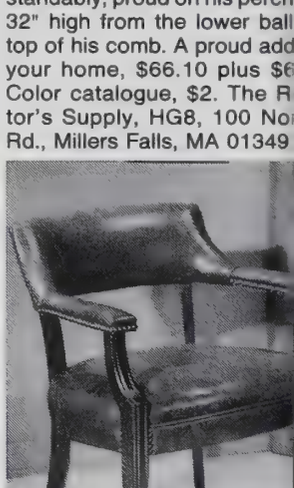
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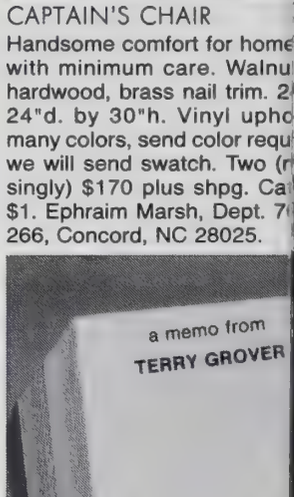
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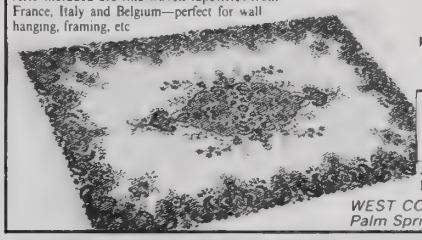
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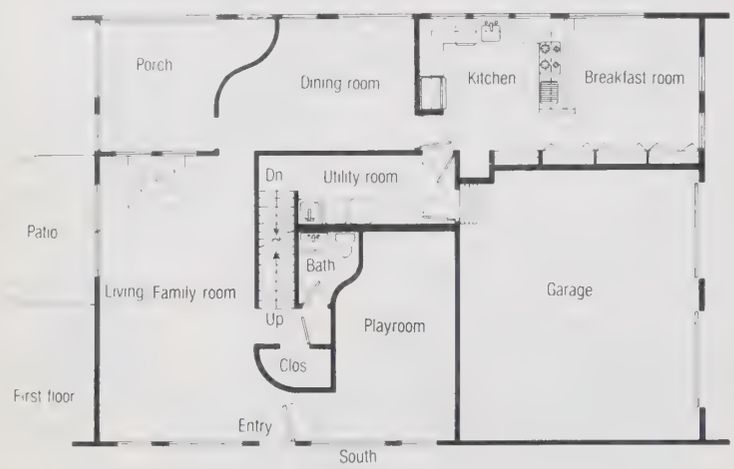
HOUSE & GARDEN SHOPPING AROUND

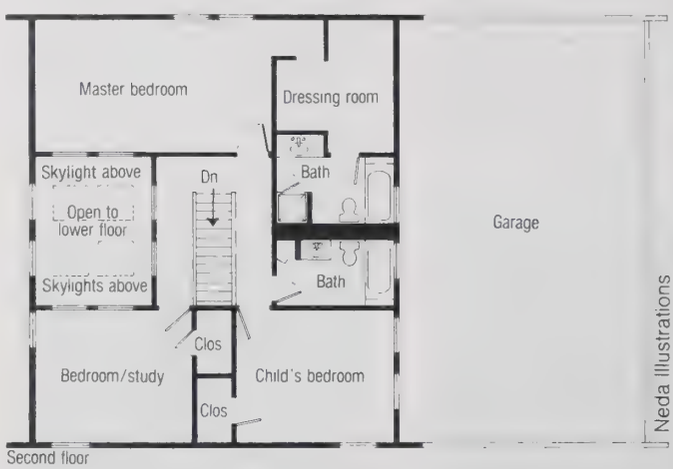
BUILDING FACTS

Materials and equipment used in the house shown on pages 96–97

A 2,500-square-foot structure for a family of three, the Animal Crackers House is essentially a two-story housing cube attached to a garage cube. On the first floor, the most dramatic space is the living/family room—in the entrance section the ceiling is low, and in the atrium, or "piazza" section, the ceiling is 2 stories high, topped by 4 square skylights. On the second floor, each bedroom has complete privacy. On the west side of the house, the master bedroom, bedroom/study, and corridor each have two sets of interior windows overlooking the atrium. The abundance of windows, both interior and exterior, creates design interest in a basically simple interior, and provides an illusion of spaciousness.

ARCHITECT: Stanley Tigerman & Associates, Ltd.
INTERIOR: Designed by architect Margaret McCurry Tigerman
CONTRACTOR: Alan Schlossberg
SIZE OF HOUSE: 2,500 square feet
SIZE OF LOT: 19,950 square feet





STRUCTURE

Foundation: Poured concrete.
Framing: Standard wood-frame construction.

EXTERIOR OF HOUSE

Exterior walls: Stucco and vertical cedar siding.
Exterior stains: Olympic Stain Div. of Comerco, Inc.
Roof: Tar and gravel.
Insulation: Fiberglas batts.
Windows: Exterior and interior, Double Glazing Panels by Pella Windows and Doors. Piano windows custom designed by Stanley Tigerman.
Skylights: Plastic skylights by Wasco Products, Inc.
Lighting: Lightolier.

INTERIOR OF HOUSE

Interior walls and ceilings: Sheetrock wallboard by U.S. Gypsum Co.
Floors: In major rooms and bedrooms, carpet by Berven Carpet Corp. In kitchen, tile by Armstrong Cork Co.
Lighting fixtures: In dining room, by Lightolier. In all other rooms, by Halo Lighting Div., McGraw-Edison Co.
Furnishings: Lounge furniture and porch chairs by Castelli Furniture, Inc. Lounge table custom designed by Margaret McCurry Tigerman, built by Countryside Cabinets. Piano, Chickering grand, courtesy of Kurt Sapphir Pianos. Umbrella lamp by George Kovacs Lighting. Tropical Plants, from Tropical Plant Rentals, Inc.
Hardware: Schlage Lock Co.
Kitchen and bathroom cabinets: HTH of Denmark.
Kitchen and bathroom countertops: Plastic laminated by Formica Corp.
Plumbing fixtures: In powder room, sink by American Standard. In kitchen and bathrooms, by Kohler Co.

MECHANICAL EQUIPMENT AND APPLIANCES

Kitchen appliances: Oven and refrigerator by General Electric Co. Dishwasher by KitchenAid Div. Hobart Corp. Cooktop by Chambers Corp.
Heating and cooling system: Gas-fired forced-air system by Carrier Air Conditioning Co. Hot-water heater by Rheem Manufacturing Co.



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THE GARDEN

Summer's Harvest

Tips from experts on harvesting your garden, plus herbal gifts non-gardeners can buy

Herbs are grown to be harvested and used," says Mary Lou Riddle (see age 86). "If they're left uncut, yellow- pe or drying leaves will result. Cut ants back, and you'll be rewarded with ew growth.

"Always cut plants before noon, after ew has dried but before the sun has ached the essential oils that keep herbs esh. Take leafy herbs just before their ossoms form. This doesn't mean leaves n't be cut after blooming. They will ill be full of flavor, but color and tex- re will not be perfect." One of her fa- orite recipes is:

hyme-grape jelly

teep 4 teaspoons freshly chopped yme in 1 cup boiling water. Simmer minutes, then strain. Mix in a sauce- an: 1 cup red grape juice, 3 cups sugar, cup of the thyme infusion. Bring to boil and add ½ bottle Certo. Bring to boil again and boil 1 minute. Pour into lly glasses and seal.

Mrs. Riddle's herbal products—jel- es, mustards, vinegars, sachets, teas— an be ordered from her Stillridge Herb arm, 10370 Route 99, Woodstock, Md. 1163; catalogue, 50¢.

Gather only as many herbs in a day as you can prepare that day," ad- ses Diana Perron. "Keep them sepa- ate for identification and so the agrances won't be diluted. To dry erbs, arrange cut ends in small bunches nd hang them upside down in a dry, im, airy place—a barn, kitchen, or hall- ay. (If dust is a problem, hang bunches perforated paper bags.) Drying time aries with weather; 75° to 95° is best. fter 2 to 3 weeks, the leaves should be rittle. Now's the time to strip them om the stems and store in airtight con- iners.

"Herbs can also dry on wire mesh in an ordinary oven at 150° with the oven door open. They should be chip dry, crumbling in your fingers.

"To dry herb seeds for cooking, take a different tack. Choose a *sunny* spot instead of a dark one. Spread seed heads on brown paper so bugs (they love seeds) will depart; dry 3 or 4 days.

"I like to freeze basil for cooking; also mint, chives, tarragon, dill, burnet, and chervil. Wash first and pat dry if you wish, but don't chop. Dried or frozen, whole leaves retain more flavor. Store in airtight plastic bags. When seasoning with herbs, remember that dried herbs are more pungent than fresh. If a recipe calls for 1 full tablespoon of fresh (or frozen) herbs, the equivalent is ½ teaspoon dry."



Gardener's reward: fresh flavor

More tips:

- Bay leaves can protect flour and pasta from bugs—place leaves in food containers and crushed leaves on pantry shelves.
- To make a fly-repelling sachet, combine dry bay leaves and clover flowers, along with crushed cloves and eucalyptus, in cloth bags; tie to window and door screens.
- When collecting herbs or petals for potpourri, you'll need 8 pounds of fresh material to yield 1 pound of dry.
- For potpourris, orris root is the best fixative for lavender; vetiver for rose. (Fixatives and essential oils can be bought at select pharmacies or at Aphrodisia Products, Inc., 28 Carmine St., New York, N.Y. 10014; herbal catalogue, $2.50.)

Diana Perron's lavender, rose, lemon, heathland, bayberry, and woodsy potpourris are available from Herbworks, Box 3199, Stony Creek, Branford, Conn. 06405; $20 per pound ppd. Her 12-, 15-, 18-inch wreaths are at Cherchez, 864 Lexington Ave., New York, N.Y. 10021; $30, $45, $60.

Among the many Christmas-giving ideas Mary Cartwright, president of The Herb Society of Nashville, shares in her lectures are these favorites from her garden:

Basil vinegar

Remove ¼ of the liquid from a new bottle of vinegar. Stuff the bottle with clean, dry sprigs of basil until full but not jammed. Refill bottle if necessary, screw on top, and store in a dark place for at least 2 weeks. Decant through cheesecloth. Delicious on salads, or on stewed tomatoes on a winter's day.

Layered basil

Basil in salt darkens a bit but tastes garden-fresh in a salad or pesto. Put a layer of washed and pat-dried green basil in the bottom of any glass container. Cover heavily with a layer of kosher salt. Repeat this process to the top, or add as basil leaves are available. End with a layer of salt, refrigerate; use as needed.

Pesto mayonnaise

To 4 tablespoons pesto (see recipe below), add 1 cup mayonnaise, 4 tablespoons sour cream or yogurt, 2 tablespoons chopped parsley, and salt and pepper to taste. Combine and use as spread for sandwiches, over a tomato salad, or on hard-cooked eggs.

Pesto

In a food processor (or with a mortar and pestle) blend 2 cups washed and pat-dried basil, 2 cloves garlic, 2 tablespoons English walnuts or pine nuts, and a pinch of salt. Slowly add ½ cup olive oil. Pesto may be frozen or put in a jar with a layer of olive oil to seal it, then refrigerated. Just before using, mix in ½ cup grated Parmesan or Romano cheese.

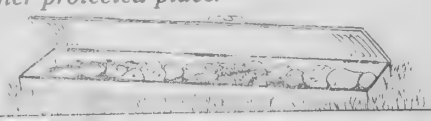
Mini-root cellars: Some vegetables and fruits can be kept fresh for months without canning or freezing—just by storing them at the particular temperature and humidity that suits them. Pumpkins, squash, and sweet potatoes, for instance, like to be warm nd dry; a 55° room or basement is fine. Onions, however, like to be cool and dry—hang em in an unheated room or attic. Other crops do best in a cold, damp spot—32°–35°— in a root cellar.

Garden Way Publishing, 518 Ferry Rd., Charlotte, Vt. 05445 (don't miss it's Country Kitchen talogue) reports in the book Down-to-Earth Vegetable Gardening Know-How *($8.95 ppd.) o good root-cellar substitutes anyone can try. With these mini-cellars you can keep unwashed ples, carrots, potatoes—even zucchini and beets, if they're left with a bit of stem.*

Sink a clean ash can (with a ug lid) into round near itchen door.



- *Trench a metal wall locker in dirt under a shed or other protected place.*



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BY JAMES FANNING

GARDENER'S NOTES

At summer's peak

The renowned Monet garden restored . . . how ripe is ripe? . . . beer in the garden . . . a major work reissued

Claude Monet, the French Impressionist painter, made his fame largely through paintings of flowers—not flowers as botanical subjects, but as splashes, splotches, and textured masses of glowing colors. Mostly, he painted flowers that grew in his own garden; he even went to the trouble of creating a pond where the water lilies that brought his greatest fame were grown. During his lifetime, Monet's garden was a Mecca for aspiring artists, but after his death it was allowed to deteriorate. Some 50 years later, however, a group of interested people set up a fund and began the herculean task of rehabilitation. Under the auspices of the Academie de Beaux Arts of the Institut de France, and with generous support from French and American benefactors, the work progressed and the rehabilitated garden was finally opened to the public in June. Located in Giverny, about 40 miles down the Seine from Paris, Monet's garden is easy to reach by rail or car from the French capital.

For gardeners, the chief lesson to be learned here is in the use of flowering plants in spectacular masses. In spring, the garden glows with the purple of aubrieta, the orange of wallflowers, and the white of candytuft, with scattered accents of tulips and daffodils and overarching fruit trees. Meanwhile, replacements in the form of impatiens, geraniums, and chrysanthemums are being grown in a greenhouse and in cold frames for use later in the season. Maintenance, of course, will be a continuing problem, so contributions—tax deductible—will always be welcomed by The Versailles Foundation—Giverny, 375 Park Ave., New York, N.Y. 10022.



Arches in the Monet garden will be cov ered by climbing roses in 1981.

■ Crop it right

Summer garden crops are maturing, and a wise rule to keep in mind when gathering them is: Bigger does not always mean better. In fact, with such things as summer squash, zucchini, and cucumbers, flavor and digestibility decline as seed coats harden and outer skin toughens. Cucumbers, particularly, are likely to cause digestive difficulties if allowed to develop to the point where the seeds become too tough to chew. Green beans should be used before they have a chance to develop tough strings, and okra must be gathered before the inner membrane of the pods becomes woody. But it is that gourmet's delight, sweet corn, which is most often abused by being allowed to over-grow. Corn is at its most delectable when the kernels are easily punctured by a fingernail and the husks around the cob show no sign of drying out.

■ The fatal brew

Leafy garden crops are the favorite food of slugs—those shell-less snails that leave repulsive slimy tracks on whatever they don't eat. Various chemical preparations are available for dealing with the hungry mollusks, but most of these are poisonous and can be dangerous to children or pets. However, slugs may be dealt with very easily and safely. Simply bury a pet-food can or any other shallow container up to the rim in the ground near whatever you are trying to protect and fill it to within ¼ inch or so of the top with beer. Slugs, it seems, cannot resist the malty temptation, so they fall in and drown. To cover a sizeable area, use several of the traps spread about 3 feet apart. This really works—at least it does in my garden—and while the supply of slugs is apparently inexhaustible, so is the supply of beer and tin cans.

■ Return of a fine book

House-plant fanciers whose experience goes back to the 1940s have long lamented the fact that Montague Free's authoritative *All About House Plants* was out of print. Published in 1946, Mr. Free's book summed up a lifetime of experience with growing things in England

nd the U.S. It is a pleasure to report
nat the book, brought up to date where-
ver necessary by Marjorie J. Dietz, has
een reissued by Doubleday and is more
seful than ever. It includes exact de-
criptions of hundreds of house plants,
ith instructions for propagating and
aring for them, as well as suggesting
ays to use them in the house. For good
easure, there are instructions for grow-
g plants under lights and for forcing
ulbs. $12.95 at bookstores.

Smartest house

ontinued from page 164

STRUCTURE

oundation: Poured concrete slab, partial
asement.

raming: Panelized wood-frame construction
walls. Pre-cut floors, roofs.

EXTERIOR OF HOUSE

xterior walls: 1" x 4" #3 red cedar tongue
d groove vertical boards.

xterior finish: Wood stain by Cabot, Deck
ain by Cuprinol.

oofs: Asphalt "Architect 70" shingles by
rd & Son, Inc.

nsulation: In walls, standard R-13 3⅝" fi-
rglass batts; optional ¼" foam for R-19
⅛" Fiberglas batts. In roofs, R-30 9½" Fi-
rglas batts with Acorn vent spacer. Fiberg-
s by Owens-Corning Fiberglas Corp.
olyethylene vapor barrier in walls, ceiling.

Vindows: Wood-frame casement windows
th double or triple glazing. By Acorn.

kylights: Four plastic skylights by Wasco.

oors: Exterior: insulated steel hinged doors
Acorn and aluminum-frame sliding glass
oors by Peachtree. Interior: ash-faced hol-
w-core hinged and sliding doors by Acorn.

olarium: Wood-framed construction, dou-
e-glazed thermal glass. By Acorn.

ctive Solar System: Acorn Sunwave 420
nergy System includes six solar collectors,
x 20' each, with flashing, energy manager,
llector pump, 2,000-gal. insulated water
nk, heat distribution pump and coil, ther-
ostat, and domestic hot water preheat tank.

INTERIOR OF HOUSE

terior walls and ceilings: ½" wallboard
th skim coat plaster.

eilings: ½" plasterboard wallboard through-
t, except in living room and entry hall: 1"
6" cedar tongue-and-groove boards.

terior paints: Benjamin Moore & Co.

oors: Living room, entry hall: oak; dining
ea, kitchen, solarium: blue stone; baths:
merican Olean "Crystalline White" hexag-
al ceramic tile; bedrooms: wall-to-wall car-
ting by Ethan Allen.

ghting: Recessed, surface, and track fix-
res by Lightolier, Inc.

ardware: Brushed chrome door hardware
Schlage.

replaces: Living room and dining room:
ed brick, "Chim-A-Lator" damper at top
flue, "Air-A-Lator" outside air intake,
th by Chim-A-Lator Co.; master bedroom:
Vigilant" cast-iron wood-burning stove by
rmont Castings.

rnishings and accessories: By Ethan Allen.

itchen and bathroom cabinets: Flush oak
all and counter cabinets by Wood-Hu.

ountertops: Kitchen: Nevamar; baths: For-
ica.

umbing fixtures: Kohler

ppliances: General Electric

olarium curtain: Sun Quilt Corp.





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4. "YOUR FIREPLACE ... AND WHAT IT CAN DO FOR YOU." This new booklet offers suggestions and ideas to help you enhance the beauty of your fireplace and your house with the extensive line of Custom Wrought fireplace accessories. Custom Wrought products are handmade in small batches, in the tradition of the early ironworkers and blacksmiths. $1

5. FURNITURE REFINISHING GUIDE—you can give a gift that's a labor of love. Homer Formby, third-generation restorer and refinisher, offers tips on how old treasures can be refinished to make great gifts for family and friends. Formby's.

6. "THE SOUND OF HOME" is a brochure from Pearl Grandfather Clocks. These timepieces are distinctive reminders of our past—at the same time accurate and attractive clocks, heirlooms of the future. There is a Pearl Grandfather Clock for any interior.

7. DECORATING CHILDREN'S ROOMS—A helpful 24-page guide to selecting furniture for children's rooms. Contains colorful scenes of innovative rooms for girls and boys and offers suggestions on solving some common decorating problems. Dixie Furniture Company, Inc. $1

8. WINDOWS BEAUTIFUL—a complete authoritative book on window treatments. Room-setting photos in color, examples of most popular types of treatments, styles suitable for various rooms, ideas for common and problem windows, how-to for measuring and sewing, basic treatment for many types of windows. Kirsch Company. $2.50

Eating and Entertaining

9. "COOKIES, CRACKERS AND CREATIVITY," a booklet containing 22 new recipes, is available from the Keebler Company. Booklet features recipes using cookies and crackers, ranging from a crunchy Party Mix and a Pecan Sandie Dessert Torte, to a zesty stuffed-pepper dish and luscious cheese soufflé.

10. HONEST-TO-GOODNESS PEANUT-BUTTER RECIPES for oatmeal, cakes, cookies, salad dressing, bread, frosting, pies, peanut-butter balls, fudge, brittle, and a rice casserole. You can create quite a stir with Smucker's Natural Peanut-Butter Collection—all made, of course, with Smucker's Smooth or Chunky Natural Peanut Butter.

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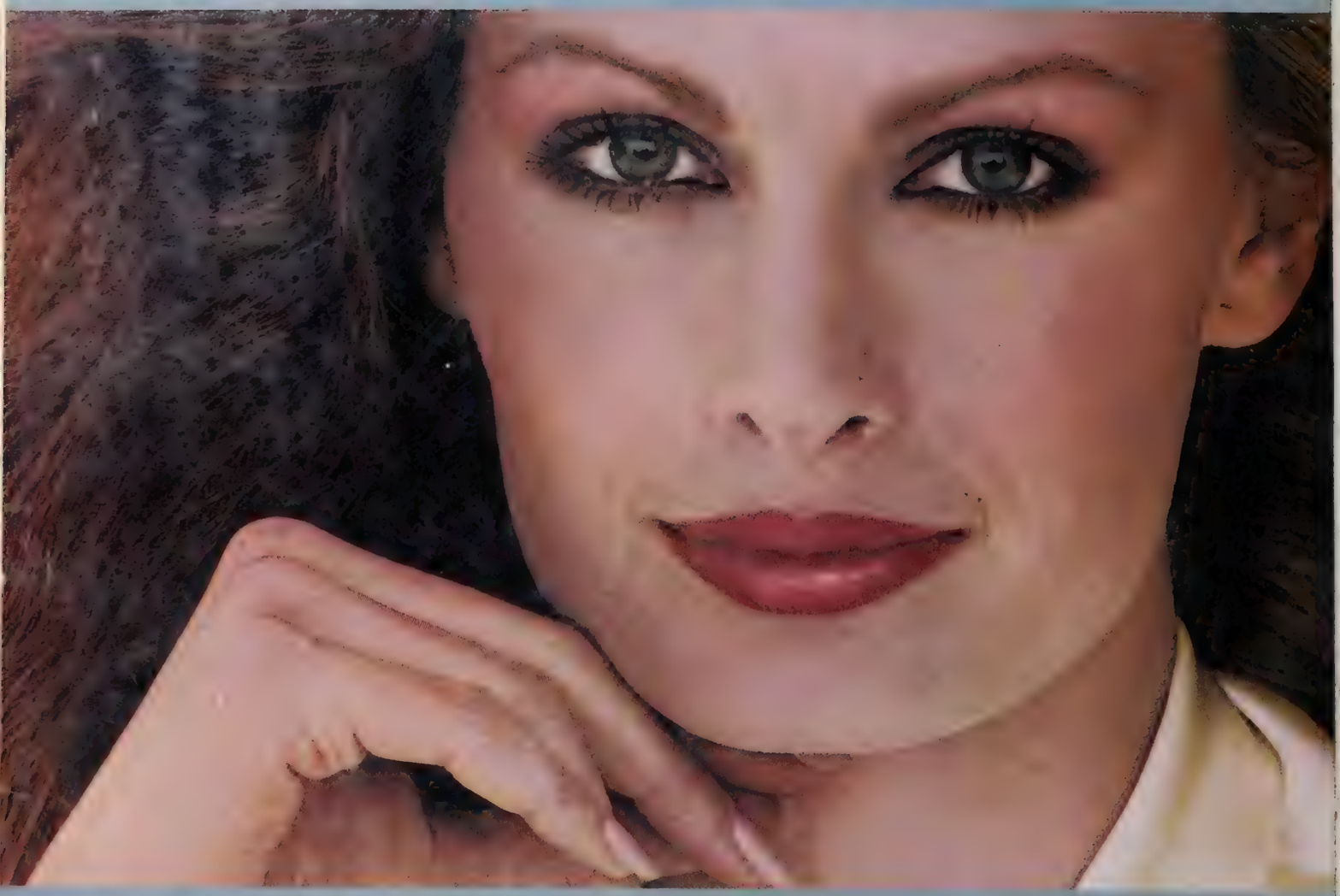
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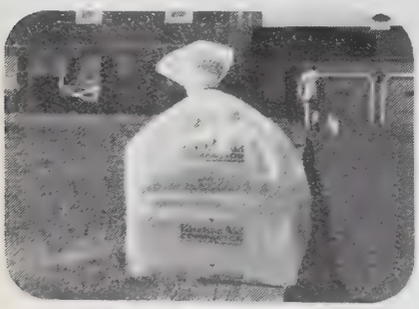
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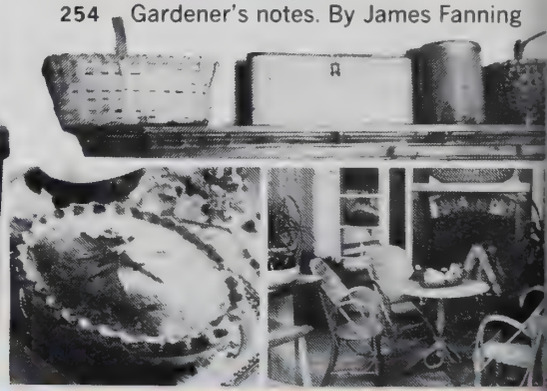
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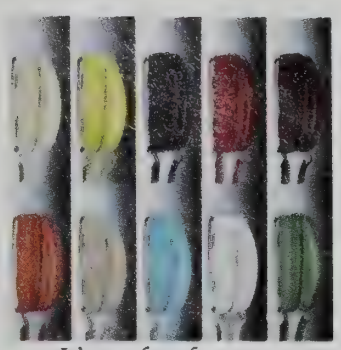
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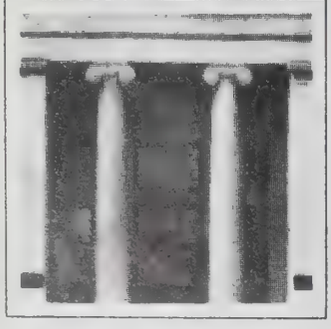

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HOUSE & GARDEN



Bruce Wolf

On the cover: Wood plus color—the unbeatable formula that unites this country living room. The focus: a 19th-century painted cupboard with wood interior, its doors wide open to show off a collection of American blue-and-white spongeware, and brown glazed Rockingham pottery. The American pine mantel gets the attention it deserves, framed by a washtub of field flowers in front, and two Indian baskets above—one old, one new. For intimacy, wood continues at ceiling level. What looks like authentic old molding is actually a strip of stock cove molding, edged top and bottom with trim, then stained light pine like the rest of the wood in the room.

Color sparks the woody shell: tranquil slate blue for the walls, repeated in the spongeware and the bolder tones of the floor cloth and overstuffed pillows. The pillows, inspired by Pennsylvania rainbow quilts, lend the room folk appeal.

The overstuffed love seat is an instant invitation. And an unexpected French Country armchair with pink cushion adds a delicate contrast to the living area's heavier pieces. The trellis chair-back motif subtly repeats the pattern in the floor cloth.

An updated version of a traditional 17th-century canvas floor cloth, this one is linen canvas decorated with textile paint. The extra advantage: It has been heat-set, allowing the cloth to be dry cleaned, even bleached, so it will stay soft, keep its fresh look.

Love seat by Harden Furniture. Cupboard, Indian basket on mantel, spongeware, and pottery from Thos. K. Woodard. Mantel at Danny Allessandro, Ltd./Edwin Jackson, Inc. Floor cloth by Peter Fasano, porcelain plate and bowl by John Copper, John Thompson Design Group, afghan by Geidre Ambrozaitis, and armchair, all at Carrington. Pine document box from James Abbe Jr. Basket by fire from Gordon Foster. Moldings at Dykes Lumber. Corinth Blue paint by Pittsburgh Paints. For details, see Shopping Information.

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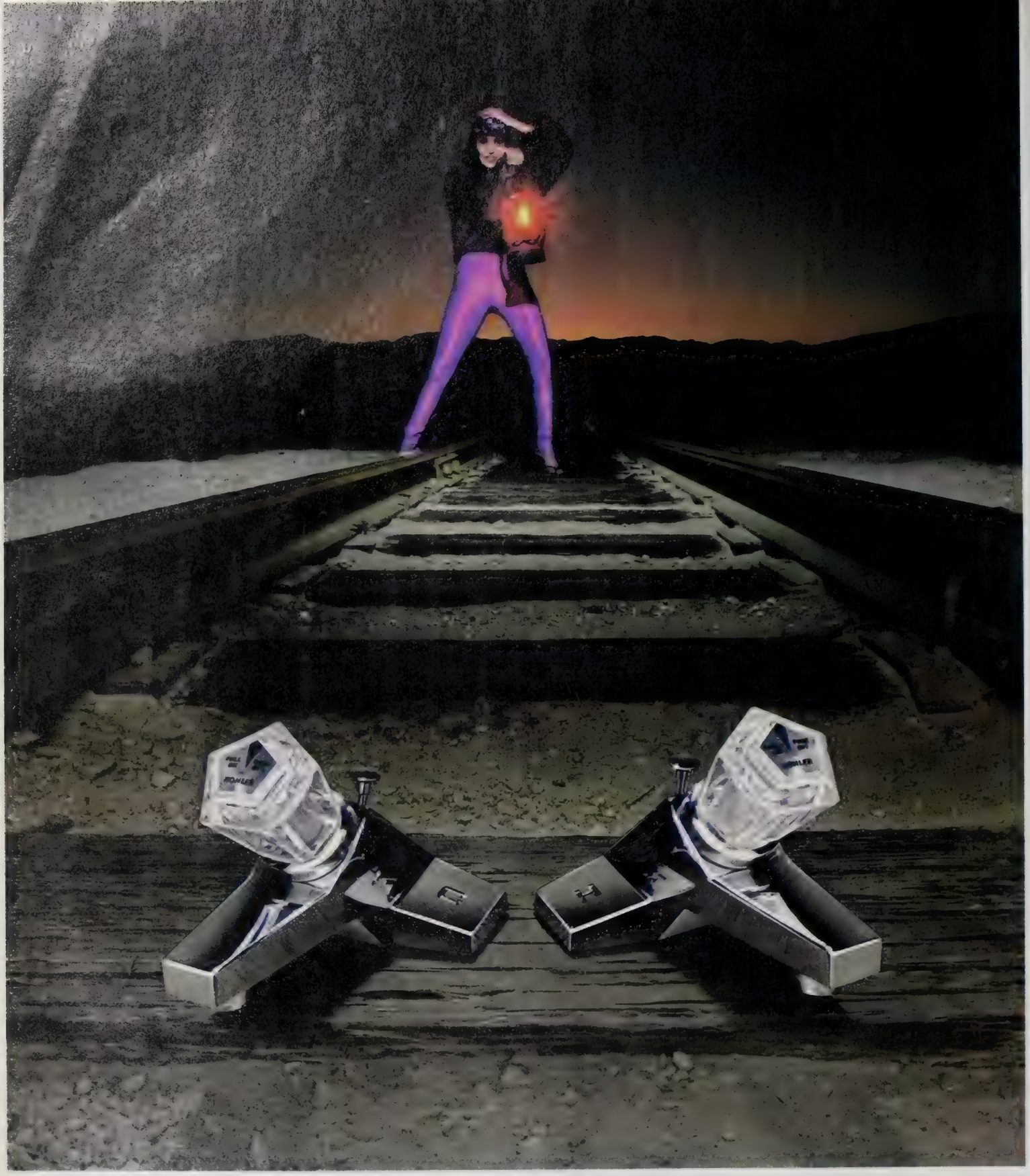


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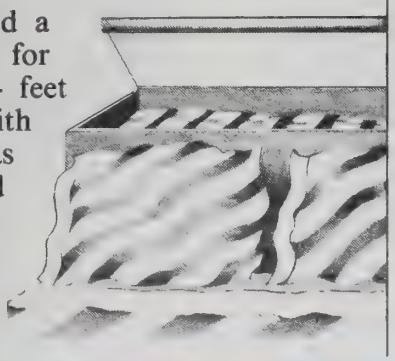
For your long-handled yard tools, use a new metal garbage can without its lid. Hooks can be attached with metal screws to the outside for smaller tools. Small fertilizer sacks go inside for balance. Use the can's handle to take the whole thing out into the yard, or for easier handling, put wheels on the bottom.

● Organize your record collection as art director Rochelle Udell does—use the bright-colored adhesive dots you find in stationery stores to organize by category: classical, female vocalist, movie score. . . .

● When you get photographs back from the developer, file the negatives you want in indexing envelopes or protective paper available at photo-supply shops. Use the inside of a closet door as a photography center, as Lowry Jackson does—use hanging file racks for your negative envelopes, hooks and wire baskets for camera equipment.

● Check yellow pages under "Warehouses"—big news in storage these days is personal warehouse storage units you rent by the month and lock with your own key. Various sizes are available for furniture, business records, the extras you can't part with but don't need every day.

Have a carpenter build a headboard/storage unit for your bed: One about 4 feet high and 1½ feet deep with a lid on top can double as a place behind the bed for radio, clock, books, and at the same time provide roomy hidden storage for blankets, linens.



Papers, papers . . .

● If you find yourself filling out new address books more often than you'd like because of so many changes, use a file box instead—one name, address to a card—there's also more room on cards for information such as birthdays, anniversaries, likes, dislikes in food, etc.

● Go through your canceled checks—throw out any over 7 years old—as you go through 1980's checks next tax season, throw away 1973's and any from before.

● If you save back issues of your favorite magazines, invest in library cases—some are made to look like leather-bound books. Write the Jesse Jones Box Corp., P.O. Box 5120, Philadelphia, Pa. 19141, for its free catalogue of custom cases and binders for all sizes of magazines and books.

● To cut down on paper bulk, keep only clippings instead of entire issues of magazines or newspapers. Stack them in a low basket for bedtime reading. If you'd like to pare your paper down even further, keep in mind that libraries maintain back issues of major magazines, and articles are indexed by both subject and author in the Reader's Guide to Periodical Literature.

● When you send for something from a catalogue, note on your check what you've ordered, and the address and phone number of the company. If the canceled check comes back before you have received what you've sent for, you can easily give the company a call right away to trace your order.

● Organization begins with knowing exactly what you own. Take an accurate inventory. Photograph your antiques and other valuables (this is also important for insurance purposes), and remember to keep the list up-to-date—remove an item from the list if you lose it or give it away.

● For ultimate, space-age organization—imagine using APF's Imagination Machine. This electronic home computer can do away with the need for some paperwork altogether. It can be programmed to balance your checkbook, maintain payment schedules, help tutor your children, and entertain with electronic games. When you redecorate, it can even estimate how much carpeting to buy or paint you need. Check electronics stores in your area.

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Sort your mail as it comes in—find an old mahogany silver caddy or wooden tool tray (scout flea markets, thrift shops). Separate bills, correspondence, and magazines, or keep a slot for each family member.





Bath pack

Hang a wicker backpack on the bathroom wall for storing towels, tissue, soap, children's bath toys.

Where to put an electric-train board if you don't have a basement or accessible attic? Devise a simple system of pulleys and rope to raise the board to the ceiling of your child's room—paint the underside the color of the ceiling, and it hangs out of sight, out of the way. When you're ready to use it, lower it onto small collapsible sawhorses kept under the bed. With this system, all the tracks, tunnels, and trains can be left set up on the board for ready play.

For more space-makers, time-savers, turn the page

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Space-Makers, Time-Savers

The kitchen crunch



Food writer José Wilson had cabinetmakers fashion attractive custom "pegboard" finished to match her kitchen cabinets. You can do the same by cutting plywood sheeting to the size you want—perhaps to cover an entire wall—and mounting it on furring strips. Drill holes at an angle—as many as you need, spaced evenly or in a pattern. Fit in pieces of doweling 1½ inches long to hang kitchen gadgets, pots and pans. Stain, lacquer, or paint.

Keep bulletin boards on the inside of cabinet doors to pin up notices but avoid cluttered walls, suggests Rendy Adams of Virginia Beach.

If you're an apartment dweller and only have a small refrigerator, ever think of using a compact undercounter freezer in your living room for extra frozen foods? Anne Lanigan hid hers by topping it with a round plywood tabletop and a pretty floor-length tablecloth.

■ Be Prepared

● Keep an up-to-date list of all your credit card numbers—and don't forget to write down the emergency *telephone* number of each company. If you ever need to report a missing card, you'll be prepared. Keep several copies in different places, including one in your suitcase for ready information if you lose cards while traveling.

● **Take a check out of your checkbook and put it in your wallet—if you ever find yourself down to your last check away from home, you'll be glad to have the extra.**

● How old is your refrigerator? Washing machine? Vacuum cleaner? If you know their average life spans, you can plan for an upcoming major expense. Refrigerator: 15 years; hot-water heater: 10; washing machine: 11; dryer: 13; vacuum: 15; toaster: 14; garbage disposer: 9.

● **Keep in mind usual sale times to buy certain items—linens/towels: January/August; lingerie: January/August; luggage: July/August; furniture: August; Christmas/birthday presents: January; cars: August/September.**

● If you know ahead there may be a power failure, prepare by turning freezer controls to high, storing perishables in ice chests and liquids in thermos bottles, filling bathtubs with water for cooking, washing. Unplug large appliances, television sets, and radios. Turn off lights once power goes off (you'll want to leave a few on to know when you're "all turned on").

■ Last Resorts

If worst comes to worst, seek out a professional organizer—Stephanie Winston, founder and director of The Organizing Principle, New York-based consulting firm, got her start in the fledgling field of helping people unravel their complicated home lives. Now she organizes in a big way: consulting with corporations, conducting workshops and classes. Her best-selling *Getting Organized,* now in paperback (Warner Books, $4.95), can help you make the most of your time, master your paperwork, money, everything around the house. "Organizing is almost a game once you learn the techniques," says Ms. Winston, "and it's so satisfying to learn to control your life!"

When in doubt, throw it out*—the cardinal rule to easy organizing. There's no point to organizing *junk*. If you find yourself running into small appliances you've shoved in the back of cabinets because they don't work, or into clothes in your closet that need mending, resolve to get them repaired, or throw them *out!* If you really hate to let something go, allow yourself one junk drawer or cabinet—everyone's entitled to one—but just *one!



If you have a child who's now off on his own, consider turning his bedroom into a big walk-in closet. Scout flea markets for the big clothes racks department stores use—some roll around—they'd be just the thing for hanging out-of-season clothes in your new storage room.

■ Finding Time

● If you have trouble getting started in the morning, organize the night before: Lay out your clothes, measure coffee, fix a brown-bag lunch.

● Find your time of highest energy level—if it's mid-morning, do your least-favorite chore then, wind down the day with your favorite thing last—reading, cooking, painting—so you feel you've earned it.

● If you live alone and the chore is all yours, get your laundry started as soon as you come home from work. Put your pile by the front door before you leave for work in the morning so it's the first thing you see when you come in the door. Don't give yourself time to settle down and then not want to do it—once it's washed, dried, folded, and put away, the evening is yours.

● To avoid extra laundry sorting, keep delicate hand-wash items in a separate (and appropriate!) lace-trimmed bag, as editor Frances Phillips does.

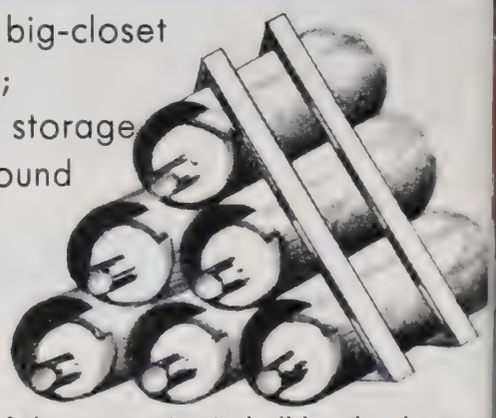
● Put a specific time limit on your grocery shopping—say 30 minutes—and never shop without a list. Stick to your list. Use a calculator in the market to avoid overspending, help in comparing unit prices.

■ Sharing

Weekend guests usually feel more at home sharing household chores rather than being waited on by you. When they arrive, have them draw a chore from a pot to be done before they leave: empty trash, lock and close windows, breakfast cleanup. They can switch with other guests if they want, but leave feeling they've contributed. And you can relax a bit more yourself.

Pin menus for the week on a bulletin board, with recipe title and cookbook page reference for all to see. If groceries are bought weekly and put in the refrigerator, first one home can start the meal. Last one home has to clean up.

Mobile big-closet storage; stacked storage in-the-round



Ask a carpenter to build a simple geometric framework to hold stacked terra-cotta drain pipes (from a lumberyard) or lengths of painted stovepipe—you'll have good-looking storage for towels in the bathroom, or for magazines or bottles of wine.

AT LAST, A FLOOR PLAN TO CLEAN & PROTECT NO-WAX FLOORS.



Introducing Glamorene® Shine Guard.™

It's not just something you can use on your no-wax floors.

It's specially formulated for them. It cleans and protects without harming the no-wax finish. What's more, it leaves no film to look at, like detergents. No waxy build-up, like waxes.

Use it as often as you like. Just pour it on and spread with your sponge mop.

Then rinse the mop, not the floor.

Your no-wax floor will be clean, shiny and protected.

Glamorene Shine Guard. The perfect floor plan for no-wax floors.

We have a special feeling for what home means to you. For the little prized possessions that make your home so very personally yours. The touch of crisp percale. The caress of tender terry. Softness and warmth in all the little expressions of yourself, to yourself and those you love. And all in color—families of color that live so well with your family. We weave and we sew in special ways that make you feel good about just being home. Yes, we have a special feeling for what home means to you.



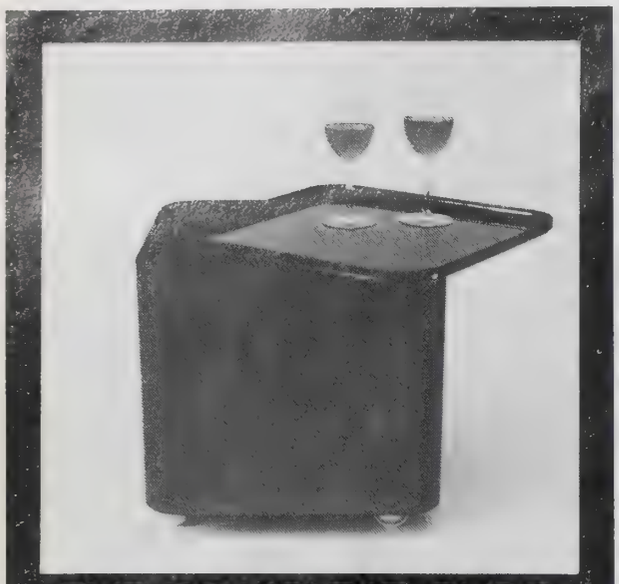
Above, Charisma towel and bath carpet. Right, Great Shades sheet and Touch of Class blanket. All in Blush.



Fieldcrest

MUSICAL MAGIC . . . DIAL-A-BALLOON . . . SUPER CUBES . . CUSTOM NEEDLEPOINT . . .

LIVING



THE COMPLEAT CUBE

The sides measure only 15 inches, but this rolling plastic cube can play a large role in decorating. Use it as a table, planter, storage bin; or, add a cushion to make an ottoman. Casters on the bottom make it easy to move, and the top even lifts off to be used as a serving tray. It's called the "DIME" cube, and comes in black, red, brown, or white; $88 per cube. Available from Inter/Graph Limited, 979 Third Ave., New York, N.Y. 10022.

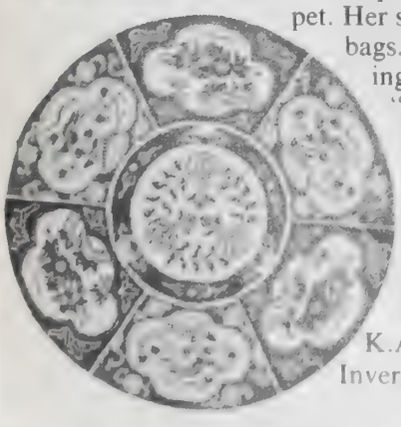
Musical chairs, pillows. . . .



When you think of a music box, you mostly think: small, delicate, and "Edelweiss." Well, that's not necessarily so. At The Music Box Center in Washington, D.C., Marion Lewis can put almost *anything* to music. She'll show you how to turn your favorite porcelain jar, figurine, or even needlepoint pillow into a music box—and you can choose from over *400* melodies. The music "boxes" are made from small components called musical movements, and cost $4.50 to $12. Prices for installation vary according to the project. 918 F St. N.W., Washington, D.C. 20004 (no catalogue).

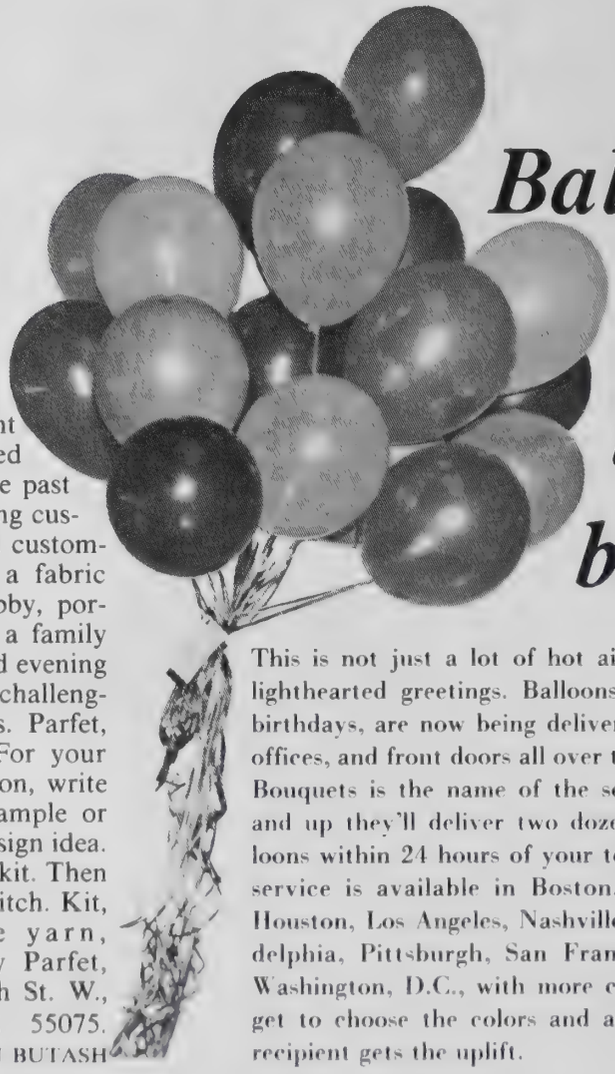
Getting to the needlepoint

Because really interesting needlepoint kits were hard to find," says needlepoint canvas artist Kitty Parfet, "I started painting my own designs." And for the past eight years, Mrs. Parfet has been creating custom needlepoint canvases for delighted customers. Inspiration may be taken from a fabric swatch, or be based on a favorite hobby, porcelain vase, sporting activity, or even a family pet. Her specialties are purses and evening bags. "But one of my most challenging projects," recalls Mrs. Parfet, "was an entire sofa." For your own needlepoint creation, write Mrs. Parfet with a sample or photograph of your design idea. She'll put together the kit. Then all you need to do is stitch. Kit, not including the yarn, $30–$100. Mrs. Kitty Parfet, K.A.P. Designs, 1487 70th St. W., Invergrove Heights, Minn. 55075.



TITIAN BUTASH

Balloons by the bunch



This is not just a lot of hot air—it's the latest in lighthearted greetings. Balloons, once reserved for birthdays, are now being delivered to board rooms, offices, and front doors all over the country. Balloon Bouquets is the name of the service. And for $24 and up they'll deliver two dozen helium-filled balloons within 24 hours of your telephone order. The service is available in Boston, Chicago, Denver, Houston, Los Angeles, Nashville, New York, Philadelphia, Pittsburgh, San Francisco, Toledo, and Washington, D.C., with more cities to follow. You get to choose the colors and a short message, the recipient gets the uplift.



Chests of the Edo Period (1615-1868), called Tansu, were ingeniously designed to meet the needs of wealthy Japanese merchants for storage in limited space.

Using the original design principle and reproductions of the bold iron hardware, this Baker Furniture collection of free-standing pieces and modular stacking cabinets fulfills contemporary needs for television, desk, bookshelf, bar service, wardrobe and bed.

You are invited to see these bedroom and living room designs in many fine stores or through your interior designer, furniture retailer or architect in the showrooms listed below.

You may send $3.00 for our Tansu catalogue, Dept. 797, 573 Columbia Avenue, Holland, Michigan 49423.

Baker Furniture

A North American Philips Company

Showrooms in Atlanta, Chicago, Cleveland, Dallas, Grand Rapids, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Toronto and London

OLD FURNITURE RENEWED . . .
A SOLAR QUIZ . . . A GIFT FOR GARDENERS . . .

Terrific Timesaving Tool

There's a hole in the right hip pocket of every pair of summer trousers I own, and it comes from being unable to step out on the lawn without a pair of pruning shears tucked into that pocket for snipping here and there and everywhere.

This habit also fosters another garden problem. While everything up to a height of 6½ feet is in good order, chaos reigns above.

Now, at last, I've discovered a British favorite, the Cut and Hold Flower Gatherer. An extension clipper 2½ feet long, it actually *grabs* each severed branch as it cuts.



Take the forsythia bush, for instance. It's always been easy to get plenty of clippings at waist level for vases in the house, but the top is invariably less under control. Cutting with conventional long-armed loppers always seems to drop the branches into the plant's inaccessible crown, resulting in blooms wasted and a tangled mess in the middle. But with the Flower Gatherer, which weighs less than a pound, the gardener enjoys the dexterity of a long-armed robot.

The tool's original function was to reach and pick the flowers from the back of those wide beds of which the British are so fond. (It boasts Sheffield steel blades, of course.) But it's the tool's other varied uses that really make it worthwhile. It excels, for instance, in trimming hanging plants—removing hard-to-reach flower heads to send next season's blooms on the way.

(There's even a companion, the *Firm Grip Weed Puller*, for those days when stooping has worn you out—perfect for senior gardeners, or those confined to a wheelchair.)

The Flower Gatherer is a most handy tool. And it's even too long to fit into my pocket.

Available from Walt Nicke, Box 667, Hudson, N.Y. 12534; gatherer, $28.15; weed puller, $27.70; catalogue, 50¢. RICHARD LANGER

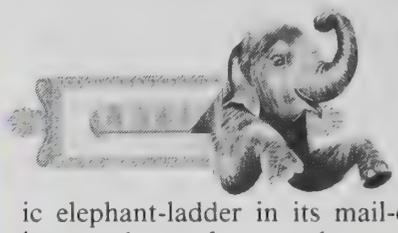
SOLAR: SHOULD YOU OR SHOULDN'T YOU

Investing in a solar system can be costly, but it usually pays off. The question is, how long before savings really start? SOLCOST by SOLEC is a computer program that can help you determine the costs of converting to a solar hot-water heating system. You answer 15 questions, the computer prints out the costs for different systems, a cash flow analysis for the next 20 years, how much heat your proposed system can generate (based on your local climate), and the optimal tilt angle, storage and collector sizes for your needs. One computer run, $25; $5 less for each additional run (to test variable factors). User's manual is $6. Write Solar Energy Corporation, Box 3065, Princeton, N.J. 08540.

Best Books

■ Easy as pie

Browsing through a cookbook is one thing, following its recipes correctly is another. But in *French Cuisine For All*, Louisette Bertholle has collected original recipes that *are* easy to follow—500 in all, including Crêpes Breton and Coq au Vin. The book was written to "acquaint the home cook with a new way of cooking which may best be described as simple, refined, and natural," writes Madame Bertholle. And, it includes a chapter on cooking techniques and terms so that everyone can be a success. Doubleday, $19.95.



■ Mail-order Elephants

Several years ago, the Horchow Collection offered an exotic elephant-ladder in its mail-order catalogue. But it turned out that people were more interested in buying the live elephant. Now, in *Elephants in Your Mailbox*, Roger Horchow tells the complete story of his success in the mail-order business. Included are humorous anecdotes, some practical advice for those of you who would like to try your own business, and a chapter called "My Twenty-Five Best Mistakes" (he admits to having made a total of 87). Times Books, $12.50.

■ Furniture Fix-ups

Whatever happened to that antique table in the attic that needed refinishing? Or the hand-me-down chair that really should be recaned? Here's your chance to bring your forgotten furniture back to life—*New Ideas for Old Furniture* by Leslie Linsley. The book contains 24 different projects, from stenciling to decoupage, all illustrated with photographs that show you how to bring the best out of your old pieces. Lippincott/Crowell, $15.95.



"I was wondering if I could possibly borrow a cup of Johnnie Walker Black Label."

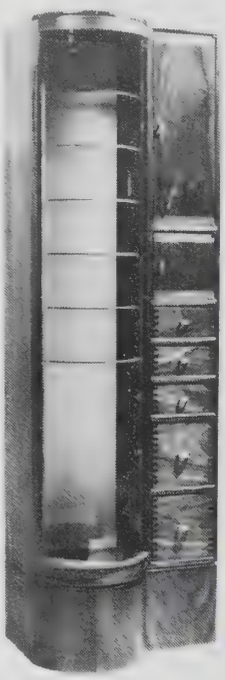
12 YEAR OLD BLENDED SCOTCH WHISKY. 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y., N.Y.

Crafts at reasonable prices . . .
Auction action . . . Brand-new lottery . . .

The Art of Making Money

Making art and making money are often poles apart. But in Massachusetts, the new "Arts Lottery" has been introduced to help out. Starting September 8, tickets will go on sale for $5, and drawings will be held weekly. And in *this* lottery everyone will be a winner—approximately 40 percent of the money will go to newly formed arts councils in 345 towns across the state.

Out of the Woods



Workbench, a major furniture retailer, is bringing handcrafted woodworking back to the public. This month marks the opening of the Workbench Foundation Gallery, a 1,000-square-foot exhibit space in New York City. The purpose of the gallery is to provide a place where furniture makers can not only show their works, but sell them at studio prices.

"Unlike other crafts, woodworking can be a slow process," says furniture maker Garry Bennett, whose pieces comprise the first show. "As a result, it's often difficult for craftsmen to gain the exposure they need to continue in their work."

At Workbench, individual shows by furniture makers and woodworkers from all over the country will change approximately every 2 to 3 months. And the gallery will receive no commissions. According to Warren Rubin, chairman of Workbench, "this means that craftsmen can now sell their pieces at reasonable prices."

In time, Workbench hopes to arrange a traveling exhibit comprised of pieces from individual shows. The gallery opens September 10, and will change exhibits in mid-November. Workbench Foundation Gallery, 470 Park Ave. South, New York, N.Y. 10016.

AUCTIONS: growing once, growing twice. . .



Sotheby Parke Bernet, the international art and auction house, is making not one, but *two* major expansions this month. In New York, an entire gallery for the Decorative Arts is opening; and in Chicago, on September 9 and 10, the first Midwestern auction will be held.

"Today, everyone's coming to auctions," explains John Block, Director of Regional Auction Activities. "People are no longer just consuming, they're *investing* in things—in art and antiques especially. They see that through auctions they can get *inexpensive* as well as expensive pieces. Besides, it's a fun way to buy."

The new block-long gallery in New York will house decorative art in all price ranges—including furniture, porcelain, and silver. The gallery will also be a center for lectures and seminars on art and antiques.

To kick off the New York opening, a special "Heirloom Discovery Week" will take place on September 16, 17, and 18. You can bring in any of the family treasures (except paintings and jewelry), and Sotheby's experts will give you a free appraisal.

As for the 3-session Chicago auction, it will include categories of the Decorative Arts—13th-century furniture, silver, Art Nouveau and Art Deco pieces, and jewelry. If it's successful, subsequent auctions will be held, with the idea of eventually establishing an auction house for the Midwestern region. Mr. Block estimates that between $1.2 and $1.5 million will be sold at the Chicago auction. "I'm very optimistic about it," he says. "This is a region that we've overlooked for too long—and one that has plenty to offer."

The New York gallery is at York Avenue and 72nd Street; the Chicago auction will be held at the Drake Hotel.

WHAT'S HAPPENING WHERE

- Pennsylvania Academy of the Arts
  JAMIE WYETH
  September 19–December 14
  First full-scale retrospective, with over 100 works. Philadelphia, Pa.

- Cooper-Hewitt Museum
  WALLPAPER FROM THE COOPER-HEWITT COLLECTION
  August 12–October 26
  150 examples from the museum's collection, including a variety of styles, types, periods. New York, N.Y.

- The Art Institute of Chicago
  HAWAII: THE ROYAL ISLES
  September 6–October 26
  Over 300 artifacts that portray Hawaiian culture, past and present. Chicago, Ill.

- New York City
  DESIGN FAIR '80 *October 1–31*
  Citywide salute to design industry. Walking tours, display windows, museum exhibits. New York, N.Y.

- Memorial Hall, Fairmount Park, Philadelphia
  PENNSYLVANIA HORTICULTURAL SOCIETY'S 1980 HARVEST SHOW
  September 27–28
  Juried show, featuring bounties of local Harvest. Philadelphia, Pa.

AUCTION:

- From the estate of Harvey Ladew
  September 27
  Includes silver, china, furniture, paintings, books. Monkton, Md.

TELEVISION:

- "COSMOS" *September 28*
  Beginning of 13-part series on astronomy, space exploration, and the development of civilization. Check PBS listings.



China export plate K'ang Hsi period.
Courtesy Ralph M. Chait Galleries, Inc.

China Trade

During the late 18th century, colonial America became enamored of the exotic charm of oriental decoration and Chinese export. Our current relationship with the People's Republic of China has created renewed interest in the decorative arts of this ancient culture. The delicate details and rich colors of many luxurious textiles, porcelains, and artifacts of the period have inspired this exciting new collection. Available through Interior designers and better stores.

Schumacher—the source for fine fabrics, carpets and wallcoverings.

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DuPont TEFLON
soil & stain repellent

Some like it hot

What's your color temperature?

Makeup artist Way Bandy helps you zero in on the colors that give your looks a natural lift



Way Bandy

Color is one of the few things we all respond to impulsively. It grabs us immediately, or it leaves us feeling quite indifferent. Perhaps it's the color of a friend's dining room; perhaps it's the gleam of a new lipstick. Its appeal is either fresh and exciting or nothing. So why is it so hard to make a judgment about color? Will it suit you? Will it work with the other elements in your wardrobe, or in your makeup scheme?

House & Garden asked makeup artist Way Bandy for some guidance through the constantly changing world of color and color trends. Mr. Bandy is one of America's top makeup professionals, whose book *Designing Your Face* (Random House) made the best-seller lists in 1977. His fees run to $1,000 for a single session, but in his book you can get his whole approach, his expertise on cosmetic application, and his views on the mind/body balance of beauty, for about $9.

Mr. Bandy takes the time to work out your thoughts and attitudes with you about the way you look—the colors you choose and the intensity with which you apply them. Mr. Bandy is interested in "what's real" for a daytime look, though he is a master at doing highly stylized, sophisticated looks for the camera for *Harper's Bazaar, Vogue,* and twelve years of covers for *Cosmopolitan.*

"I owe a great deal to a small book written by that wonderful costume designer Edith Head," says Mr. Bandy. "She wrote *How To Dress For Success* 30 years ago and in it she outlined and detailed hundreds of *color auras.* Edith Head mapped out complementary and contrasting color schemes for men and women according to three factors: their hair shade, skin and eye tones. Today we can easily change our color auras—contact lenses change eye color, we bleach or tint our hair. Our options are legion. I simplified her concept for myself by dividing color auras into 'temperatures'—warm and cool. So I describe a Princess Grace as a cool aura with her refined pale skin, her blonde hair, and blue eyes. Ava Gardner represents a warm color aura; though her skin is quite pale, her hair and eyes carry warm tones.

"There are no prescriptions for color. There are only color directions and I feel that harmony and comfort result when a woman goes with her aura. She discovers this aura by objectively assessing her natural assets—skin tone, eye and hair color. And I also believe that clothes should be selected on the basis of how they complement natural assets instead of whether they reflect trends.

"There's another element in the equation. Do you think of a specific color when you think of blue eyes? Can you begin to discern 20 shades of blue eyes? Once you begin to stretch your vision in terms of what exists, you can draw on a wider range of colors instead of habitually going to the same ones year after year. Many women, who don't realize that their coloring allows them to work with a widely varying palette, are missing out on a great deal of pleasure. But I always advise my clients to use eye makeups that bring out the color of the eye rather than compete with the color of the eye. I want to see your eye. Not your makeup!"

> Harmony and comfort result when a woman goes with her color aura—but *sensational* results happen when she goes against it

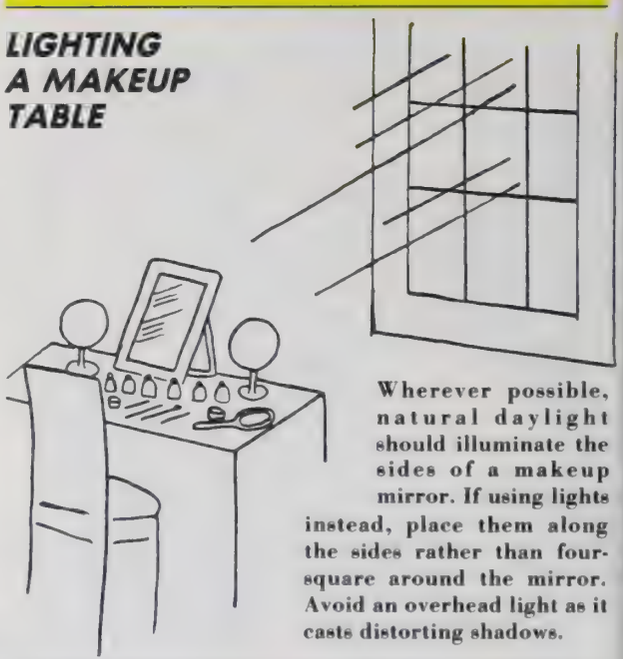
Mr. Bandy suggests these colors for makeup, clothes, and surroundings for a cool color aura: white, gray, lacquer red, beige, black, and pale blue. These colors are for a warm aura: rust, navy, lacquer red, vanilla, beige, and black. You'll notice that certain colors work for both because there are cool blacks and warm blacks; cool whites and warm whites. A warm white is cream. A cool white is milk. Textures also enter into the "temperature" of a color—a shiny surface is colder than a matte because the light is reflected by the density of the materials.

"The way we choose color has a great deal of emotion built into it," he continues. "As an example, let me describe a situation where I'm working with a woman whose looks I know could be dazzling if she could be persuaded to use a brighter, clearer shade of red lipstick. Let's say her preference is for brown-pink instead. Getting her to try that red is almost impossible even though she's eager for a change and my for objective advice about how her image can be updated or revitalized. Why is she so resistant when ostensibly she's seeking counsel? It has to do with her attitude toward the color. Even if I can convince her to wear the red, she'll require an enormous amount of feed-back before she'll accept my advice. Certain colors represent 'safety' and others, 'risk.'

"Red is also a wonderful neutral. So are black and white. They are superb background colors for people. They allow details to emerge—hence the drama of a black dress on a blonde or a brunette. I myself wear black and white only. I feel good in those colors. And black and white work a bit like a uniform to free me of bothering with myself

Continued on page 28

LIGHTING A MAKEUP TABLE



Wherever possible, natural daylight should illuminate the sides of a makeup mirror. If using lights instead, place them along the sides rather than four-square around the mirror. Avoid an overhead light as it casts distorting shadows.

Reprinted by permission of Random House, *Designing Your Face,* by Way Bandy, 1977

Marlboro Lights



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

continued from page 26

so I focus on my clients who are intricately bound up in the issues and concerns of color.

"Pay attention when you're in the mood for a color change. Play with it for a while before you make a decision. Study the people whose color auras resemble your own. Notice when you receive a compliment about colors you happen to be wearing. Though as a general rule I think flattering results emerge from staying within your own aura, *sensational* results stem from working against it. Cool shades against a warm aura; warm shades against a cool aura. It takes skill and balance, but the color excitement can be memorable.

"I think that during the early years of this decade we're going to be seeing confident exaggeration in makeup styles. Not quite the Fantasy Looks of the early '70s but something close to it. Bold colors that take skill and imagination to wield. Poise and polish in makeup are certainly here now, thank goodness. But women will have the tools and I hope the desire to use color as a means of expression and as a means to the pleasure that color gives. I'm describing the difference between a face that is *styled* and a face that is merely made up to appear *natural*. There's room enough in every woman's life for both." ■

■ Beauty and health products new this month in the stores

Hot Off the Rack isn't a Broadway musical . . . it's the name of a tantalizingly good-looking collection of colors for fall '80 from *L'Oréal*, which calls them "cuisine colors." We think they're one of the most wearable groups of neutrals we've seen in a while. Any one of them should work beautifully in the color range you use right now. For example, four eye colors: "Brussels Sprout," a curried green; "Cayenne Pep," a burnished rust; "Cut the Moutard" (that's what it's called!), a spiced brown; "Le Smoke," charcoal violet. Whether you're summer tan or demurely pale, these will play up hair, eyes, and give some punch to your fall wardrobe. For eye shaping, "Le Smoke" has been translated into a smoky kohl pencil called "Kohl-Kajal." For lips and nails, two classics, "Au Currant," a soft mulled wine, and tart "Chile Chili," a piquant red/orange that's a natural energizer. French Shadow Moisture Finish Creme Eye Accents, $3.25 each; Kohl-Kajal, $3.75; French Lip and Nail Accents, $2.50 for lipstick, $1.65 for nail enamel. Find the collection "hot off the rack" at fine drugstores.

Before you try out a new makeup color, your skin should help you determine the color direction—warm or cool. To do that, your skin has to be at its clearest peak of natural color, and that comes from effective cleansing, toning, and moisturizing. Nature's own material, clay or hot-springs mud, has been used for centuries to refine, cleanse, and tone the skin. *Chattem Laboratories* has developed a simple two-step cleansing and moisturizing program consisting of two masks which draw on the qualities of mud. Each takes 15 minutes to use and years off your looks. **Mudd Super Cleansing Treatment** is a clay mask that absorbs oil and dirt from your skin while it exfoliates the skin's top cell layers. It rinses off and is followed by a second mask, **Mudd Super Moisturizing Treatment,** which acts as a temporary sealer for the skin's own moisture. It too washes off. What oil remains on your skin softens and smoothes it. You're then ready for a light lotion for the rest of the day. The masks come in two sizes and should be used together for maximum results. From $2.25 to $4.50 at fine drug and department stores across the country.

Rose Blush is an interesting little beauty product that resembles the oil of roses women used a hundred years ago to tint their cheeks and nails. The product made today should be used only on your skin, however. The deep-pink oil is very sheer and you can make the color as deep as you wish, though the barest hint is the most alluring. It's made by *Stagelight Professional Cosmetics*, and costs $5 for a small bottle which lasts and lasts because you use the merest drop. At Macy's, Burdines, Sanger-Harris, and Frederick & Nelson.

A delightful fragrance from France which can only be described as "kicky" will be introduced this month. It's **Folies Bergère** and was created to celebrate the 100th anniversary of the famous French establishment. It's floral and fruity, but the scent is warmed with sandalwood and patchouli. It comes in a bottle whose stopper is a bright blue fan. Folies Bergère, $75 an ounce; Eau de Parfum Natural Spray to slip in your handbag for successful tryouts, $18. Distributed by Caron. At Macy's.

If you're thinking about selecting a new fragrance for a man, you'll find one in early September. **Patou Pour Homme** by Jean Patou is a new French cologne which will be available for you and him to try at fine department store and fragrance counters starting September 4th. The scent is very bright and much longer-lasting than men's colognes have been up to now. The scent is a blend of wood notes, spices, and herbs and it comes in a streamlined version of Patou's crystal bottle of "Joy." Initially *Patou Pour Homme* will come in two sizes of cologne: 4 ounce, $45 and 2 ounces, $30.

BY PAULA RICE JACKSON

■ Your fragrance handbook

Perfumed waters have been in demand since ancient times. Quite apart from their use as fragrances, they were thought of as medicinal remedies, frequently taken internally or inhaled for their restorative properties. Athenian physicians wrote of the beneficial effects of rose water and prescribed honey water for ailments of skin and hair. An infusion of honey, coriander seed, clove, nutmeg, and other aromatics in rose and orange flower water, Honey Water was rediscovered during the Renaissance and esteemed as a skin lotion. Queen Elizabeth of Hungary was well past her prime in 1370 when a monk gave her the formula for a miraculous tonic distilled from rosemary flowers, verbena, rose water, and spirits of wine, later known as Hungary Water. It made her so beautiful at the age of 72 that the King of Poland asked for her hand in marriage. Hungary Water became Europe's most popular toilette water, and was until the late 1700s.

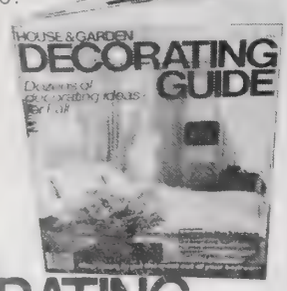


The Sign: Virgo
Circa: August 23-September 22
The crisp, green, stimulating scent of **Quartz** eau de parfum by Molyneux is certain to delight the meticulous Virgo woman, while Virgo males take the logical approach toward **Équipage** made by Hermès.

MARIA REACHI

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Sunglasses should do as much for your eyes as they for your looks.

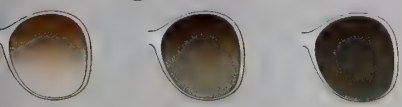
Which is the whole idea behind new Ray-Ban® turals by Bausch & Lomb.

Ray-Ban Naturals filter out more of the sun's rays n designer collections. They reduce glare from any face, from any angle.

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In indoor light | *In hazy sunlight* | *In bright sunlight*

Especially our new, changeable adients. As the drawing shows, ey're clear enough to wear inside. nd since they're light-sensitive, ey darken within 60 seconds nen you're outside in sunlight.

New Ray-Ban Naturals. ok for them at professional ecare centers and fine depart- nt stores.

They truly are uncompro- sing. And when it comes to ur eyes, shouldn't you be compromising, too?

Ray-Ban Naturals
BY BAUSCH & LOMB

ARMSTRONG DESIGNER SOLARIAN

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Cardigan Pattern 89432

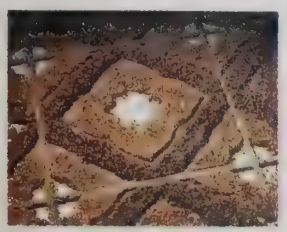
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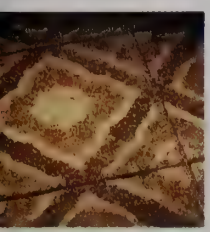
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erns just printed on. But Designer Solarian
different. And that difference is Inlaid
r—our exclusive process that builds up
e design with thousands of varicolored
granules, creating a richness of color
d a uniquely "crafted" look no printed
floor can begin to match.



d Color begins with the
placement of varicolored
s onto the backing



2. . . . gradually building up the
design—color by color,
shade by shade



e the pattern is
te, intense pressure
at are applied—fusing
a solid inlaid vinyl



4. And when the extra durable
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ANTIQUES

Questions & Answers. By Louise Ade Boger



■ Victorian Ice-water Pitcher

I would be very interested in knowing what my silver pitcher was used for and approximately how old it is.

—B.B., Sarasota, Fla.

Your tilting ice-water pitcher with one cup and tray was made probably about the 1870s by the Wilcox Silver Plate Co., a prominent maker of Victorian plated-silver hollowware, at its Meriden, Conn., factory. Dorothy T. and H. Ivan Rainwater in their book *American Silverplate* write that a beautiful tilting ice-water pitcher was presented to General James A. Garfield in October 1880, just a month prior to his election to the Presidency of the U.S. The present owners are Mr. and Mrs. James Garfield of Mentor, Ohio.

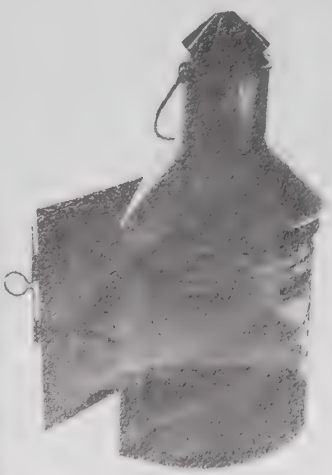
■ New York Tableware

Our tableware has the mark "Jos. Heinrichs, Paris & New York, pure bronze, sterling silver" on it. From this can you tell me something about its background?

—J.K., North Massapequa, N.Y.



Joseph Heinrichs, well-known New York manufacturer and importer of copper tableware, was active in the latter part of the 19th century into the early 20th. The practice of tinning the interiors of copper cooking vessels had become widespread by the Victorian period. This tin lining—in your case a sterling silver lining—avoided any risk of the poisoning liable to occur from the use of unlined copper vessels. To the best of our knowledge, this class of bimetal domestic vessels is made of copper; occasionally cast parts, such as handles, are bronze. We suggest you have the metal examined.



■ Dutch Ship's Lantern

We'd like to know anything you can tell us about the background of our old ship's lantern. It has the word "Stuurboord" on it. What do the lights signify?

—J. DeG., Waukesha, Wisc.

Your ship's lantern made of copper and fitted with an oil lamp and door in the back was made in Holland, probably in the 19th century. *Stuurboord* is the Dutch word for starboard, which is the right side of a ship looking toward the bow, and the glass in your window gives a green light at night. Port is the left side and its light is red.

Continued on next page



Enjoy Sambuca Romana in 58 spectacular recipes. Write Palmer & Lord, Ltd., Syosset, N.Y. 11791. 84 Pf.

Antiques

continued from preceding page

American Silver Mark

I have made a rough drawing for you of the mark which appears on the bottom of my old tea service. From it, can you tell me who the manufacturer was and where the service was made?
—S.H., Walnut Creek, Calif.



The mark on your tea service belongs to the Sheridan Silver Company, Inc., manufacturers of plated silver hollowware, established at Taunton, Mass., in 1946.

Boston Spoons

From the photographs and the mark, are you able to tell me when and where my spoons were made and why they are marked "pure coin?"
—E.H.B., Sussex, N.J.



Newell Harding & Company, active in Boston about 1835 to 1855, made your spoons around 1835 to 1845. Your flatware pattern with a molded thread edge on the front and back of the handle is the "Olive" pattern. In 1792, the United States Mint, for the first time, fixed the standard for coins at 892 parts pure silver and in 1837 raised the coin standard to 900 parts pure silver, which became Federal law with the U.S. Stamping Law Concerning Gold, Silver, and Their Alloys, enacted June 13, 1906. The difference between the two standards—sterling and coin—resulted in the stamping of silver made in this country with various symbols of its purity. The term "coin" was widely used from about 1830 to 1860 to indicate the silver was of the same standard used in coins.

Connecticut Shelf Clock

Can you tell me when my shelf clock was made? It says Seth Thomas and Plymouth Hollow, Conn. on the label.
—G.A.F. Jr., Wayne, Ill.



Your 8-day spring brass clock movement in an Empire-style case was made about 1850. It is a popular variety of the Connecticut shelf clock.

Souvenir Cup

Our souvenir cup shows a picture of a castle and has the name "Wartburg" on it. Can you tell me anything about this old castle?
—C.D., Chico, Calif.



The Wartburg, a castle near Eisenach in the grand duchy of Saxe Weimar, is notable not only for its historical associations but as containing one of the few well-preserved Romanesque palaces in existence. The original castle, of which some parts—including a portion of the palace (Landgrafenhaus)—still exist, was built by the landgrave Louis "the Springer" (d. 1123), and from his time until 1440 it remained the seat of Thuringian landgraves. It owes its present splendor to the grand duke Charles Alexander of Saxe Weimar (d. 1901), who became grand duke in 1853. The most interesting part of the castle is the Romanesque Landgrafenhaus. Besides the chapel, it contains two magnificent halls—the Hall of the Minstrels and the Festival Hall—decorated with frescoes by Moritz van Schwind. The great watchtower commands a superb view of the Thuringian forest on one side and the plain on the other. Your cup was probably made about 1900 at a pottery in the Thuringian forest.



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The Farberware Convection Oven. A cooler, cleaner, faster and more economical way to cook.

The Farberware® Convection Oven is taking cooking in a totally new direction.

It works on the principle that if you constantly circulate hot air around the food, food will constantly come out better. That's the same concept cooks have used in professional ovens for years.

You can roast, bake and broil. In fact, you can roast up to an 18 lb. turkey in one-third less time. And because the food is surrounded by even heat, you never have to turn anything over. It also cooks frozen meat in the time it would normally take to cook thawed meat.

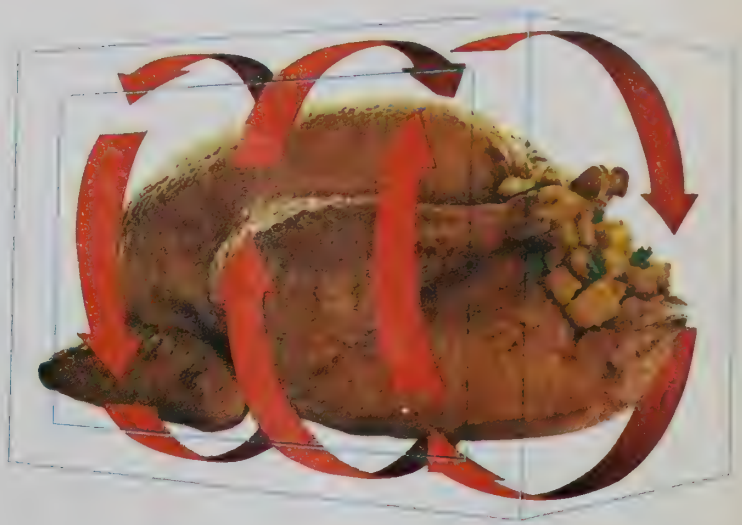
Foods look and taste better than ever before. Poultry gets done to a golden brown, tender and moist throughout. Meats come out pink and juicy inside, brown and sizzling outside. And cakes, pies and breads are so light and moist they'd make a baker envious.

Plus, there's room enough for two cooking racks. So you can cook several different things at the same time.

Exclusive "Probe-A-Matic Control"

Here's a way, other than guessing, to know when a rib roast or London broil is cooked precisely to your liking.

Our Precision Probe-A-Matic™ Control enables you to achieve the highest degree of accuracy in cooking. All you have to do is set the control to the correct internal meat temperature for rare, medium-rare, etc. Once you insert the meat probe, the oven is on "automatic pilot." It shuts itself off when the meat is done.



Save Time, Work and Money

In addition to saving you time, a Farberware Convection Oven saves you money and work.

It cooks so fast and efficiently, it requires less electricity than an ordinary oven. It works on ordinary household current, without needing any special wiring. And, because the air is constantly travelling in circles, it can't escape to heat up your kitchen. You can tell that's true; the oven's top and sides stay cool enough to touch.

It even cleans up after itself. The inside walls of our oven are treated to vaporize food splatters while the oven is on.

The Choicest Choices

Farberware wasn't content to make only one portable electric counter-top oven that would be vastly superior to any conventional oven made. So, we made three.

There's the Farberware Convection Oven with Precision Probe-A-Matic Control and brushed chrome look (shown below). Or, you can choose a Farberware Convection Oven without the meat probe, in either a brushed chrome or rosewood look.

All three give you great results and take less time, effort and work. And, all three sell for a lot less than other ovens that don't do nearly as much, nearly as well.

The Farberware Convection Ovens. They cook circles around all other ovens.





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"Here's what happened, Janet. Last spring I started a garden. But it was late. I could only find this flat of twelve spindly little tomato plants. I thought they'd die. By last week they were six-foot bushes, with giant tomatoes turning ripe so fast there was only one thing to do. So, since I know you love spaghetti, I thought I'd give you a call." Friends or family may be far away. But with a call you can reach out. And add a little sauce to your life.

Bell System

Reach out and touch someone.

BY RICHARD LANGER

Beautiful bonsai

How to choose, care for, and display the exquisite dwarfed trees that thrive in temperate climates

The art of bonsai—those dwarfed trees so popular in the Orient—is truly an imitation of nature rather than an artificial, constrained art form, such as Western espaliers or trained standards. There really is a world of trees just like these dramatic miniatures displayed in the classic flat dishes by skilled growers and artisans. Bonsai is reminiscent of the mist-covered crags hung with a lone tree and a distant pagoda that fill so many Oriental scrolls.

A true bonsai carries within its own little world almost the entire essence of those wild, mysterious landscapes. And it does so with an accent that actually distills from the vision of nature something that might not be perceived when part of its large surroundings.

Small can indeed be beautiful, particularly if it's bonsai you are contemplating. But bonsai simply isn't for everyone.

First of all, bonsai involves slow-growing temperate-zone plants, often pines and junipers, quite different in their requirements and habits from the tropical trees that normally grace the indoor gardener's home. Many people fail with a perfectly splendid bonsai they have acquired because they think of the tree as tender, requiring the warmth needed by other house plants. Only bonsaied citrus, pomegranate, ficus, and similar plants can live indoors year round.



Two bonsais by Dr. William Clark of Nashville, Tenn., past president of American Bonsai Society.

Most bonsai specimens are very hardy and must be grown under the coolest conditions, except perhaps for a month or two during the summer, when they should really be placed outdoors in an area of partial shade or in a slat house. For that matter, the trees will thrive best if set outside every day during the spring and fall, or next to an open window. Kept continuously indoors, the plants lose a certain vigor.

Watering is another problem. By design, the flat root-confining dishes used for dwarfing bonsai hold little soil, and consequently little moisture. This means watering is more of a precise art than it is with plants residing in roomier pots. Frequent watering becomes the rule, since the soil must not be allowed to become dry, while soggy soil will soon sour, destroying your tree.

On the bright side, the chore of repotting is almost eliminated. The bonsai's shoe must always pinch. Feeding is seasonal—very lightly in summer, not at all the rest of the year.

If the little extra attention in watering and the need for cool outdoor growing conditions do not bother you—a cool sun porch or shaded balcony, for instance, makes an ideal gallery for your miniature landscapes—well then, by all means consider collecting bonsai.

My recommendation would be to purchase an established specimen for a start. Not only will that give you instant bonsai gratification, but it will also give you an idea of where your specimens can grow over the years. Incidentally, there is nothing whatever wrong with simply collecting established specimens. The only difficulty is that once you become hooked on these intriguing diminutive forms, you may find it impossible to resist going the whole way and training your own.

But for a beginning, consider the established forms of bonsai and decide which of the four basic contours appeals to you most. The formal upright, called *Chokkan*, is a single straight trunk with radiating branches balanced fairly evenly all around. The lower two-thirds of the trunk should be clearly visible through the branches.

The branch arrangement itself is almost as formal as a tea ceremony. Starting from the lowest fork, the thickest and longest branch should point slightly toward the front—yes, bonsai has a front and back. The next branch up should point in the opposite direction, and the third should point toward the back. None of these branches should leave the

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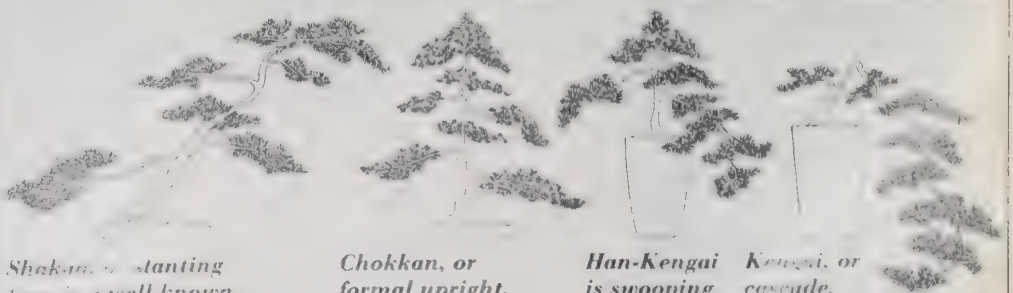
Most trees by mail will fail

Bonsai plants are one group which cannot be safely purchased through the mail. Specimens *are* sold that way, but there are two reasons why you should not buy them as a beginner.

First, each bonsai is an individual sculpture whose overall lines may or may not appeal to you. One dwarf cherry tree may embody every little twist and turn your imagination could desire. The same tree might look like a scraggly reject to someone else. Aesthetically, buying a bonsai through the mail is the same as mail-ordering a Picasso print without knowing whether you're getting something from his Blue Period or a reproduction of *Guernica*.

More importantly, those $2.98 specials, as you probably suspect, are not true bonsai at all. At best they are naturally stunted small trees. More commonly, they're future bonsai. With 20 years of careful training, they will become what you thought they already were.

Choose a bonsai the way you would choose any other art form. Look, look, and look in plant stores until you find one that truly appeals to your senses. Then be prepared to pay a reasonably steep price for your choice.



Shakan, or slanting tree, is a well-known bonsai form.

Chokkan, or formal upright, in usual flat pot.

Han-Kengai is swooping semicascade.

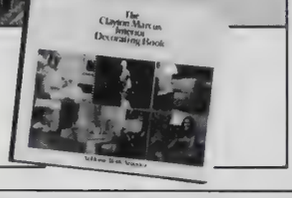
Kengai, or cascade, dips below tall pot.

Susan McNeill

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Beautiful bonsai

continued from preceding page

trunk at the same level. Each should be higher than the preceding branch. Back branches are much more crucial than one might assume, for they are the ones that really accent the tree's three-dimensional quality.

The rule of thirds should be observed for the vertical plane to keep proportions within scale. That is, the lowest branch should be about a third of the way up the trunk from ground level. The next third of the trunk should be well-branched enough to look pleasing, but still open enough for the trunk to be seen. The top third should grow densely.

The *Shakan*, or slanting tree, is probably the most commonly envisioned bonsai. The overall proportions are the same as those of the formal upright, but the trunk slants dramatically to one side. A curve about halfway up the trunk is an added twist often found in *Shakan* specimens, making its form similar to the Moyogi, or informal upright for the untrained eye.

The cascade, or *Kengai*, does just what its name implies. It cascades over the edge of the pot. Usually its pot is a tall, narrow one rather than the flat variety traditionally associated with the other bonsai forms. The trunk—or trunks, multiple ones being common in this form—rises straight up for a brief distance and then curves downward, dipping over the edge of the pot. In some cases the tip of the tree actually descends below the base of the pot before rising again. This second upward growth is critical. Hormonally, the auxin in a plant's growing tip, will function properly only if the very tip of the plant or branch rises slightly. No matter how severe the original cascade, if the tip makes a slight "U," the plant will thrive. Without this second bend, it will slowly die.

If a cascading bonsai seems to be losing its vitality, it can be grown on its side for a month or so. This will artificially raise the growing tips to rebalance the growth hormone.

Another form of bonsai, *Han-Kengai*, or semicascade, is the same as the cascade except that only one or two visually dominant lower branches actually descend below the pot's rim. The rest of the tree remains above the center of the pot, still maintaining, however, a swooping or droopy appearance.

You may find selecting just one bonsai form from among the many lovely ones available a difficult choice. Well, that's often the way collections begin. But in this case, try to limit yourself to a single specimen to start with until you are accustomed to the culture of these trees.

Give some consideration to the particular care needed to keep your chosen

Continued on page 46

"There are hundreds of houses better than mine, but I love this one.



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—*Andy Williams*

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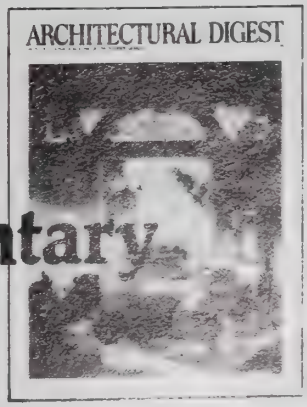
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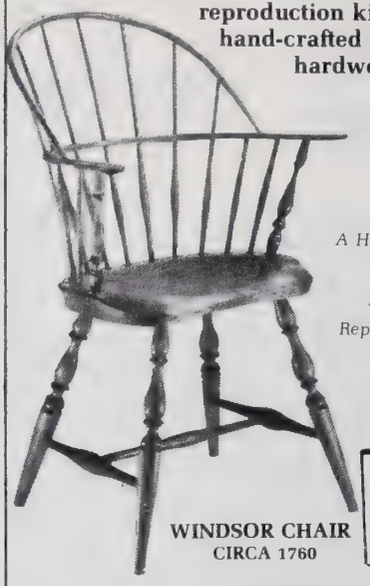
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Beautiful bonsai

continued from page 42

specimen growing—barely growing, that is. You don't want the tree to take off.

A bonsai is perhaps more like a pet cat or dog than a regular house plant. It needs daily tending. True bonsai enthusiasts even have special devices such as root combs for extra-gentle handling. But these are for use during transplanting and training. You won't have to worry about that with your first mature specimen.

What you will have to worry about is checking your tree's overall health daily. The checkup isn't time-consuming or complicated. Just look at your bonsai. Any noticeable change should lead you to examine the plant for pests, disease, or the development of improper drainage. Remedy any problems immediately.

Then there are the regular tasks such as watering, which is crucial. Remember never to let the soil dry out. If you have a deciduous (leaf-dropping) tree such as a larch, oak, maple, or beech, however, watering must be reduced in the fall as the tree enters dormancy. Your bonsai should lose its leaves in tune with the trees outside. If it doesn't, it's being kept too warm.

Fallen leaves should be removed as soon as they drop. Not only will they smother the ground cover otherwise, but, allowed to decay, they will harbor disease and pests. Cleanliness is a must with bonsai, not only for appearances but for the health of the tree as well.

Excessively falling leaves indicate trouble, except in the autumn, when the tree goes into its resting stage, shedding the past year in preparation for future growth. The leaves or needles of your bonsai are the most sensitive indicator of overall health.

Oversized, soft, pale leaves indicate insufficient sun. Move the plant gradually, over the period of a week or two, to a brighter location. Curling leaves with brown spots, particularly along the edges, are caused by too much sun. Move the plant to a shadier location. In this case there's no need to make the move gradually; in fact, speed is important in rescuing a bonsai from sun scald.

To defend against invaders, lift your plant's pot at least once a week, daily when it is being kept outside. Check for ants, slugs, sow bugs, and other unwanted wildlife. Remove any attackers. Ants may seem harmless peopling your miniature landscape, but they can bring destructive aphids along to pasture on your tree.

Also, while you're lifting the pot, check the drainage holes to make sure they are unclogged and operative. If roots are visible, cut them out. Don't try to pull or break them off. Sever them with a small pair of snippers. Checking

Continued on page 4



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continued from page 46

the drainage holes is particularly important during rainy summers. Your bonsai will weather the excess precipitation without difficulty, as long as water passes right through the soil.

Suckers forming at the tree's base obviously should not be allowed to grow. But never try to break them off. Usually they are tougher than you would think, and you could end up stripping off a piece of bark or surface root, leaving not only an ugly, disproportionate scar, but also an open door to disease. Snip suckers off tidily. Also, when you cut off a dead twig, make sure you do so at a point where there is still living tissue, or the wound will not heal properly.

Even old leaves and spent needles are best removed with snippers rather than simply pinched off. Think of the scale. A 1-inch leaf is proportionate to a large branch on a full-sized tree. A 1-inch scar is equivalent to major storm damage.

All of this is not meant to frighten you away from the wonderful world of bonsai—or even its more complex cousin, saikei, in which whole miniature landscapes and forests are grown in one dish. But considering your financial investment in a bonsai collection, which is really rivaled only by orchid growing, learn what you are getting into before you start. The first bonsai you buy has taken years, maybe decades, of careful training and care. You'll need to continue this course of meticulous attention.

Then again, in growing bonsai you will be rewarded with a particular satisfaction no other form of horticulture can give you. To boot, bonsai is uniquely suited to this mobile society of ours. It's the only landscape you can pack up and take with you.

■ Choosing a bonsai

Like all art forms, bonsai has its own standard criteria. That doesn't mean you should avoid buying a tree failing in these standards if it stirs your spirit. But you should at least be aware of the accepted aesthetic qualities, simply as guides.

First is overall appearance. A bonsai should be tidy, with no ragged stubs. The pruning should be even. And—very important in this age of "instant" bonsai—the needles or leaves must be small enough to appear natural for the tree. Is there good balance and distribution of branches, with open spaces between for your mind to put the birds in? Scale is crucial.

Roots and trunks are the least alterable aspects of your bonsai. Does the surface of the trunk look appropriately old? Is it well-shaped and proportionately tapered? Again, is it to scale? The roots should be partially exposed and rather evenly distributed, and they

Continued on page 2[illegible]

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TIPS FROM TOP DESIGNERS ON CHOOSING AND USING IT

John Saladino

● The color that looks lovely on an inch-square paint chip may not be the color you'd want on four walls. You should probably paint the walls **five shades lighter**, diluting the paint with white if need be—color intensifies on large areas, reflecting itself from wall to wall.

● Take home the paint chip and study it in the room, under daylight and night lighting, along with swatches of any other materials you're considering. If you can paint one corner of the room and **live with it** for a few days, so much the better.

● You can do a lot of things with **color on the ceiling**. Two ideas: For a domed effect, continue the wall paint color up onto the ceiling, leaving the center of the ceiling as a white circle. It will give the illusion of concavity. In a child's room, you might put a "target" of color in the center of the ceiling, painting on concentric circles of pastel or muted colors.

● Think of color as a sonata, not a clashing of cymbals: of **muted juxtapositions** that "bridge" one color with the next. Consider aged color, smoky color—what I call "nonspecific color" (Is it beige? Or is it gray?). Color that is metamorphic, that seems to float, changes with the season and the time of day—so you do not tire of it quickly.

● **Mix "wet"- and "dry"-looking** materials in a room. With a polished slate floor, for example, try a matte finish on the walls: Yin and Yang. You need to consider the material and the finish when you select a color. They both affect the color.

● **Pare down your palette** for a room to as few colors as possible. After all, people bring color into a room. You do not want it too busy. "Immersion" in one color (such as Pompeiian Red) can be splendid: The people stand out, like color silhouettes. You may not want to *live* in such a room, but it would be dramatic for an entrance foyer or corridor—for any space you pass through.

● **Staircases** are other opportunities for excitement: Put strong or intense color on the wall at the top landing, as a reward for climbing.

● **For west- and south-facing rooms** that might tend to feel too hot, consider cooling snow and water colors like Ice Blue, Greensilver, or Watercolor Blue.

● Consider **geography**, too: If you put a lot of color in a city living room with only two windows, it tends to be oppressive. But if you put a riot of color in a Florida living room facing the ocean, it can look absolutely right. Where the sun is intense, materials soak up color like a sponge.

Mario Buatta

● Take the **time of day** into account: Day rooms often look best in light colors, night rooms in dark colors. Light floors, for example, look marvelous in a day room, but they usually don't work visually in a night room unless the walls are very dark.

Georgina Fairholme

● If you want to **incorporate a mammoth piece** of furniture that's not particularly fine in a room, stripping it and painting it the color of the walls will make it blend into the scheme.

John Dickinson

● Color is not as important to me as **shape and structure**. If you've got one you don't need the other. Color can cover up a lot of errors in scale and proportion because it catches the eye. An all-white or pastel room had better be good—because everything shows.

Extra Tips

Remember, especially with flat paint, that the color you see tends to look more concentrated and shiny in the can than it will on the wall. Make **color patch-tests** on large pieces of white cardboard, let them dry, then pin them on the wall and live with them for a few days.

Take a **color snapshot** of the room and paint the walls in the photo with poster paint mixed to match the color you're considering. Ideally, take multiple snapshots of the four walls and "try out" a different color on each set of snapshots. Or, if starting with white walls, find a sheet of transparent **cellophane or acetate** (at art or theatrical supply stores) close to your color choice and look through the sheet at the walls.



Advice from lighting expert Elizabeth Meehan

● **Contrast** influences how you see. Color surrounded with white looks crisp, fresh, and bright; surrounded by black or a very dark color, it looks rich, dignified, or old. Butchers put rows of green parsley in the meat case so the meat looks redder.

● Deeply textured materials such as velvet, corduroy, or pile carpeting cause shadows that make colors **appear darker** than they do on smooth-surfaced materials such as paper, cotton chintz, or plastic laminates in the same basic color. When dealing with deeply textured materials, select **slightly lighter colors** than the flat surface color you are trying to match. And aim at a harmonious blend rather than identical color duplication.

● Reflections from shiny surfaces such as satin fabric or tinted glass tabletops may make their color look more intense or darker at one angle and "washed out" at another angle. Select shiny materials **under diffuse light** or, if this is not possible, be sure the light is behind you and off to one side, to avoid glare.

● When buying a rug or carpet for your floor, make sure you **see it on the floor**, not just on a wall rack, before making your color decision. It will not appear the same in the two different positions because the pile threads cast shadows different ways.

● Let your eyes rest occasionally when studying color samples, or come back to your selections after a short period and **re-evaluate them**. Color fatigue reduces the ability to see color accurately. ■

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BY MARGARET MORSE

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● Each parcel is automatically insured for a value of up to $100. Additional coverage, 25¢ per $100 value increment.

● To find the United Parcel Service depot nearest you, check your telephone book. During *non-peak* times of the year, you can call UPS and ask it to pick up parcels at your door. You tell UPS the weight, value, and destination of each parcel and arrange a date for the driver to come. You pay the driver the fees, including a pick-up fee of $2.25 (more in some areas, such as $4 in the New York City area) for that week. However, UPS recommends that *during a peak period* shippers bring parcels to a UPS customer counter to avoid possible delays due to heavy service demands.

● Makes up to 3 attempts to deliver your parcel. A refused or undeliverable parcel is returned to you at no extra charge.

Continued on page 56

Which is quicker?

The minimum mileage that each service claims virtually all its parcels will cover day by day is:

	United States Postal Service (delivers Mon.-Sat.)		United Parcel Service (UPS) (delivers Mon.-Fri.)	
	Priority Air Mail	Parcel Post	Blue Label Air	Surface
Next delivery day	Delivers	—	Delivers	150
2nd delivery day	anywhere	150	almost	450
3rd delivery day	in U.S.	300	anywhere	900
4th delivery day	by 3rd	600	in U.S.	1,500
5th delivery day	delivery	1,000	by 2nd	2,100
6th delivery day	day	1,400	delivery	2,700
7th delivery day	—	1,800	day	—

Note that U.S. Postal Service delivers Saturdays; UPS does not. The price differences between Parcel Post and UPS trucking? According to July 1980 Changing Times, *"As packages get heavier and distances greater, parcel post often becomes considerably cheaper, but there is no set pattern to the differences." However, UPS fees include some services you won't find (or would pay extra for) at the post office.*



Just a reminder. We have 1,329 wallpaper patterns on sale now.

And that includes just about any type of design you'd like to see on this wall. All at 30% off regular price at Sherwin-Williams stores. But you'll have to hurry. Because this sale only lasts from September 3rd thru September 29th. After that, you could end up looking this kind of emptiness until we have our next one.

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An original collection of art for your home . . . in fine porcelain and pure 24 karat gold.

The Royal Dutch Horticultural Society presents

The Flowers of Holland Cup and Saucer Collection

Twelve elegant cups and saucers of fine porcelain, hand-decorated with 24 karat gold — portraying the best-loved flowers of The Netherlands.

SHOWN APPROXIMATELY ACTUAL SIZE



Issued in limited edition.

Advance subscription deadline:
September 30, 1980.

---

land has long been celebrated as "the l of flowers." For, in the spring, the ls become a patchwork quilt of vivid rs, dazzling with brilliant blossoms. el-like begonias in radiant pink . . . erful daffodils of sunny gold . . . mones in velvet red . . . tulips clad in al purple . . . and countless others. vers cherished by cottage gardener connoisseur alike. And flowers which, ugh the centuries, have been immor- ed in many remarkable works of art.

this tradition of outstanding floral art, Royal Dutch Horticultural Society has horized Franklin Porcelain of Amster- to create a unique collection. *The vers of Holland Cup and Saucer Col- ion.* Twelve collector's cups and sau- in fine porcelain, each portraying one Holland's best-known and best-loved vers. The cups and saucers have been gned exclusively for this collection by internationally renowned artist in celain, Ronald Van Ruyckevelt.

wels of nature faithfully re-created

Flowers of Holland Cup and Saucer lection will be crafted in fine porcelain, se exceptional whiteness is ideally ed to bring out the dazzling beauty of h flower. And in creating this collection, Ruyckevelt has taken infinite care to in all the lively freshness of the flow- themselves. His meticulously accurate ks of art—at once brilliant and subtle, king and completely natural—capture se beautiful jewels of nature, using as ny as 16 separate ceramic colors.

lere is the flamboyant speckled head- ss of the tiger lily; the vibrant, bursting ssoms of the cyclamen; the stately iris; dainty star shaped florets of the hya- h; the slender, graceful freesia. Even the allest details are faithfully captured— specks at the throat of the gladiolus . . . delicate stamens of the crocus . . . the checkered patterns on the petals of the llary. For a perfect finishing touch, each and saucer is *hand-decorated* with ders of 24 karat gold. And each will be vided with its own special display d.

Works of art to display and enjoy in your home

result is a sheer joy for the collector. lve exquisite works of art in fine porce- . To display with pleasure in a china inet, a breakfront—or as an elegant ition to your dining table. For as well as g a pleasure just to look at, these grace- cups and saucers will bring distinction at special luncheon, tea or dinner. This collection created for a lifetime of en- ment . . . and one which is likely to be



passed along as an heirloom to future generations.

The Flowers of Holland Cup and Saucer Collection is an official issue of The Royal Dutch Horticultural Society. The Society has assigned responsibility for its crafting and distribution to Franklin Porcelain of Amsterdam. In the United States, it is available, by special arrangement with the Society, exclusively from Franklin Porcelain.

The collection will be produced only once and, as is traditional for fine porcelain issues, it will be withdrawn after a limited period of time.

Each cup and saucer will be crafted, of fine Japanese porcelain, solely for subscribers. Individual cups and saucers will not be sold separately. And there is a further limit of one collection per subscriber.

Thus, the total edition will be forever restricted to the exact number of subscriptions entered during the limited offering period. For, after the final closing date of December 31, 1981—these collector's cups and saucers will never be available again, anywhere in the world.

The collection will be accompanied by a Certificate of Authenticity signed by the President of the Society and attesting to the limits of edition. And each subscriber will also receive a specially written commentary, describing each of the flowers portrayed in the collection.

Your application must be postmarked by the advance subscription deadline of September 30, 1980.

The Flowers of Holland Cup and Saucer Collection will be issued on a convenient subscription plan, at the rate of one cup and saucer every other month beginning in November. The original issue price of just $39 per cup and saucer—payable in two equal monthly installments of $19.50 each—*is guaranteed for the entire collection.*

But please note that, in order for your subscription to be accepted, it is important that the attached application be postmarked by the advance subscription deadline of September 30, 1980.

ADVANCE SUBSCRIPTION APPLICATION

THE FLOWERS OF HOLLAND CUP AND SAUCER COLLECTION

Must be postmarked by September 30, 1980.
Limit: One collection per subscriber.

Franklin Porcelain
Franklin Center, Pennsylvania 19091

I wish to enter my subscription for *The Flowers of Holland Cup and Saucer Collection,* consisting of twelve fine porcelain cups and saucers, hand-decorated in 24 karat gold, at the price of $39.* each. With each cup and saucer, I will also receive a specially designed display stand.

I need send no money now. The twelve cups and saucers are to be sent to me at the rate of one cup and saucer every *other* month. I will be billed for each cup and saucer in two equal monthly installments of $19.50*, with the first installment due in advance of shipment. **Plus my state sales tax and $1.50 for shipping and handling.*

Signature _____
All applications are subject to acceptance.

Mr.
Mrs.
Ms. _____
PLEASE PRINT CLEARLY

Address _____

City _____

State, Zip _____

Continued from page 52

Other Options

Check yellow pages under the headings below. Here are the services that some better-known firms offer: For all, the sender must alert the recipient that a parcel is coming. (Note: Cost and shipping time is based on a 10-lb. package from New York to Los Angeles.)*

Express & Transfer Service

1. Amtrak (National Railroad Passenger Corp.): Amtrak Express Service.

Type and area of service: Terminal-to-terminal at 273 locations in 48 continental states. 24-hour delivery between most points within the Northeast Corridor (Boston–Washington, D.C.).

Maximum weight and dimensions of parcel: 50 lbs. (100 lbs. to and from some larger terminals); 3 ft. in length, width, and height. *Cost and typical shipping time:* $8.50; 4 days.

2. Greyhound Lines: Greyhound Package Express

Type and area of service: Terminal-to-terminal at 2,600 locations in 48 continental states and Canada. Door-to-door in some Ohio cities. 24-hour delivery to most points within 500 miles.

Maximum weight and dimensions: 100 lbs.; 60 in. long; 141 in. in combined length and girth.

Cost and typical shipping time: $12.85 or, for "Next Bus Out" priority service, $23.70; 72 hours.

3. Trailways, Inc.: Trailways Package Express.

Type and area of service: Terminal-to-terminal at 15,000 locations in 48 continental states. Door-to-door in 100 cities via independent truckers. 24-hour delivery to most points within 500 miles.

Maximum weight and dimensions: 150 lbs.; 60 in. long; 141 in. in combined length and girth.

Cost and typical shipping time: $18.45 for parcel of 10–20 lbs.; $12.25 for up to 10 lbs. "Priority Red" first-bus-out traceable service with money-back-guaranteed-delivery time available at additional cost ($5 extra in case of a 10-lb. parcel).

Air Cargo Services

1. Emery Air Freight: Emery Express

Type and area of service: Door-to-door overnight to and from 115 cities in 50 states plus some Canadian and European cities.

Maximum weight and dimensions: 70 lbs.; 60 in. long; 108 in. in combined length and girth. *Cost:* $38.32.

2. Federal Express

Type and area of service: Door-to-door overnight to and from 13,000 communities in 50 states. Flies to 31 Canadian cities (some overnight), fanning out via truck to nearly 250 more.

Maximum weight and dimensions: 70 lbs.; 54 in. long; 108 in. in combined length and girth.

Cost and typical shipping time: $38.59 for overnight—before noon—(Priority One) service; $21 for 2nd-day standard air service.

3. Various domestic and international passenger airlines

We queried 3 airlines about the above shipment. All gave small-parcel maximums of 50 lbs., 90 in. in combined length and girth, and cited terminal-to-terminal prices between $40 and $45 and door-to-door prices roughly twice those of the door-to-door air cargo services above.

Messenger Service

Door-to-door and largely local. Used primarily for small, lightweight parcels that can be hand-delivered.

Delivery Service

Delivery is door-to-door and largely local, although some connect to air-delivery services. Used primarily for parcels that can be delivered by smaller trucks.

*Conditions cited as of July 1, 1980, subject to change. Delivery times approximate, not backed by the service with a money-back guarantee unless otherwise stated.

Proper Packaging

In general, the longer an item is in transit, the more likely it will be damaged, especially if it is going via *surface* shipping. Both the United States Postal Service and the United Parcel Service have found that most packaging "casualties" can be avoided: (1) Use a sturdy, uncrushed *corrugated* cardboard carton larger than the gift-wrapped box. (2) "Float" the gift-wrapped box (put it inside a corrugated "sleeve" if you want to give extra protection) inside carton by surrounding it on *all* sides with a resilient filler (pieces cut from grocery bags and crumpled into balls should do). Use enough filler so the box can't work its way out to the carton but not so much that sealing the carton leaves the filler fully crushed. Don't put fragile and heavy items in one carton. The more fragile an item, the more carton space you'll need for filler (and, if there are several items, for partitioning). (3) Put a duplicate "To/From" shipping label in with the filler. (4) Close and seal all exposed flap edges with a *shipping* tape (such as pressure-sensitive tape reinforced with nylon filaments or heavy brown-paper gummed tape you wet and apply). United Parcel won't accept parcels held together with brown paper, twine, transparent household tape, masking tape, or the like. The U.S. Postal Service is a bit more lenient. Check your local facility when in doubt. (5) Write label right on carton with waterproof ink. If you use another ink or a gummed label instead, cover it all with transparent tape to help protect it from smearing and removal.

Wrap it up!

- Make space and collect "instant" wrappings: Baskets, marmalade crocks, pretty tins. When you get a parcel with a professional plastic filler like bubble wrap or foam pellets, hoard the filler—it's not sold in retail amounts.
- Cut last year's Christmas cards into gift tags. Attach ties with a needle and thread. Recycle store boxes by camouflaging the logo with a card cutout.
- Pick an inexpensive wrapping that will go with any gift and buy it in bulk. Red tissue paper tied with "silver" cord is handsome—cord doesn't get crushed as ribbon is apt to. Other crush-resistant "bows": Yarn, rickrack. One art director's "packs flat" wrap: black paper (from the envelopes photoprinting paper comes in), "tied" with bright tape—shocking pink, chartreuse, aqua.

Sending edibles?

Here are some tips from generous cooks:

- Send only what won't spoil before delivery. Where applicable, mark all sides of carton "Perishable—Open and Refrigerate Contents as Soon as Possible."
- When sending preserves, use only vacuum-sealed jars like the Ball Corporation's. Dropping or tipping can undo paraffin seals, and "This Side Up" labels aren't foolproof. Sending several jars in one box? Ask your liquor store for old divided corrugated-cardboard boxes.
- Brownies and cookie "bars" are less likely to crumble in transit than cookies. Use a tin, tubular potato-chip box, or a tube taped together out of layers of bubble wrap: Separate brownie layers with wax paper. Tape tin or tube shut, immerse box—in lots of filler—in corrugated box.

Postscript

To save time and skip shipping lines, shop by mail-order catalogue. Many catalogues even give toll-free telephone numbers that holders of certain credit cards can call. Order early! And make your wishes crystal-clear—if you won't accept an item after a certain date or, when color choices are given, whether any substitution is acceptable. Never send currency! Keep copies of your order blanks or the information you gave over the phone. When clipping a mail-order coupon out of an ad, be sure to record the seller's name and address: In some ads, this is the only place it appears!

The Federal Trade Commission publishes a free brochure that explains your rights when you order by mail: Called "Shopping By Mail" (ask for publication #N-01-1), it's available from the Federal Trade Commission, Public Reference Rm. 130, 6th St. & Pennsylvania Ave., Washington, D.C. 20580. Although the FTC says *it* "generally can't resolve individual disputes," this brochure suggests steps *you* can take to resolve them if initial attempts fail. ■


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TRAVEL

Maryland

A living 18th-century plantation

BY DEE HARDIE

The drawing room of Sotterley Mansion, an hour's drive from Washington, D.C., is considered one of the 100 most beautiful rooms in America. In the 1750s Richard Boulton, an indentured servant, did all the wood carving for Sotterley's drawing room plus a Chippendale stairway in the hall.

Built before 1730, Sotterley is a working plantation of Southern Maryland, in St. Mary's County, settled in 1634 by 17 "gentlemen adventurers" and 120 indentured servants from England. Famous for its woodwork since the mid-1700s, the house's most recent owner, Mrs. Mabel Satterlee Ingalls, opened it to the public in 1969.

Sotterley is a low, rambling clapboard and brick house. More modest than "mansion" implies, it is trimmed with porches and dormer windows. On the river façade, a 100-foot flagstone terrace looks over the 2-acre lawn, with orchards and grazing sheep beyond, and a clear sweep down to the Patuxent River.

Spread to the side, colorful as a peacock's tail, is the garden, with an ancient sundial that tells that if it's midnight in Borneo, it's noon in Boston. Outbuildings: a slave cabin, part of a row going down to the wharf where hogsheads of tobacco were rolled for shipment back to England, and a 1757 customs house, now a farm-implement museum. Still working is a smokehouse where hams are treated traditionally.

The entire house is open to the public, from the drawing room with its two beautifully carved alcoves, mantel, and mahogany door plus the Brighton-like dining room, to the bedrooms with wood-burning stoves, and Early American hooked rugs.

Hours: Open daily June 1–September 30, 11–5. May be visited April, May, October, November by appointment. Write The Docent, Sotterley, Hollywood, St. Mary's County, Md. 20636; telephone: (301) 373-2280 or -5691.

Gift Shop: Sotterley ham, sliced or whole, cooked to order, Sotterley pickles, chili sauce, strawberry, raspberry and peach jams, all made on the plantation. Charming patchwork holders.

GOING PLACES, FINDING THINGS



Miami surprise: a 1913 Renaissance palazzo

BY ADELE AUCHINCLOSS

One of America's best house museums is in Miami and can be visited easily by taxi even if you only have a few hours between planes at the Miami airport.

In Europe a visit to a house like Vizcaya would start with a long and broad *allée* which leads from the main street to the house so that the house is always in view, increasing in magnificence as one gets closer. Instead, I drove (and walked) a narrow, winding road through the spooky, but obviously natural forests of southeast Florida. But Vizcaya surprises. Suddenly coming out of the tunnel of bent, weird vegetation (I somehow expected monkeys, but there were none), there *was* an *allée*, announced by a gate and ticket taker, flanked by channels of rippling water (spirit of Villa d'Este) and punctuated by the house.

Standing in the front hall, I looked through the frame of tall, arched and columned doors, billowing with blue and white awnings, through the courtyard, through the glassed loggia at the other side to the sea: The impression of light and air, sky and sea at first overwhelmed my senses. But then I became aware of the architecture, Renaissance in spirit, and the strange incongruity of such a style to the Florida seascape and its still stranger assimilation to that environment.

Vizcaya was begun in 1913 by James Deering, a rich bachelor and a principal stockholder of the International Harvester Company, to house his collection of art and furniture. The house, inspired by a Venetian Renaissance palazzo, was designed for him by F. Burrall Hoffman Jr., an American Beaux Arts architect. The rooms—some stylistically unified like the Adam library, rococo music room, 18th-century drawing room, Empire bathroom, and Louis XV reception room—and others arranged eclectically contain one of the finest assemblages of European decorative art in America. Vizcaya sits right on Biscayne Bay. The gardens by Diego Suarez are a sequence of formal surprises: a tea garden, grotto, maze, peacock bridge, casino, outdoor theatre. Moored offshore is a breakwater designed as an enormous stone barge—the garden's major folly. Vizcaya, 3251 South Miami Ave., Miami, Fla. 33129, is open 10 to 5 daily except Christmas.

New York: Wallflowers and pretty papers

For museum-goers in New York: *Wallpaper from the Cooper-Hewitt Collection,* through October 26; 150 samples in all, grouped in categories. "Wallpaper as a Style Carrier" traces a 300-year evolution of design. "Geometry vs. Picture-Making" contrasts storytelling "scenics" (like movies at a standstill) to two-dimensional patterns. "A Substitute for Almost Anything" shows wallpaper pretending to be something else—brick, marble, leather, even architecture. Most comforting wallpaper images: "Flowers, Foliage, Animal Forms on the Wall." Cooper-Hewitt Museum, 2 East 91st St., New York, N.Y. 10028.

For a trip to India plus other news of travel, please turn the page

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Fantasy palaces, bazaars, and pink cities

BY BEVERLY RUSSELL

India, one of the most exciting countries in the world in terms of cultural heritage and creative ingenuity, is also full of great bargains. Take at least one empty suitcase when you go—you will need it for the rugs, weavings, made-to-order clothes, fabrics, embroideries, jewelry, ceramics, and other items you will be unable to resist.

We made our base Bombay. The Taj Mahal hotel, facing the famous Gateway overlooking the harbor and Arabian Sea, is a good transition between East and West. The old part of the hotel, built 100 years ago, is the most comfortable place to stay. With spacious rooms, corridors open to a series of atriums, and a garden swimming pool, it's pleasant at all times of the year. From Bombay you can take off in several directions.

Trip No. 1 Jaipur and Agra

Jaipur is called the pink city because all its buildings are uniformly of pink stone. And with blue skies and intense pink bougainvillea growing all around, the color here is dazzling. Stay at the Rambagh Palace hotel, once the home of the Maharaja of Jaipur, with marble halls, courtyard garden, Versailles-like architecture.

Jaipur is circled with ancient forts on the high hills all around. There are two splendid museums, a spectacular world-famous observatory, plus the lure of the bazaars. Outside the city is the flavor of Rajastan, the most exotic state in all India.

To start, we settled for a country trip with car and driver to the market city of Ajmer. Lunch was at the Little Honeydew restaurant in the garden under the bougainvillea, filled with lots of singing birds. After lunch, the market.

To find handcrafts for the house, we had the driver take us from Ajmer to Tilonia on the way back to Jaipur. Here we visited an interesting rural project under the direction of Mr. Bunker Roy, who heads the Social Workers Rural Cooperative. Youthful specialists help local craftspeople produce and market wonderful rugs, fabrics, bedspreads, bags, cushion covers, leather goods, and some clothes including skirts, caftans, jackets. Spend two hours or more here seeing the looms in action, then choosing goods. Prices are attractive—$10 for a wool rug 4 by 8 feet, about $7 for one 4 by 5 feet. Khaki natural bleached handloomed cotton bedspreads are $3 each. With advance notice and a little influence, you can stay overnight in the guest house at Tilonia. It is rural simplicity. In the morning, breakfast is served outdoors—potato pancakes cooked in a wok-like pan over a wood fire, tea spiced with ginger. Later, lunch (rice, cabbage curry, daal, chapatis) is in the mess hall with long stone tables and benches.

Back in Jaipur, return to the sophistication of the Rambagh Palace. The city is full of attractions. Ask the driver to take you to the fort of Amber at 8 A.M. before the crowds. This 16th-century castle, once the citadel of the Rajputs, is high on a hilltop. Climb the winding cobbled roadway on foot, car, or *elephant*. The fort itself is famous for the Rajput's pleasure pavilion, overlooking a courtyard garden. All its chambers shine with a mosaic of mica on walls and vaulted ceilings. Paintings and marble relief contribute more elaborate decorations. Then on to the City Palace Museum with its art treasures. Later, the stone observatory built by the Maharaja Jai Singh.

The next stop is Agra and the real Taj Mahal. You can fly, but it's more fun to reach by car, a five-hour drive across beautiful country. Stop on the way at the Bharatpur Bird Sanctuary, walk through the woods and see the multitude of spectacularly-colored birds. Then on to the Holiday Inn, a familiar reminder of home at Agra. (If you ask for the right room it will look out over the Taj.) Go see this architectural wonder early in the day—about 8:30 A.M., before the crowds. Or at night by moonlight if the sky is clear. You will need an hour to wander around the marble tomb and gardens to truly absorb the setting. Maybe even more impressive than this monument is Fatepur Sikri, the ancient remnants of Mogul Emperor Akbar's city built 400 years ago. It's an hour's drive from Agra. If you're an architecture enthusiast, you will be happy to spend an entire day here walking through all the pink stone buildings with a break for a picnic lunch on the grass outside the Rest House. Emperor Akbar's tomb is another trip—make it the following day. A 20-minute drive brings you to an incredible wedding-cake structure—five tiers of pink open pavilions linked with fretwork walls. The tomb is right underground, reached by a narrow sloping passage like those in the Egyptian pyramids.

Trip No. 2 Delhi

If Bombay is the New York of India, then Delhi is the Washington, D.C. As you drive into the government capital, the roads are wide and lined with trees. Buildings are low and traffic flows around grassy circles. Delhi is probably

Continued on page 62

Fretwork in Jewel House, Fatepur Sikri and, right, *embroidery in Jaipur bazaar*






MEXICO
So close.
But so far away
from everyday.
There it is at the very tip of the great Baja Peninsula. Bold. Boundless with beauty. It's called Cabo San Lucas.
Everything is special here, from the luxury of the hotels to the soaring splendor of the rock formations. But then again, all of Mexico is a feast for the senses. Ah, the thrill of seeing our ancient pyramids for the very first time...then climbing to the top. The joy of shopping for pottery, silver and weavings. The heady pleasures of our superb cuisine.
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GORHAM

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GORHAM TEXTRON

continued from page 60

the best place to go shopping in India, as all the states have handcraft emporiums located here. However, for real bargains, drive to the Karol Bagh market, which is not on any tourist guide. And go early in the day. Shopkeepers have a superstitition that the first thing they sell is a good omen, so they are apt to give a good price. You can buy anything here, from wool shawls to china, jewelry to rugs.

In winter (November to March), which is the best time to visit India because it's dry and not too hot, you may find Delhi cool by comparison to Bombay or Jaipur. It can also be wet. You may welcome going indoors at the National Museum to look at archaeological



Terra cotta, Ahmedabad Design Institute

treasures of before 2,500 B.C., from the first Indian settlements in the Indus valley. Then lunch at the Janpath hotel in the Orbit bar where there's a very pleasant serve-yourself buffet with the gamut of cuisines—Indian, European, Chinese. (The Janpath, Ashoka, and Oberoi Intercontinental are all good hotels.) In the afternoon, take a taxi to the Greater Kailash, a district on the outskirts of Delhi and find Fabindia, a wonderful shop run by expatriate American John Bissell. He employs crafts people to make a variety of rugs, patchwork, napkins, tablecloths, and also some clothes. Allow at least an hour or more here. Another good buy in Delhi is a patchwork shamiana. You will see these colorful canopies as you travel across the country—Indians put them up for weddings and other festive occasions. *They* rent them from a caterer, but *you* can have one made to order to take home. Just look for the tent shop and choose your pattern, specify size, bargain the price. Price for an 8-foot-square patchwork canopy, about $10.

Trip No. 3 Ahmedabad

Thirty minutes by plane from Bombay is Ahmedabad, which is the intellectual, and in a sense, the artistic capital of In-

Continued on page 66








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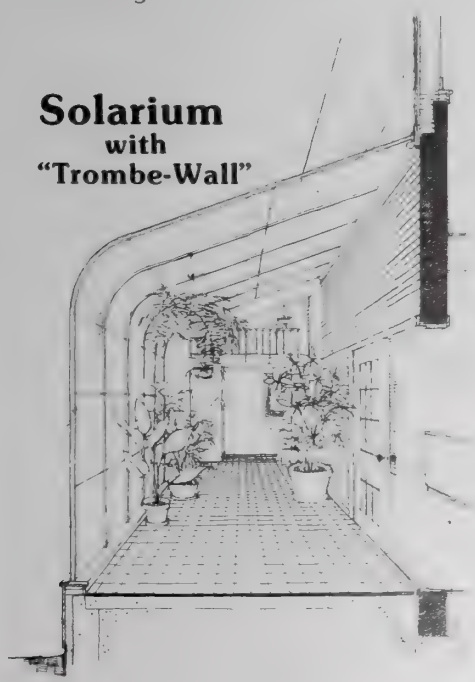
U.S. Department of Energy Passive Solar Home at Brookhaven National Labaratory



Dept. of Energy Passive Solar House.....

THE BROOKHAVEN HOUSE A project for the U.S. Department of Energy which uses a Four Seasons System 2 Passive Solar Greenhouse to collect free solar energy. A system called Natural Thermal Storage is used to retain this solar heat at night and on cloudy days. Conventional energy consumption to heat this home is reduced to only one third to one fifth of energy needed if it were a conventional home.

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(up to 80% of heating costs even in cold northern parts of the country).

Brookhaven House — Projections of Annual Heating Needs For Six Cities

City	Percent of Total Amount Heating Demand Supplied by Solar Energy (%)	Total Amount Heating Supplied by Furnace (Millions of Btus)	Fuel Required To Heat House Annually* (Gallons of Oil)
Boston, MA	65	13 66	180
New York, NY	65	10 25	130
Chicago, IL	57	17 83	230
Baltimore, MD	77	4 84	60
Madison, WI	56	22 77	300
Louisville, KY	69	7 80	100

The first Brookhaven House is located on the grounds of Brookhaven National Laboratory in Upton, New York where it is thoroughly instrumented to monitor and analyze the heating performance

The research and design was carried out by Total Environmental Action Inc. of Harrisville, New Hampshire

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continued from page 62

dia. Here: the National Institute of Design, the School of Architecture and Planning, and the Indian Institute of Management. Le Corbusier built four buildings in this city and his student Doshi, not to mention America's Louis Kahn, contributed others, making this an interesting center of modern architecture. To make a daytrip, catch a 6 A.M. plane from Bombay. Have a car and driver (with picnic lunch) meet you at the airport, ready to drive you straight to Lothal, site of one of the earliest Indus settlements (2,500 B.C.). It's about 50 kilometers out in the country. Here there is none of the commercialism you see in other historic places—no crowds, just one official guide. What you see are the remarkable archaeological remains of a thriving seaport excavated in the late 1950s, including an enormous 710-foot-long water-filled boat dock. As you walk through the dust, shards of ancient pots catch the sunlight.

Drive back into Ahmedabad and walk through the Institute of Design's campus, all green lawns and shady trees. There's a good shop here where you can buy modern ceramics, rugs, leather, and fabric yardage. Continue your architecture tour by seeing old Ahmedabad, an incredible jostling jumble of buildings dating to 1600 and before. Then back on a 7:30 P.M. plane for Bombay.

What to Wear

India has lots of unpaved roads and tends to be dusty. For sightseeing and shopping you need good walking shoes. Take easy, casual clothes. Wherever you stay laundry is never a problem, always returned in a day. For big hotels, take one or two dresses.

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Continued on page 68

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Travel/Going places

continued from page 66

Newark. All planes are wide-bodied, seating is uncramped. Inflight: a first-run movie and music. Meals are $3. You can buy round-trip tickets or just one-way (a tempting thought) from World Airways ticket offices, travel agents, or most Ticketron outlets. No restrictions—you don't have to buy or reserve ahead of time (although you may want to, as tickets are, not surprisingly, much in demand), and you can stay as long as you like.

I recently made the trip and wanted to stay forever. Hawaii offers the opportunity for both vacation-slothfulness *and* energetic exploration. These are islands with substance. To start with, there's the landscape, with steep, dark green mountains, and ferns and philodendrons so oversized you'll think you're in a dinosaur movie. Rainbows arch over it all amazingly often. Though tourism in Hawaii is booming (it's the number-one industry), nature still has the upper hand. Even on Oahu there's still homesteading going on.

Also to explore: Hawaii's colorful history, which should properly belong to another country and not just another state. It begins with venturesome raft journeys by Polynesian discoverers, followed later by powerful kings and queens, Captain Cook, whalers, adventure-seekers. A visit to the Bishop Museum, on the outskirts of Honolulu, serves as an enjoyable primer on the islands' past. It houses an intelligently arranged and described collection of Hawaiian and South Pacific art and archaeology, including feather capes, musical instruments (surprise discovery: the ukelele originated in Portugal, not Hawaii), slim canoes, whaling harpoons, delicately etched scrimshaw, 19th-century wood surfboards, jewelry made of porpoise and kangaroo teeth, plus Captain Cook's collection of objects offered to him by the various islanders (he had convinced the natives he was a god!). From the Bishop, go to downtown Honolulu (you can get anywhere on Oahu using the public bus system) to the Iolani Palace, the 1882 home of Hawaii's last king and queen. Outside, there's an immense 100-year-old Indian banyan tree with two-story-high columns of roots. Inside the newly-restored palace, rooms filled with stories of house arrests and card games with Robert Louis Stevenson. Across the street there's the Mission Houses Museum, three frame houses built between 1821 and 1841 by Protestant missionaries.

After history, there's horticulture. On Oahu there's the Foster Botanic Garden and Waimea Falls Park. For a super treat, fly from Honolulu to Kauai, known as the "Garden Isle," and rent a car for a drive to the Pacific Tropical Botanical Garden. Started in 1970 by botanists and chartered by Congress, the 200-acre garden is a haven for tropical plants from around the world (many rare or endangered). The climate is most hospitable to its charges—nearby Mount Waialeale is thought to be the wettest spot on earth (400 inches of rain a year). The Garden is open to visitors on Tuesdays only, and you must reserve a place on the $10 tour in advance. For information and reservations call (808) 332-8131 or write: Pacific Tropical Botanical Garden, P.O. Box 340, Lawai, Kauai, Hawaii 96765.

Massachusetts

■ The Boston story—an architectural history

Two exhibitions in September celebrate Boston architecture and its 350th birthday. At the Institute of Contemporary Art, September 9–October 26: "Boston Architecture: The Modern Period"—includes plans, drawings, photographs, and models of 21 innovative structures built in the last 40 years. Includes: the Walter Gropius House; Le Corbusier's Carpenter Center at Harvard; Alvar Aalto's Baker House at M.I.T.; I.M. Pei's John Hancock Building; and Philip Johnson's addition to the Boston Public Library. "Place Over Time: The Autobiography of Boston," traces the architectural development of the city's neighborhoods—Beacon Hill, Quincy Market—from the 17th century. Opens September 15 as a permanent exhibition at the Museum Wharf (part of the revitalized waterfront). For more information on all "Jubilee 350" events: Reception Center at City Hall. Telephone: (617) 725-4484. ■

■ The Charlotte Inn, a taste of country

Weekend escape: The Charlotte Inn, a restored 1862 sea captain's house in Edgartown, on Martha's Vineyard. Open year-round, with 15 charming rooms appealingly arranged, with four-poster beds, fireplaces, quilts, paintings, etchings, sofas, overstuffed wing chairs, country-patterned wallpaper. The restaurant, Chez Pierre, has a menu based on the local seafood—try the bouillabaise and the lobster soufflé. Meals (breakfast, lunch, dinner) are served inside a glassed-in terrace and, during the warmer months, outside on a garden terrace bordered by lattice and wisteria. The Inn's art gallery sells watercolors by Andrew and Jamie Wyeth, paintings by Ray Ellis, Kib Branhall, Caroline Blish, and others. The gift shop sells simple antiques and imports. Proprietor Gery Conover can tell you where to rent boats and bikes and where to find beaches, antiques, restaurants. Weather is ideal in September and October. Telephone: (617) 627-4751. ■

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A new approach in preventive medicine

An exciting new technique—the Lifetime Health Monitoring Program—now being tested across the country may eliminate the need for annual checkups

Millions of Americans faithfully rely on the time-honored annual checkup, but leading medical authorities are predicting it may one day become as outmoded a procedure as the tonsilectomy. If so, what can replace it as the major health-care diagnostic program for the healthy American? Many physicians think it will be a concept known as the Lifetime Health Monitoring Program (LHMP).

Its advocates cite a number of ways in which the LHMP is superior to the annual checkup: Where the annual checkup is an often vague and imprecise mode of examination, they say the LHMP would offer a standardized pattern of physical test procedures organized around health goals according to the way you live, individual needs, and problems pertinent to your age and sex; whereas the traditional annual checkup has relied heavily on a complaint-response method in the patient/doctor relationship, the LHMP would stress a preventive approach to disease through an emphasis on counseling and health education, to anticipate problems before they emerge. And where the annual checkup is expensive and often redundant in its services, the LHMP would, it is hoped, cut medical costs by requiring fewer visits to the doctor. Such visits that are necessary therefore become more substantial.

Dr. Lester Breslow, dean of UCLA's School of Public Health, and Anne R. Somers, professor of Community Medicine and Family Medicine at Rutgers Medical School in New Jersey, first presented the LHMP approach in an article they published in 1977 in the New England Journal of Medicine. They outlined 10 life periods: the perinatal period; infancy, the first year of life; the preschool child, 1 to 5 years; the school child, 6 to 11; adolescence, 12 to 17; young adulthood, 18 to 24; young middle-age, 25 to 39; older middle-age, 40 to 59; elderly, 60 to 74; and old age, 75 and over. For each of these periods they formulated a brief set of overall health goals and the professional services required to achieve them.

For the period of young middle age (25–39), for instance, the primary goals are to guard against the onset of chronic disease through a healthy lifestyle and early detection and treatment of any symptoms. Two professional visits are required at about age 30 and 35. At that time, tests would be taken for hypertension, anemia, cholesterol levels, cervical and breast cancer, and the patient would be instructed in self-examination for breasts, skin, testes, neck, and mouth. Also recommended by the doctors is professional counseling on nutrition, exercise, smoking, marital, parental, and other aspects of health-related behavior and pace of living.

For those in the older middle-age category (40–59 years), the goal is to detect as early as possible any major chronic diseases such as hypertension, heart disease, diabetes, and cancer, as well as vision and hearing impairments. Four visits are called for at 5-year intervals for a complete physical examination and medical history, tests for specific chronic conditions, appropriate immunizations and counseling regarding changing nutritional needs, physical activities, occupation, sex, marital and parental situations, smoking, alcohol, and drugs.

Since the Breslow-Somers report was first published, many of the country's leading professional organizations in preventive medicine have examined the LHMP approach. The Fogarty International Center of the National Institute of Health, the American College of Preventive Medicine, and the National Academy of Science–Institute of Medicine all held conferences to consider its principles. The Canadian Medical Association, too, recently published an extensive monograph on the same basic premise. "The striking thing," says Dr. Breslow, "is that they all accepted our basic concept and, although their studies were largely independent of one another, there was substantial agreement among them as to what services were important for each age group; that is, they agreed that *you can establish a set of preventive health maintenance services, write them down, and to a considerable extent, follow them.*" While no single list of preventive services can be expected to represent the consensus of the medical and public health community, many of these doctors are reaching a greater and greater degree of certainty based on growing clinical and population-based studies, according to Dr. Breslow.

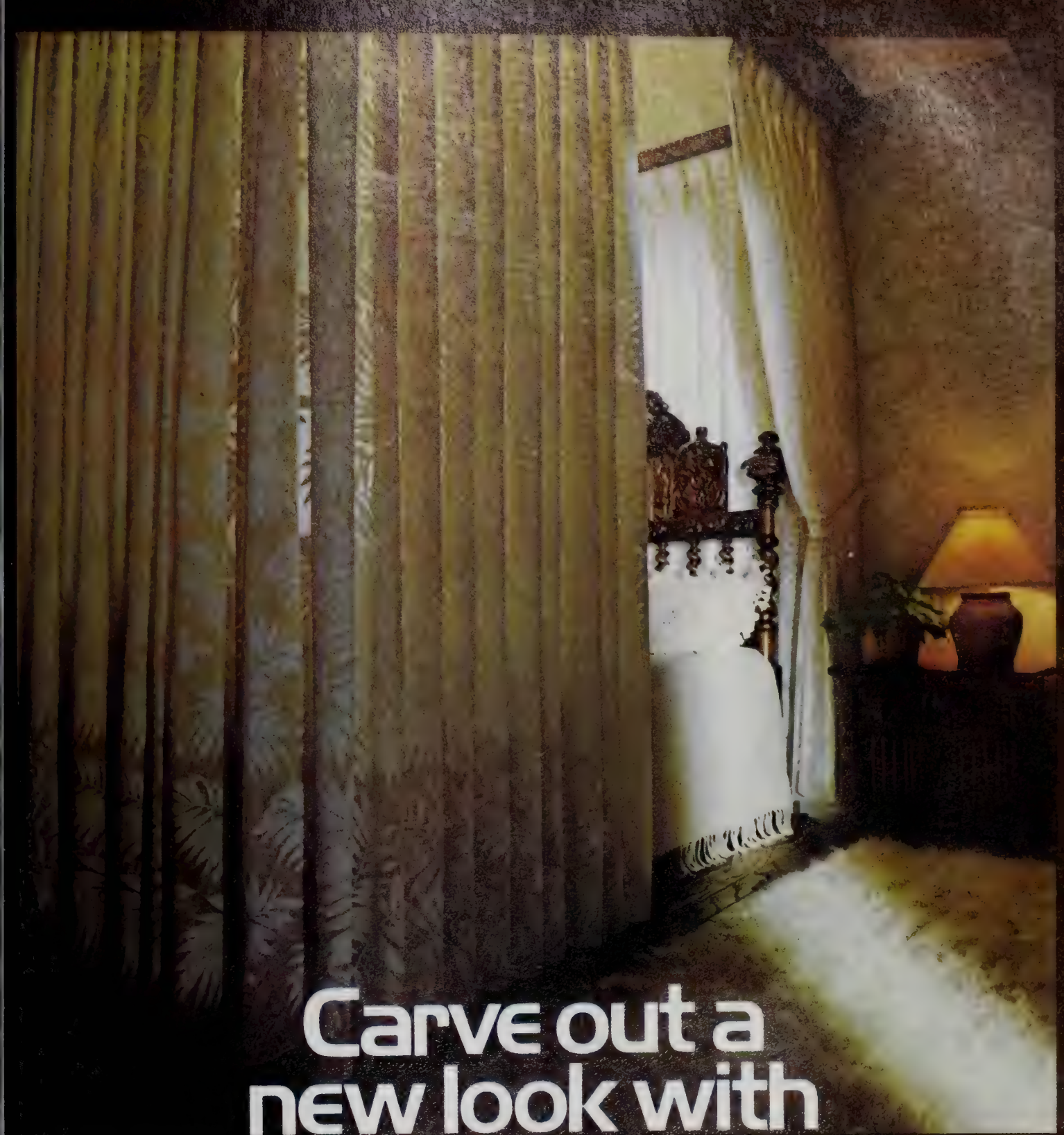
In obstetric and pediatric practices, for example, the LHMP approach has been followed for many years. "You'll find that any pediatrician or group of pediatricians in the country will have established, often in written form, a set of services to be provided. They may have decided they want to see the baby first in the hospital and then 3-5-10 or whatever number of times during the first year of infancy. There's room for inter-

Continued on page 74

Where to get more information about LHMP

Health maintenance organizations such as the Kaiser Permanente Health Plan in California, the Health Insurance Plan of New York, and the Kaiser Group Health Association in Washington, D.C., offer many preventive health monitoring programs. Health maintenance organizations exist in every major city in America; your local American Medical Association can supply you with their names. If you prefer treatment with a private practitioner, you should ask your own doctor what his thoughts are on LHMP and what preventive services he is able to offer. If he does not provide any of these services, he may be able to refer you to a physician who does.

For further information about LHMP, write: The American College of Preventive Medicine, 1015 18th St. N.W., Washington, D.C. 20036; or The United States Department of Health and Human Services, Public Health Service, Office of the Assistant Secretary for Health, Washington, D.C. 20201. For a copy of The Surgeon General's Report on Health Promotion and Disease Prevention which contains an analysis of the Lifetime Health Monitoring Program, write: Superintendent of Documents, United States Government Printing Office, Washington, D.C. 20402, and request publication numbers 79-55071 and 79-55071-A.



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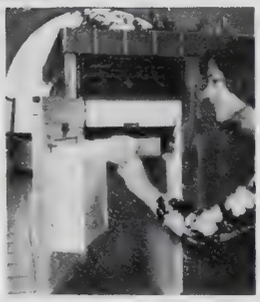
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pretation. It will vary from doctor to doctor, but there tends to be a pattern. Obstetricians do the same thing. We find that a good internist or family doctor has a certain set of procedures for adult patients. *What we want to do is extend that concept into other life periods.* We still have only a general knowledge of what services a woman in her 30s or in adolescence ought to receive, but we have a lot of information and are accumulating a lot more to guide physicians and women toward precisely what should be done so that good service can be provided."

No matter what the life period, however, in the LHMP approach, counseling and health education would play a major role as never before under the annual checkup mode of treatment. "In some ways the focus of the annual physical has been too physical," says Dr. Elena Nightengale, director of the Division of Health Promotion and Disease Prevention of the Institute of Medicine at the National Academy of Science in Washington, D.C., where the LHMP has been studied and elaborated at length. "Doctors take blood and urine samples and all the rest of it, but it isn't often that someone sits down with you to discuss health habits, methods of self-examination, and health attitudes." Dr. Breslow agrees. "It isn't enough to know that a patient's blood pressure is normal or elevated. You also have to know if he smokes cigarettes and what should be done about it." With the battle against communicable diseases all but won, new patterns of illness have emerged, according to Dr. Breslow—the so-called diseases of affluence: cancer, heart disease, and chronic respiratory disease, conditions that have recently been directly associated with lifestyle. "What we have to do," he stresses, "is create an awareness of health habits and their impact on the quality of life. Then it's up to the individual to take the responsibility for the state of his health. Ultimately people must realize that they can do more to affect their health than anything a physician can do by physical means. We have to take some of the reliance off technology and put it back on ourselves."

But will doctors be able to meet the demands for counseling services described in the LHMP approach? Some do already, says Dr. Breslow. For those who are not able to provide the counseling aspects of the LHMP method, the growing trend of team practice may be the solution. "No doctor can know everything there is to know in medicine, nor can he provide all these services, especially today," he explains. "That's why you see more and more obstetricians, internists, geriatricians, and others working in teams and in association with nutritionists, exercise specialists, and counselors." It is hoped doctors will come to rely on networks of referral systems in meeting their patients' needs, he says.

Dr. Breslow is aware that more research and planning remain to be done before the LHMP method can reach full implementation in America. It requires changes in thinking on the part of both doctors and patients. Recent polls by the California Medical Association of medical students and graduates which show their marked increase of interest in preventive medicine would seem to indicate a turning of the tide. And for those who could misinterpret the LHMP approach, Dr. Nightengale has these words: First, the program is for people who have no symptoms; people who are well. Second, you must understand the whole concept. Visits are less frequent, but "I wouldn't want reduced frequency to act as ammunition for the people who assume they don't need to see a doctor for 5 years or to deter them from going for help when help is indicated. People should never ignore signs or symptoms because they've just had a checkup the week before and aren't due for another for 5 more years!"

The LHMP method appears to be based on common sense as well as flexibility. It is a method that allows for individual variation according to the stages of life a patient lives; to prepare and inform men and women so that change is understood and a high level of good health maintained. After all, doctors in China are paid to keep you well. That's essentially what the LHMP intends to do. ■

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DEAR H&G

Answers to your questions. Here we share some letters from our readers

Refrigerator refresher

Q *How can I clean the aluminum racks in my refrigerator? The metal has turned dark gray in spots.*
—C.S., New London, Conn.

A Minerals in water or spilled liquids probably caused the discoloration. To bring back the brightness, give the racks a 10-minute soak in a hot solution suggested in the booklet "Basics of Housecleaning and Home Care" by Grace E. Tasker: Boil water with a bit of lemon juice or cream of tartar (on the supermarket spice shelf), about 1 or 2 tablespoons per quart of water. If you have a pot big enough to hold the racks as well as the solution you're heating, so much the better. If not, put the racks in a clean, stoppered tub or sink, pour the hot solution over them, let soak, then scrub the racks (wear waterproof gloves) and dry them.

Cooking, incidentally, can sometimes discolor an aluminum pot, but just by cooking an acid food like tomatoes in the pot you can make the inside of the pot bright again "without affecting the food." For the booklet (ask for information bulletin 69), send 30¢ to the Distribution Center, Dept. HG, 7 Research Park, Cornell Univ., Ithaca, N.Y. 14850. Make check out to Cornell University.

Treating a drippy tank

Q *Why does a toilet tank "sweat," and what can one do about the problem? —M.H., West Wardsboro, Vt.*

A Bathrooms tend to be warm and humid, and when warm moist air hits a tank chilled by cold water, moisture condenses on the outside of the tank. Well and spring water—being especially cold—increase the tendency toward condensation. Some advice from various sources:

Solution 1: Insulate the inside of the tank with ½-inch plastic foam sheeting. Here, in brief, is the 14-step process diagramed in the paperback book *Recipes For Home Repair*, by Alvin Ubell and Sam Bittman (Plume/New American Library): Remove flush tank cover. Shut off tank water supply at valve below tank. Flush tank to empty it. Dry off inside of tank and let dry until *all* moisture is gone. Measure and cut plastic foam sheeting (6 sq. ft. should be sufficient for the standard tank) to fit the four sides of the tank. You may have to cut a hole at the top of the "front" piece to fit around the flush handle. Glue pieces to inside of tank with a silicone adhesive. Let dry for several hours before turning the water back on and replacing the cover.

Solution 2: Sew a tailored terry-cloth or chenille cover to fit the outside of the tank to help insulate it and catch the drips. Hang it on the tank by catching the upper edges under the tank top, *without* letting the toweling touch the water inside. From *More First Aid For The Ailing House*, by Roger C. Whitman, edited by Robert Scharff (McGraw-Hill).

Solution 3: Put a tray on the floor beneath the toilet tank to catch drips.

You may be able to find precut liners, tank covers, or specially sized trays at local bath shops or home centers.

Cleaning an iron

Q *I lent my steam iron to a friend, and unfortunately she returned it with a gunky bottom. I'm afraid a scouring pad might scratch it. How can I clean off the mess? —D.C., New York, N.Y.*

A While the manufacturer of your iron is, of course, the final authority, here is some advice General Electric offers concerning its products: You're right to avoid using abrasive materials, especially if the iron has a nonstick finish. Instead, try a cleaner made for the task, such as "Hot-Iron Cleaner" (by Faultless Starch/Bon Ami Co. of Kansas City, Mo.), which will remove "draggy" residues of starch or melted synthetics or fusibles from both metal or nonstick soleplates. Or take the cool, unplugged iron and rub the soleplate down with a damp cloth to which you've applied a bit of "paste" made from a mild scouring powder and a little water or—great for nonstick-finished irons—"Glass Wax" cleaner (by Gold Seal Co. of Bismark, N.D.); remove with damp cloth. Wipe with clean cloth. Then plug in the iron and, with steam, iron vigorously over an *old* terry towel. (If you suspect the residue is caused by ironing synthetics at too hot a temperature, heat the iron at its maximum temperature for 2 minutes to soften the residue before ironing over the towel.)

If any cleaner gets into the steam vents by mistake—or you want to clean dust or lint out of the iron—flush it out: Put a clean cake rack on a surface that won't be hurt by heat or moisture. With cord unplugged, fill iron with water. Place iron soleplate down on rack. Release steam button to "up" position. Wait until water starts to drip from vents. Plug in cord, slide temperature dial to "steam." Heating will flush out steam, water—and residue. When all the water is used up, slide dial to "off," unplug cord. Let iron cool, then wipe it off. ■

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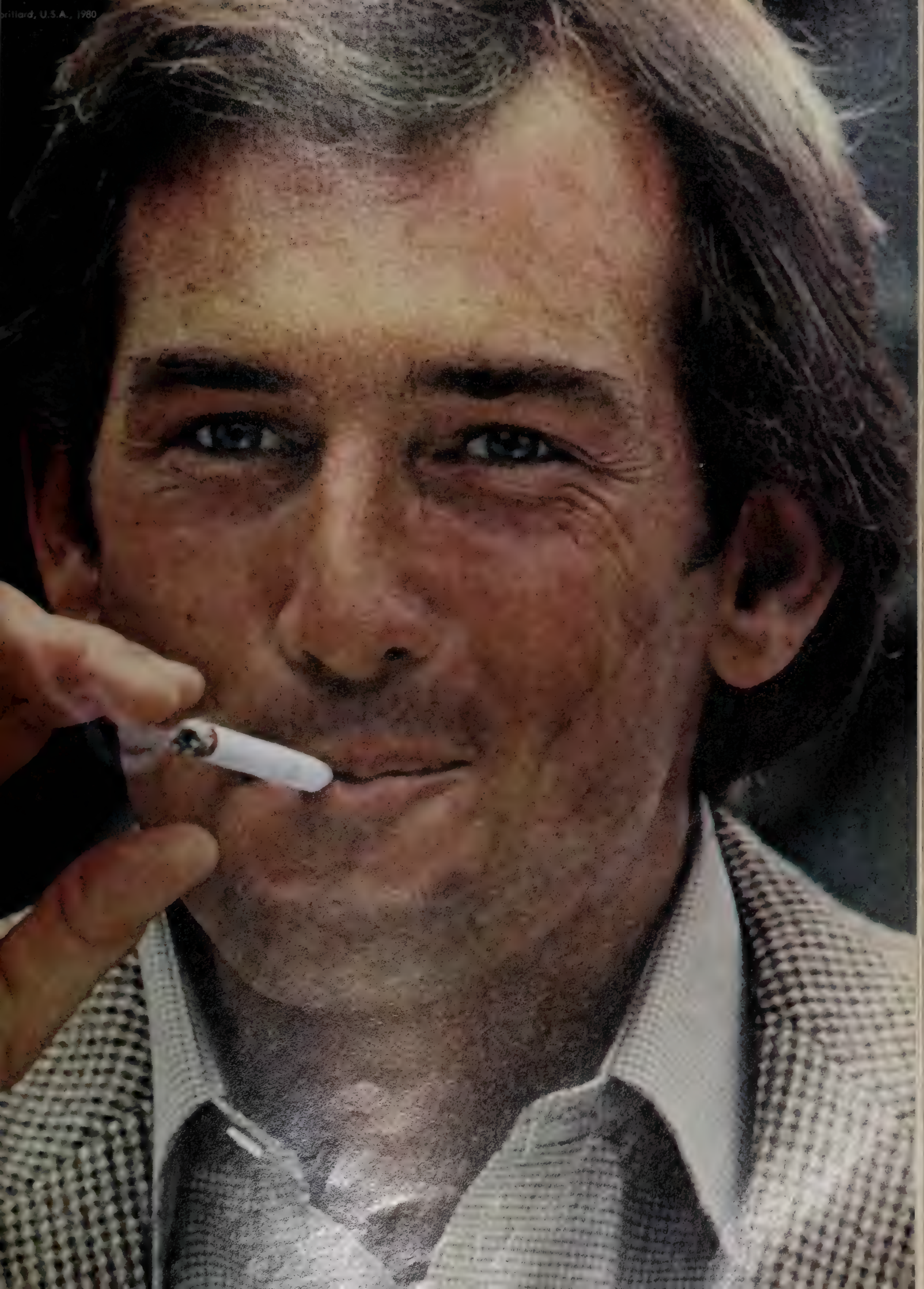
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BY HANS FANTEL

How to beat inflation in stereo equipment

Choosing components wisely, you can get an excellent stereo system for a good deal less than you may think

With the price of everything climbing faster than a scared squirrel, it's getting to the point where you could pay as much for a fancy stereo rig as you would for a family car. But music fans have another option. By picking, choosing, and comparing—and taking advantage of the latest money-saving design advances—you can still put together a truly fine-sounding stereo system for about $500 to $600. That's roughly a third of what the average buyer spends nowadays, and since components are often sold at discount, you may wind up paying even less.

How is it still possible to beat inflation—at least in stereo? Part of the answer lies in the price structure of sound equipment. Up to a point, performance goes up with the price tag. In short, you get what you pay for. But beyond a level of about $800 for a whole system, that is no longer true. From there on, the price goes up a lot faster than any corresponding rise in sound quality. You have to spend a lot more money for just a little more in performance. So by picking budget equipment, you actually get better dollar value.

Another money-saver in stereo is a recent technical development in speaker design to produce ample sound with less power than was needed in the past. And since power—the number of watts delivered by the receiver—is one of the biggest cost factors in stereo, these new speakers help cut your stereo budget without compromising performance.

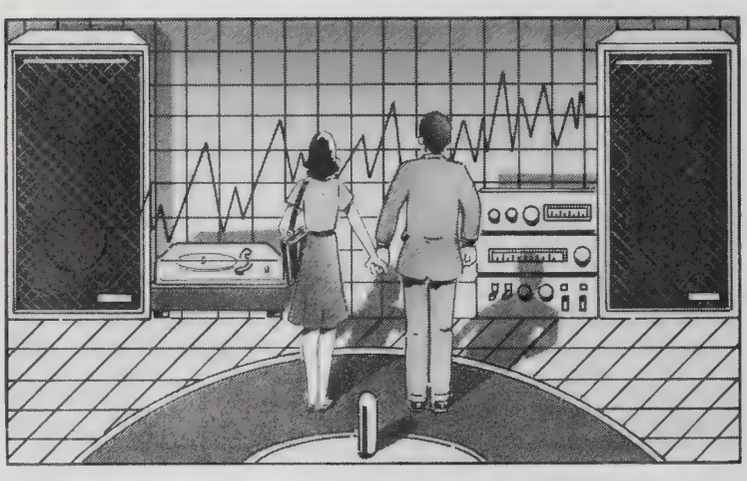
New Speaker Efficiency

Until recently, the only way to get tight, solid bass without false boom was with so-called acoustic-suspension speakers. They sounded fine but were grossly inefficient—that is, they gobbled up lots of watts to produce room-filling volume. And those extra watts hiked the bill.

The reason why acoustic-suspension speakers are so power-hungry is that half the sound they produce gets lost. It never reaches the listener but is trapped inside the box.

The new speaker designs liberate the lost sound energy from the box and make it audible. The sound that used to be muffled in the box now gets out through a special opening, called a port, or by moving a special diaphragm called a passive cone. That way, the speaker generates a lot more sound per watt. In other words, it is more efficient.

The idea is not as simple as it seems. Earlier attempts to make such efficient speakers by letting the sound out of the box had not been successful, because the box resonance was added to the natural timbre. A human voice would sound like someone talking into a barrel. And you couldn't tell, for example, the exact pitch of a plucked bass fiddle. All you got was a thud.



But now these kinks have been eliminated, thanks to two Australian researchers named Thiele and Small. They analyzed speaker acoustics with the help of computers and came up with a new set of design formulas. The result is something like having your cake and eating it, too—in this case, combining high efficiency with accurate sound.

How does this affect the price of the system? Since the new high-efficiency speakers give you ample sound with as little as 10 watts per channel, you can use a smaller receiver and get the performance formerly attainable only with higher wattage and lots more money.

Current Models

One of the least-expensive high-efficiency speakers is Aiwa's ultra-compact SC-61R, which sells for $75* and measures a mere 6 by 13 by 9½ inches. This mini-model won't cause earthquakes with its bass, but it puts out a nicely balanced spectrum of sound and is particularly well-suited for small rooms or apartments where space is tight.

For a larger high-efficiency speaker, whose sound needs no excuse of any kind, you might try the Realistic Optimus 10, obtainable at Radio Shack stores. Priced at a very reasonable $140 (apiece), this full-size speaker makes an eminently musical companion to any low- or medium-wattage receiver. Other high-efficiency speakers selling in the $80-$130 price range include the B.I.C. B11, the JVC SK-500, the Electro-Voice Interface 1, Kenwood's LS-405B, and J.C. Penney's MCS 8226.

Two unusually versatile entries in this economy group are the Bose 301 and the Micro-Acoustics FRM-3. These are compact bookshelf speakers with special pivoted devices that let you aim the treble in various directions without having to set the speaker itself at odd angles. That way, you can adjust the sound dispersion to suit your particular room and listening location. You can also aim the sound so that it reaches you only indirectly—after bouncing off the walls like a carom shot. This lends a sense of added spaciousness to the music, making your living room seem bigger—acoustically—than it actually is. The Bose 301 lists for $130, and the Micro-Acoustics FRM-3 (which comes with a 10-year guarantee) carries a price tag of $140.

Saving on Receivers

Since these speakers get along with as little as 10 watts per channel, you can team them up with low-power receivers and still enjoy the power-margin usually obtained only with far higher wattage. Most leading audio companies offer budget receivers in the lower power brackets, and many of the recent models have the operating features and internal refinements formerly found only in higher-priced equipment.

Recent models of this kind include the Technics SA-200, Sony's STR-V2, Hitachi's SR-4010, and Toshiba's AA-725. They are all rated at 25 watts per channel, and their prices range between $200 and $250. Their power more than suf-

Continued on page 86

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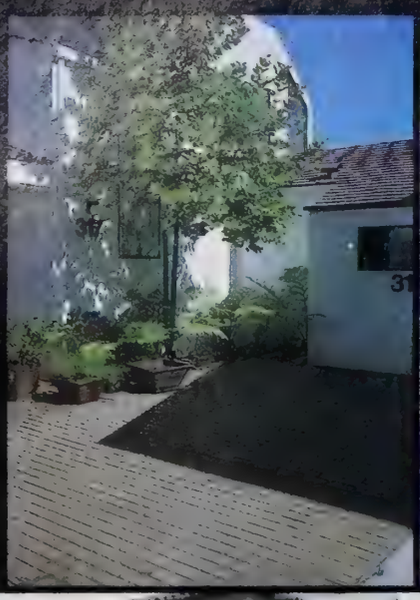
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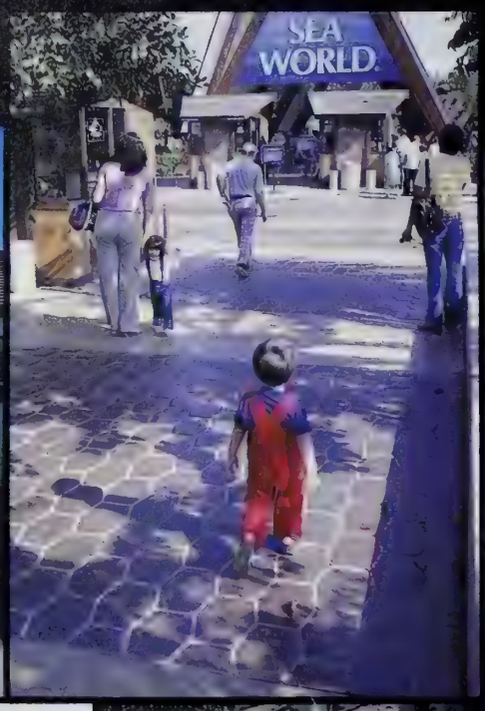
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continued from page 84

fices for most home-listening situations and, more importantly, their distortion ratings are far superior to what was typical for this price range in the past. None of the mentioned models have more than 0.3 percent THD (Total Harmonic Distortion), ensuring precise tonal definition and clarity of orchestral textures. The only caution concerning these well-designed budget receivers is that their FM section is not as sensitive as in the more expensive models. But unless you live in a fringe reception area—more than 30 miles or so from the FM stations you like to hear—you may not even notice this limitation.

If money is particularly tight, you might consider a receiver rated at 15 watts per channel, such as the Technics SA-80 ($180) or the Hitachi SR-2010 ($199) and still get thoroughly enjoyable sound as long as you don't try to shake the rafters with orchestral cataclysms.

Record Players

Having picked your speakers and receiver, all you need to complete a basic sound system is a turntable and a phono cartridge to mount in the tone arm. As long as price is a major concern, stay away from so-called direct-drive turntables, which are the current rage among hard-bitten audio fans, but whose prices are high and whose merits are debatable. Instead, stick with the simpler belt-driven designs, some of which offer good basic performance—smooth rotation, virtually inaudible rumble, and light-tracking tone arms—for as little as $100. If you don't mind setting down and lifting off the tone arm by hand, you'll find the Pioneer PL-512 an exceptionally well-built turntable, and an attractive value. If you prefer the tone arm to return automatically at the end of a record, consider the BSR Quanta 400; or, for a fully automatic record changer, listen to the B.I.C. 20Z, which also costs $100.

As for the cartridge, a number of fine-sounding diamond-tipped models by such firms as Audio-Technica, Shure, Pickering, and ADC are now available in the $40-$50 range and will track even the more demanding grooves found on the recent ultra-fidelity recordings. And if you buy your entire sound system from a single dealer, chances are that he may allow you a major discount on the price of the cartridge. At any rate, ask him.

Combining components of the kind mentioned here, you'll wind up with a sound system of genuinely musical capabilities. To be sure, the lowest bass notes may not set your floors a-shudder, and great orchestral climaxes may just miss the feeling of massive force. But for most kinds of music, the system will sound clear, lifelike, and convincing and give reliable pleasure even to demanding ears. ■



The fine points of home preserving

You can preserve the plumpest fruits, the ripest vegetables and have delicious, ready-at-hand seasonal food all year

Home canning, it seems to me, is an essential companion to enthusiastic gardening. It has become a vital part of my cooking style, both for the taste (ingredients that no one else can duplicate) and method (home cooking, already half-done, so that spur-of-the-moment entertaining is also fast and easy). Snowstorms can't catch us unprepared, and variety is always at hand.

Containers

Standard canning jars come with three sizes of tops: narrow, regular, and wide. The narrow tops are for sauces and ketchups, the wide, for big things—spiced apple rings, dill pickles, small whole fruits for garnishes. The regular tops do quite well—regularly.

Match, where possible, the jar size to the eventual serving size. Hardly anything is more annoying than a refrigerator full of half-empty canning jars. For our family of four, this means that 2-quart jars usually end up holding dried beans, while I run out of pints mid-season. If you have children, the jellies and jams for peanut-butter sandwiches should be in pint jars; if not, use smaller ones.

A great many supermarket jars can be recycled for canning if you pick your jar and its use carefully. Jam and jelly jars are very good for—jams and jellies. Most ketchup bottles can be reused for special vinegars and ketchups. Check the cap: If it has a raised bump inside, where the rim of the bottle will be, it will probably reseal. Those bumps are plastic compounds that soften slightly in boiling water to act like the rubber rim of a canning jar lid. Wash recycled jars carefully (remove the label), check jars and lids for any chips or scratches (discard ruthlessly), then treat like any other canning jar.

Rules for picking the right jar

For pressure canning use only the strongest standard canning jars you have—old ones with especially thick glass and ribbed sides are good. For boiling water bath canning, either standard or recycled jars with standard lids will do. (Occasionally a recycled jar will break. When it does, it's no great loss.) Recycled jars are fine—better than standard, sometimes—for pickles and other high-acid foods. I have several jars that, for no discernible reason (invisible nicks and cracks along the rim, perhaps, too tiny for my finger to sense), refuse to form a seal. I mark these with a scrap of masking tape on the bottom and use them to store raisins and brown sugar.

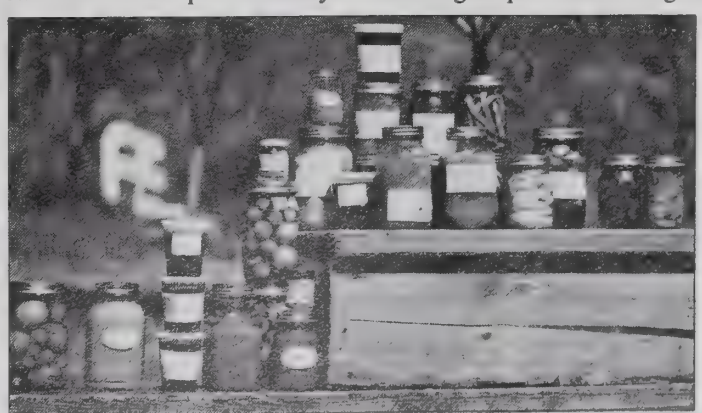
Lids

Canning lids are the barrier between your family and food poisoning, so they are *very* important. I use four kinds: standard nonreusable lids, rubber rings for the old jars with the glass tops and wire bails (particularly good for pressure canning), a few sound recycled lids with no dents or scratches, and some of the new reusable canning jar lids with rim compounds similar to those on the recycled lids. I do not use the old zinc tops even with rubber rings, because it is virtually impossible to check for a seal. I buy lids during the winter so that I have enough on hand during canning season when prices always seem to go up. This also eliminates the horror of having a kettle of tomato sauce simmering on the stove and finding yourself—and the local store—out of lids.

Here is how to check each kind for a good seal: Let the jar cool. You may hear a sharp "pop" during the cooling process: Good—that's the seal being formed. When the jars are cool to the touch, remove the metal ring from around the standard lids and press the lid in its center. If there's any give, you haven't got a seal. For both kinds of reusable lid: Let the jar cool, then look at the top. It should be slightly concave. Press it: there should be no give. Do *not* test by trying to open the lid or you will probably break the seal. Recycled lids are sometimes hard to check, so I use them only with foods that are canned easily, such as pickles, jams, ketchups.

Processes

The choice of the process you use depends upon the food to be canned. The key to success and safety for all lies in fanatical cleanliness. Botulism spores are airborne, with an affinity for dust. Washing can defeat them. They refuse to grow in the presence of acid, so acidic foods like tomatoes and fruits have a natural advantage. If the food has no acid, you have to supply the advantage with higher processing temperatures. So: Pressure-can all soups, stocks, non-acid vegetables, or foods containing meat, to make sure that the temperature rises well above the 212°F of boiling water. When possible, I splash in a little lemon juice or vinegar for acid. Pressure canning may turn fruits to mush, and they contain substantial amounts of acid anyway, so use boiling water baths for fruits, for tomatoes, or pickles. To some acidic fruits and vegetables, more acid or other preservatives like sugar are added in the cooking process. So ketchups and jams and most pickles do very well with a simple hot-pack procedure.



Jarred fruits and vegetables ready for year-round eating

Pressure canning

Use only strong jars and standard lids or rings. The pressure cookers sold as canners hold an impressive number of jars and do save energy because they can process so many at once. But I find a smaller one holding 4 quart bottles (Sears has one) to be handier, and also useful as a pressure cooker.

The water in the canner and the food to be canned should both be boiling when you start, or pressure will force

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Emmerick Bronaugh

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food out of the jar. Fill jars to within ½ inch of the top, check rims for cleanliness, and screw lids on firmly without wrenching them on. Water should come about halfway up the sides of the jars. Most foods are processed at 10 pounds, but check your instruction book. Timing starts when the weight begins to jiggle. When processing is finished, turn off the heat and let the canner sit until pressure dies down naturally. Do not force it by running cold water over the pot. When all the pressure is gone, but before the canner gets cool, take the jars out. Do *not* tighten the lids. They may appear to boil furiously for a few minutes, and that reassuring "pop" may be slow in coming, but persevere. Check for seals when the jars are cool.

■ Boiling water bath

For foods that are boiling hot when you put them into the water bath, use any kind of jar, filling to within ½ inch of the top. Check rims for cleanliness, then screw on lids, not too tight (those with glass tops should be fastened only by the bail over the top; the locking bail should *not* be fastened). Submerge; water should be an inch over the tops.

Processing time starts when the water in the canner returns to a rolling boil. When it is finished, remove the jars from the bath immediately and tighten the lids firmly without forcing. Lock the bails on glass-topped jars. Let cool and check for seal.

For cold-packed foods, like fruits put into the jars before cooking, use only standard canning jars because the seal is a little trickier. Fill to within 1 inch of the top (cold food expands more). Again, remove from the water bath and tighten the lids when processing ends, then let cool.

■ Hot pack

This method is for foods with vinegar or large amounts of preservative (sugar or honey) in them. Put any empty jar in a kettleful of boiling water to sterilize; boil 15 minutes. Put the lids in a saucepanful of boiling water. Heat the food to boiling. With tongs, take a jar out of the water, pour food through a canning funnel to within ¼ inch of the top (less head space is needed for precooked foods). Check the rim for cleanliness. Take a lid out and without touching the inside, screw it on. Set aside and wait for the "pop" while you can the next jar. Let cool, check for seal.

Canning can actually be seductive: you get carried away and can everything in sight. But some foods lose substantial flavor in the process and are much better frozen—corn, peas, beans, broccoli, cauliflower, and green peppers (chop them up for easy winter use, then freeze). Herbs can also be frozen, or they're easy to dry. Just put them into the oven, with the heat *off*, after you bake other food. Leave overnight, then crumble and store in jars (baby food jars work well) in the morning. Toaster ovens set on the "warm" cycle will also dry herbs, or you might consider building a small solar dryer.

■ Storage

If you don't have a pantry, shelves to hold home canning can be built into surprising spaces: Along the sides of halls, or closets, or stairways—shelves only 6 inches deep will hold two rows of jars. On open shelves home canning is decorative; or sliding or louvered doors can cover them up. The only qualifications for storage space are that it be out of direct light and away from direct sources of heat. Home-canned foods will last as long as store-canned ones, but after a year may lose color and vitamins.

Never store the jars with the rings on or the wire bails locked. Sometimes food is forced into the ring during processing, and if the ring is not removed, the food remains, either spoiling or drying to freeze the ring in place—making the jar *very* hard to open. Jars should be rinsed off before they're stored to prevent this. The second reason for removing the ring is to prevent explosions in case of spoilage. If a seal comes unstuck (possible reasons are too much heat in the storage area, or a tiny particle of food stuck on the rim that lets spoilage in) you want to know it, and it is easy to check if the ring is off—just tap the tops of your jars occasionally. If any one gives, it has lost its seal (throw the food out). With a ring in place, spoilage might proceed, developing and trapping gases that could cause the jar to explode.

Label everything when you store it. Believe it or not, you will forget what's inside, even with the glass sides to help you see. Canned tomatoes can look very similar to spaghetti sauce, and apple and pear sauces are almost identical, especially to a child sent to "bring me one of those jars on the bottom shelf."

■ Insurance

If there is any mold, scum, or discoloration in a jar when you open it, throw it *all* out and sterilize the jar very carefully before using it again. *Do not taste the food.* The consequences are too serious to play with. If you want to make doubly-sure, boil canned foods 15 minutes. No botulism toxin can survive that, and most foods are none the worse for it. If you are careful in processing, spoilage should not be a major problem. I can perhaps 400 jars a year, and throw out two or three—and I'm finicky.

■ Eating

Home canning has nutritional benefits—you know what's in it, for one thing. You can control amounts of salt, sugar, and also the quality of the ingredients. Home canning allows you to cut down on food wastage. A ham bone, for instance, might be used for lentil soup



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. Home canning allows you take more control of house-old economics, because you n buy when things are on le and turn to your canning elves when prices are high. ome canning offers in-eased freedom: Cook when ou feel like it, eat when you ant to. But for me, perhaps e most important benefit of ome canning is that home-nned food tastes better.

The economics of home canning

ome canning makes enter-ining, even at the last min-e, a cinch. It even saves oney—if you are careful. he quality may be worth a w extra dollars, but it might well to consider the eco-omics before diving into ass production.

The glass jar around any upermarket product ac-ounts for 20¢ to 30¢ of its ost. Canning jars are avail-ble for about the same price, nd after a couple of uses in-estment in them probably epreciates to a near-nothing vel. But lids are expensive, dding 6¢ to 10¢ to the cost each jar. The cost of ingre-ents must also be consid-ed. As a general rule I never n any food I have to pay r—but there are still ex-enses for herbs and spices, gar, salt, vinegar (although make my own, I use store-ought for pickles because the id level is more predictable), tra onions, and what-have-u. Then there's the cost of bor, a tricky figure that I nd to measure in terms of njoyment: Am I having fun? food that is a burden to repare although I know I'll ve it next winter is more expensive" than one that akes itself while I am cook-g dinner. A food the chil-ren will greet with "ohs" is ss "expensive" than one I ill have to sneak into the ew. Still, the cost of labor ust be included and might ost roughly be figured by sing the $3 per hour mini-um wage. Finally, there is e cost of fuel—easy to cal-late by comparing bills for ne, say, with September's, a nning month.

paghetti auce

NGREDIENTS

½ bushel ripe tomatoes
6 onions, chopped
2 stalks celery with leaves, finely chopped
1 carrot, finely chopped
3–4 tablespoons vegetable oil
Garden herbs (parsley, thyme, basil, oregano)
2 bay leaves, crumbled
Salt, black pepper
Red pepper or minced hot green peppers

METHOD

☐ Put the biggest kettle you have on the stove over medium heat.

☐ Scald and peel the tomatoes, dropping them into the kettle as you work. I scald them 6–8 at a time in boiling water for about the time it takes me to peel 2, or 30 seconds. The tomatoes should be dead ripe but sound, because sauce made either from underripe tomatoes or spoiling tomatoes tends to be acid. (Antidote for excess acidity is a little sugar or a little baking soda, added when you open the jar.)

☐ When all the tomatoes are in, bring the whole thing to a boil; reduce heat and simmer, stirring occasionally, about an hour.

☐ Put about half the sauce through a food mill to purée it and to remove the seeds; return to kettle. (Omit this step if you like lumpy sauce.)

☐ Mince the garlic. Chop the onions, celery, and carrot finely and sauté them all in oil until they are wilted. Add to kettle.

☐ Snip the herbs up, using what's available in amounts that seem right—for instance, ½ cup parsley, 2 teaspoonfuls thyme, 2 tablespoonfuls of either basil or oregano (one should dominate), 1 tablespoonful of the underdog. Dried herbs can be substituted—halve the amounts. Add, with the crumbled bay leaves, to the kettle. Add salt and peppers (black for body, red for zest). Simmer another hour.

☐ At this point, decide whether you want to simmer the sauce down to the thickness you like, or whether you will process it immediately. It can be simmered down or thickened with tomato paste when you open the jar.

☐ *To process:* Pour boiling sauce into jars, check rims for cleanliness. Screw on caps; lower into boiling water bath and process at least ½ hour. Makes about 12 quarts.

Continued on next page



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continued from preceding page

Cucumber soup

INGREDIENTS

2 medium potatoes, washed and diced (do not peel)
2 leeks, washed and coarsely chopped
2 green peppers, cored and seeded
4–6 cucumbers, washed and chopped (do not peel)
6 cups beef broth or beef bouillon
Salt, white pepper
Winter savory
Heavy cream

METHOD

☐ Put all the vegetables in a pot and pour the broth over them. Bring to a boil, reduce heat, and simmer until tender, about 30 minutes.

☐ Put everything through food mill, processor, or blender to purée; return to pot.

☐ Add salt to taste. Add white pepper (make it quite sharp) and snipped-up winter savory. (Winter savory, a perennial and tangier than summer savory, is hard to find, but we think this recipe is justification for growing it; summer savory, used lavishly, may substitute.)

☐ *To process:* Can in quarts, in steam canner, for 1 hour. Makes about 4 quarts.

☐ *To serve:* Heat to boiling, then add about ½ cup heavy cream per quart. If you have it, float a small sprig of winter savory or parsley on each bowl. Or reduce the amount of cream by half and float a spoonful of sour cream on each serving.

Cucumber ketchup

INGREDIENTS

12 peeled cucumbers (mature ones, overlooked in the garden, will be fine)
12 onions
Salt
Dry mustard, turmeric, sugar, horseradish to taste
White vinegar

METHOD

☐ Grate the cucumbers and put into a sieve over a bowl to drain. Grate the onions. Put onions and cucumbers together in a bowl, adding salt and spices. Mix well. Add enough vinegar to liquefy the ketchup.

☐ *To serve:* Use canned or uncooked as a relish with fish or vegetables or as an ingredient for salad dressings and vegetable dips.

☐ *To keep:* Bring to a boil. Sterilize some ketchup bottles and put the caps in boiling water. Pour the ketchup through a funnel into the bottles, check the rim for cleanliness, then screw cap on tightly. Let the ketchup cool, store.

Pumpkin purée

☐ Cut the Halloween pumpkin into 1-inch strips (see note). Peel them, then cut into

Continued on page 196



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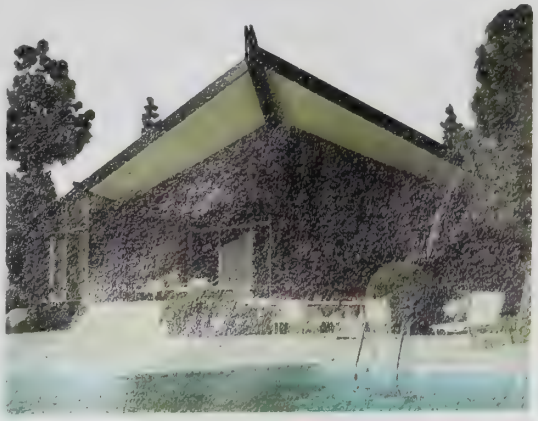
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BY DEE HARDIE

COUNTRY NOTEBOOK

"One weekend, I decided to see what it was like sleeping over in our own guest room"

We didn't realize it would happen this soon, but we are keeping company with a guest room. A bona fide room for guests complete with the luxury of an empty closet, a cubbyholed desk with stationery, matching envelopes, and new eyelet-trimmed sheets. And we just spent the weekend there. I wanted to see what it was like sleeping as a guest in our own house. Room service could be improved, but the view was superb.

When our four children were small, we had a full house. There was always room at the inn, but it meant bunking the girls together, relocating the boys' zoo, making their rooms grow up overnight in time for the arrival of older guests. Almost too soon, it was their turn to play host, bringing friends home from college. Our halcyon days were their house parties, wonderful country weekends, wall-to-wall backpacks. One time I nailed blue enameled numbers on their bedroom doors so when they awoke they would think they had gone away to some snappy place, say Stowe or Antigua.



Now they have really gone away, into their adult worlds. And their bedrooms only corral the past, little museums of childhood. Fully booked over the holidays, but awfully lonely in between. The time had come to shift gears and change sheets. Without looking back—well, hardly—I turned one bedroom into an office, a room of my own. And the second bedroom, for weekend guests, is now ready for the winter season—our country fires quietly warm, and on Saturday the hunt rides through.

Once I stripped the second bedroom of its boyish past, it was fun, almost bride-like, putting together a room for our guests. It holds certain rank. This is a room for guests only, five-star territorial rights. No extraneous accumulation allowed here. That way the room knows who it is, and why.

The poet W. H. Auden, I once read, liked to have a bowl of cold potatoes by his bed when he was a guest. I've never forgotten that. Instead I place a tray with a small decanter of Maryland wine, some beaten biscuits, fruit and flowers in the room before guests arrive. That way I can use Aunt Alice's last two surviving crystal glasses.

At the end of the double bed, plump with an eiderdown, is a small Victorian settee where my in-laws once courted, now ready for afternoon tea or the first chat of the visit. A grandfather's plantation desk holds sharp pencils, a dozen black felt-tipped pens, stacked stationery, postcards already stamped, a portable radio.

For reading, there's a chair that literally embraces you, next to a table of new magazines and old English mysteries. And if our guests prefer a good read in bed, sturdy backrests wait in the closet, along with extra light bulbs for the wall lamps on either side of the bed. A pine chest holds more blankets and is the right height, low enough for unpacking a suitcase. And just before bed, I manage to slip a small surprise beneath the covers—a hot-water bottle.

An English mirror is large enough, the overhead light bright enough, and a hand mirror helps with other views. Near the clock and sewing kit on the dresser is a pair of small binoculars. On a clear day you can see forever in this Maryland countryside. And in the corner, some walking sticks just as a suggestion.

I try to fill the room with independence. Our guests, after all, have come at our invitation for some country quiet. It is *our* guest room, but *their* harbor. And at times, perhaps, a place for diplomatic immunity. A place to rest, to recharge.

The final countdown came when we decided to spend the weekend as our own guests. And as our bedroom is on the first floor, the guest room on the second, it was like crossing the border.

One night is not enough. It takes two to feel at home. Those double pillows were especially nice, we agreed, and the shades do keep out the morning sun. But that second drawer definitely needs some wax. Other than that, it was a pleasant room with a view, and we just might go back again. Half the fun, we discovered, was staying right at home. ■

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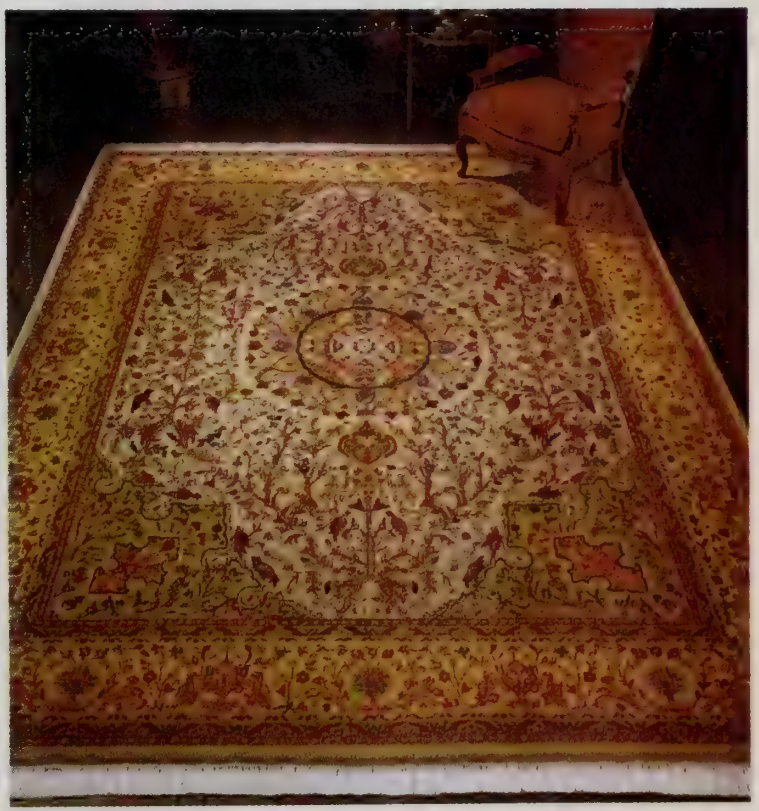
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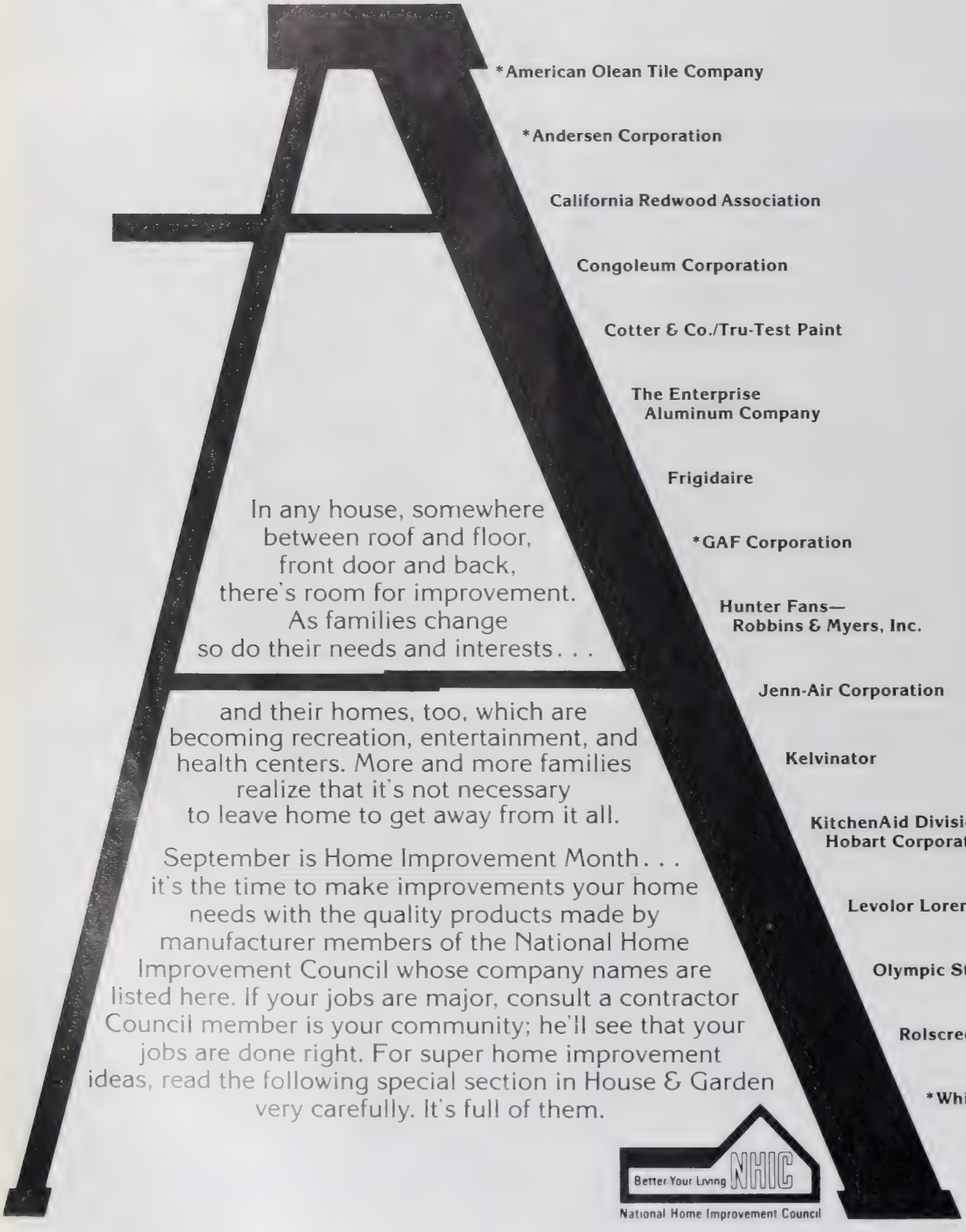








There's Room for Improvement



In any house, somewhere
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so do their needs and interests . . .

and their homes, too, which are
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it's the time to make improvements your home
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What's your E.Q.?

It's your Energy Quotient. Are you really saving as much energy, as much money as you can? Take this simple quiz to find out

BY ALVIN UBELL

You're paying a lot more for energy of all kinds these days—oil, gas and electricity cost double (and in some cases, nearly triple) what they ran you just a few short years ago. The higher cost of energy is also reflected in the price of everything else you buy—energy-related price hikes have been shooting out of sight recently. (After all, *everyone's* an energy-consumer, including your grocer, delivery man, food packager, even your government—and *everyone's* going to pass on his increased energy costs to you in the form of higher prices.)

But on a direct, personal, home level, do you know where your energy dollars are going?

The greatest part of your energy budget goes toward keeping that house of yours warm and comfortable. Heating fuels consume about 57 percent of the average family energy budget.

Another 15 percent pays for the hot water in your shower, bathtub, clothes washer or kitchen sink.

And the remaining 28 percent? That pays for cooking, lighting, running that toaster, the tv, the vacuum cleaner, the hair dryer and the dozens of other appliances we all depend on.

Remember, those are approximate figures. Obviously, if you live in a warm climate, you spend less to heat your house and more to cool it. And if you're one of those self-reliant types with few (or even no) electrical appliances except your house lights, the proportion changes again.

Regardless of the exact dollar figure, however, all of us can make some improvements, save some energy and save some money.

We may have to spend some money to save in the future, but lower fuel bills and lower utility costs will very quickly pay back those expenditures. In fact, you should think of any energy-saving improvements in your home as one-time *investments*—investments virtually guaranteed to pay for themselves many times over! To find out how much you *can* save, you'll need to test yourself to learn—

From *Al Ubell's Energy-Saving Guide*, published by Warner Books/New York. Copyright © 1980, Alvin Ubell, George Merlis, and Jeffrey Weiss

What's your E.Q.?

E.Q.? Energy Quotient! Are you energy-wise or energy-fuelish? Are you a 1,000-hitter or a 100-point energy wastrel?

Here's a way to grade yourself. If you reach 1,000 points on this little energy audit, you've made just about every improvement you can and you lead an extremely energy-conscious existence.

But most of us won't score anywhere near 1,000. We've gotten into some really bad habits over the years, and there's lots of room for improvement in most of our homes and in most of our lives.

So take this test, grade yourself, your home and your lifestyle. . . . You might think of it as a game; a game that can pay you big-dollar prizes as you approach the magic 1,000-point mark. And a game that's really rewarding to play.

Your Energy Audit

Heating

Usual thermostat setting:

Winter Day	Possible Points	Your Score
74° F	0	
73	3	
72	6	
71	9	
70	12	
69	15	
68	18	
67	21	
66	24	
Winter Night		
65° F	15	
64	18	
63	21	
62	24	
61	27	
60	30	

You use an electric blanket to allow you to lower thermostat at night	6	
You wear two sweaters indoors so you can lower thermostat during the day	9	
You've installed an automatic flue damper	30	
Your heating system has been serviced within the last six months	15	
You change or clean your heating system filters every month	3	
Your heating ducts have no leaks, or leaks have been taped	4	
All heating ducts or steam pipes are insulated	4	

Your oil burner burns without smoke or signs of carbon on its surfaces	9	
You have a working draft adjuster in your oil burner	9	
Your gas burner burns with a clear, blue flame	9	
Your gas burner has an electronic ignition system, not a pilot light	10	
Your oil burner is a new one with a retention head	30	
You use a humidifier during the winter	9	
Your radiators or air supply registers are not blocked by drapes or furniture and are clean	27	

Continued on page 98



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What's your E.Q.?

Your Energy Audit

continued from page 96

	Possible Points	Your Score
You close off rooms not in use and turn off the heat in them	25	
You keep your fireplace damper shut, or you have glass fireplace doors	25	
On winter days, you open your drapes on the south side of the house and close them at night to take advantage of radiant heat from the sun	10	

Insulation

Attic insulation		
None	-15	
2" or R-4	0	
4" or R-11	15	
6" or R-19	30	
8" or R-24	45	
10" or R-30	60	
12" or R-38	75	
All your insulation has vapor barriers	15	
Your attic door is insulated	6	
Insulation in your exterior walls:		
None	-6	
3" or R-11	25	
Insulation in crawlspaces		
None	0	
6" or R-19	30	
Your attic and crawlspace are ventilated	15	
No basement crawlspace	30	
All outlets and switch plates are insulated	6	
Your foundation wall is insulated	30	
Vapor barrier on foundation wall	9	
You have storm windows	25	
You have storm doors or a vestibule	15	

Windows and Doors

Your windows are not drafty	30	
Your doors are not drafty	15	
Cracks at doors, windows and where wood and masonry meet are caulked	30	
All window glass has full putty	15	
Broken windows (deduct for each)	-9	
Double-glazed windows	25	

Water Heating and Usage

Water heater insulated	15	
You've set your water heater temperature at:		
110°F	12	
120	9	
130	6	
140	3	
150	0	
160	-3	
170	-6	
180	-9	
You drain sediment from water heater every month	5	
You've installed solar water heater	44	

Air Conditioning and Ventilation

Your air-conditioning thermostat is set at:		
74°F	0	
75	3	
76	6	
77	9	
78	15	
79	15	
80	18	
No air conditioning	20	
You use natural ventilation and wear lightweight clothes in summer	5	
You close drapes on hot, sunny days	5	
You close windows and doors on hottest days	5	
Your air conditioners all have 8 or higher EER (Energy Efficiency Ratios)	9	
Central System	9	
Window units—per unit	1.5	
Your air-conditioning units are shaded or on north side of house		
Central unit	5	
Window units—per unit	1	
You have an attic ventilation fan	15	

Lighting

You've installed fluorescent lights in kitchen	15	
All closet lights on auto-switch or timer switches	8	
You replace multiple low-watt bulbs with single high-watt bulbs for same light value but lower total wattage	9	
You habitually turn off lights when leaving a room	15	
You have energy-saving (solid state) dimmer switches (per switch)	5	

Television

Instant-on tv sets (deduct per set)	-5	
You turn off tv and hi-fi when not in use	15	
You fall asleep with tv on	-30	

Continued on page 100

Quality. Our way of life.



Claiming that a product is quality built is easy. Living up to that claim is another matter. A matter of a lifetime. A lifetime of hard work.

At Whirlpool we believe it's worth the extra effort. Today more than ever we believe in putting that something extra into every appliance we build.

Our new laundry pairs are specially designed to take advantage of modern solid-state technology. We still make refrigerators with porcelain-enamel interiors. Our new dishwashers, ranges and microwave ovens are life-style oriented. Designed to go to work exactly when you want, whether you're at home or not.

Today, customers all over the country want appliances to do more and last longer. And in the long run it's quality that counts. It's a matter of pride with us. Because at Whirlpool, we believe quality has to be an every day commitment. It has to be a way of life.

Whirlpool
Home Appliances

Quality. Our way of life.

What's your E.Q.?

Your Energy Audit

continued from page 98

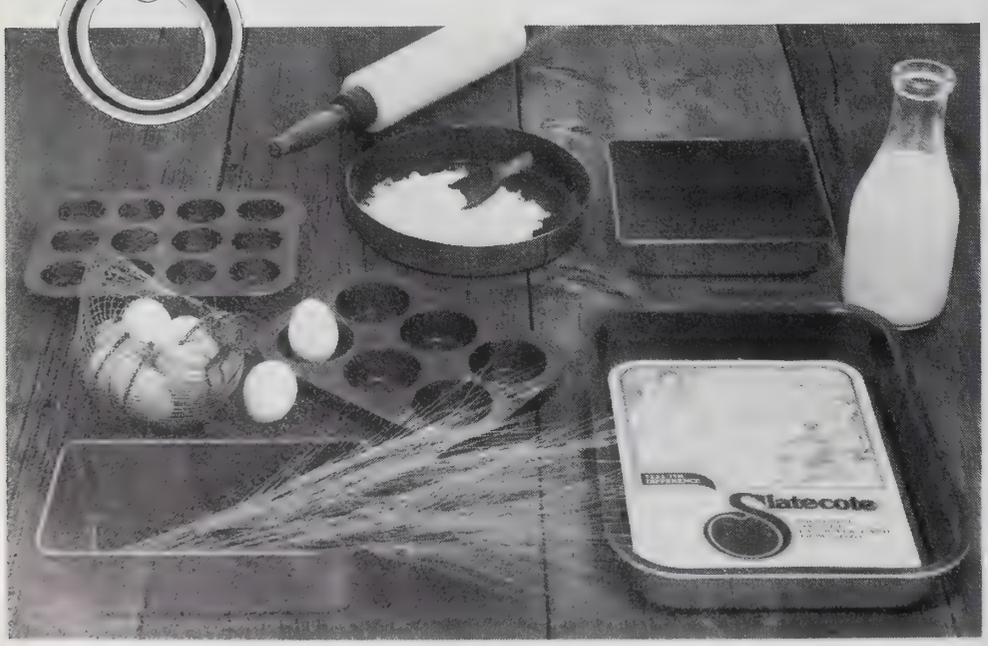
	Possible Points	Your Score
The Kitchen		
Your refrigerator is in a cool spot	5	
The EER of your refrigerator is above 7	9	
You close the refrigerator door quickly, rather than dawdle	5	
You have a manual-defrost refrigerator	10	
You defrost it regularly	5	
You clean the back of the refrigerator	5	
The refrigerator door gasket fits tightly	9	
You air-dry dishes rather than use your dishwasher drying cycle	6	
You have a flow restrictor in your kitchen faucet	6	
Your gas range has an electronic ignition system, rather than a pilot light	29	
All the gas burners have a clean, blue flame	15	
The Laundry		
You wash with cold water	9	
You use a clothesline, rather than your dryer	9	
You turn off the iron when you're not using it	9	
You forget to turn off the iron	-18	
The Bathroom		
You shower rather than bathe	15	
You have a flow restrictor in your shower	6	
You fix leaky faucets promptly	15	
Outside the House		
Trees and shrubs are placed to allow sun in winter, block wind in cold weather, but shade house in summer	40	
Bonuses		
Installing a clock thermostat with day and night settings	15	
Installing a clock thermostat with double setback capacity	20	
Installing a heat producing greenhouse on the south side of the house	44	
Installing an energy monitor	45	
Installing a wood-burning stove (if wood is inexpensive in your area)	55	
Installing a windmill, solar heating and/or cooling, or any other renewable energy source	150	
Possible total:	approx. 1350*	
Your total		

How Well Did You Score?

If your score was	Here's how much you can save on your energy costs
0-99	50 to 75 percent
100-199	45 to 70 percent
200-299	40 to 65 percent
300-399	35 to 60 percent
400-499	30 to 55 percent
500-599	25 to 50 percent
600-699	20 to 45 percent
700-799	15 to 40 percent
800-899	10 to 35 percent
900-999	5 to 30 percent
1000 or more	You win a gold star! You've gone about as far as you can go.

*Possible total will vary from house to house, since points are given for gas furnaces which oil-heated houses won't qualify for and vice versa.

When you buy SilverStone, buy Slatecote bakeware to match...



PREMIUM QUALITY BAKEWARE WITH A NEW NON-STICK FINISH FROM DUPONT

TEFLON II

Enterprise also makes a complete line of quality non-stick cookware coated with DuPont Teflon*

*DuPont's registered trademark for its premium non-stick coating

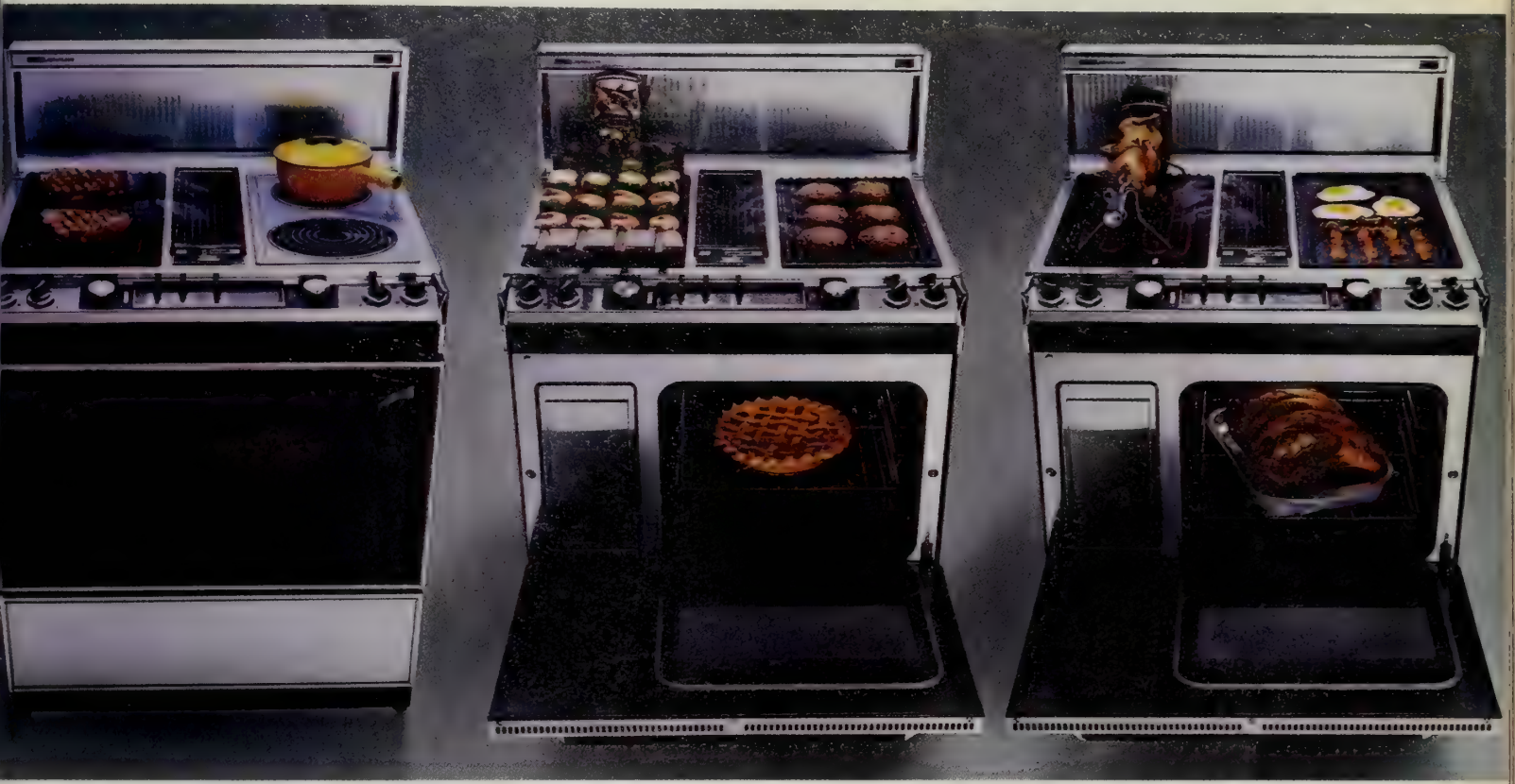
Enterprise
A Lancaster Colony Company
The Enterprise Aluminum Co.
Macon, Georgia 31210

NO OTHER RANGE HAS AS MUCH RANGE.

No matter how accomplished a cook you are, there is one inescapable fact you must face. If your range has its limitations, you too will have limitations.

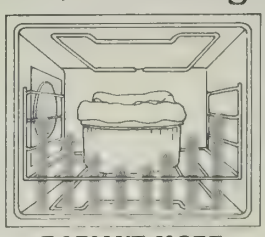
There is, however, one way to avoid such a fate: buy a Jenn-Air.

The engineers at Jenn-Air have designed such an incredibly versatile cooking system that the culinary possibilities are almost endless.

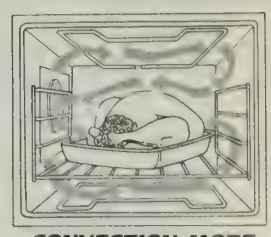


For instance, with our cooktop grill you can have all the tasty advantages of outdoor grilling, indoors. (Jenn-Air invented the surface ventilation system that vents smoke and odors direct to the outside, without the need of an overhead hood.)

With the Jenn-Air Dual Use Oven, you can convert from a regular, radiant oven to a convection cooker at the twist of a dial. In this mode hot, circulating air cooks the most tender and juicy meats you've ever tasted.



RADIANT MODE



CONVECTION MODE

And up to 50% faster. (If you wish, we also offer a separate microwave oven.) To allow your imagination even freer reign, we've created a mind boggling array of accessories. Like a griddle, a rotisserie, a shish-kebab and a french frier/cooker.

Last, but not least, we offer all of the above in three distinct forms that will conform to almost any kitchen. Free-Standing, Drop-In and Built-In.

If we've been able to whet your appetite, we suggest you call your local Jenn-Air dealer and arrange a more thorough and satisfying demonstration. You'll find him listed in the Yellow Pages. Or write to Jenn-Air, 3035 Shadeland Ave., Indianapolis, Ind, 46226.

® JENN-AIR. THE FINEST COOKING SYSTEM EVER CREATED.

© 1980 Jenn-Air Corporation

BY CLAIRE SCHOEN

How to choose new windows

The important points to consider in styles, materials, placement

New windows can cut the cost of heating and cooling by up to 30 percent if purchased from a reliable manufacturer and properly installed by a contractor. Exactly how much you save depends on where the windows are placed, what kinds of glass and hardware are used, and how they are decorated from the inside. When choosing a window, consider how easy it is to operate and maintain, how much privacy will be allowed, how it can be decorated, and how it will look in your house or apartment. To help you choose the window that's right for you, here are the basics.

Window Styles

There are a variety of window styles. Some open up and down, some slide sideways, some swing in or out. And some don't open at all. Starting with these basics, you can combine window styles to fit your own needs and taste. Because of differences in materials, sizes, and installation costs, prices will vary. For a standard-sized 36-by-68-inch double-hung window, expect to pay from $200–$500 including installation.

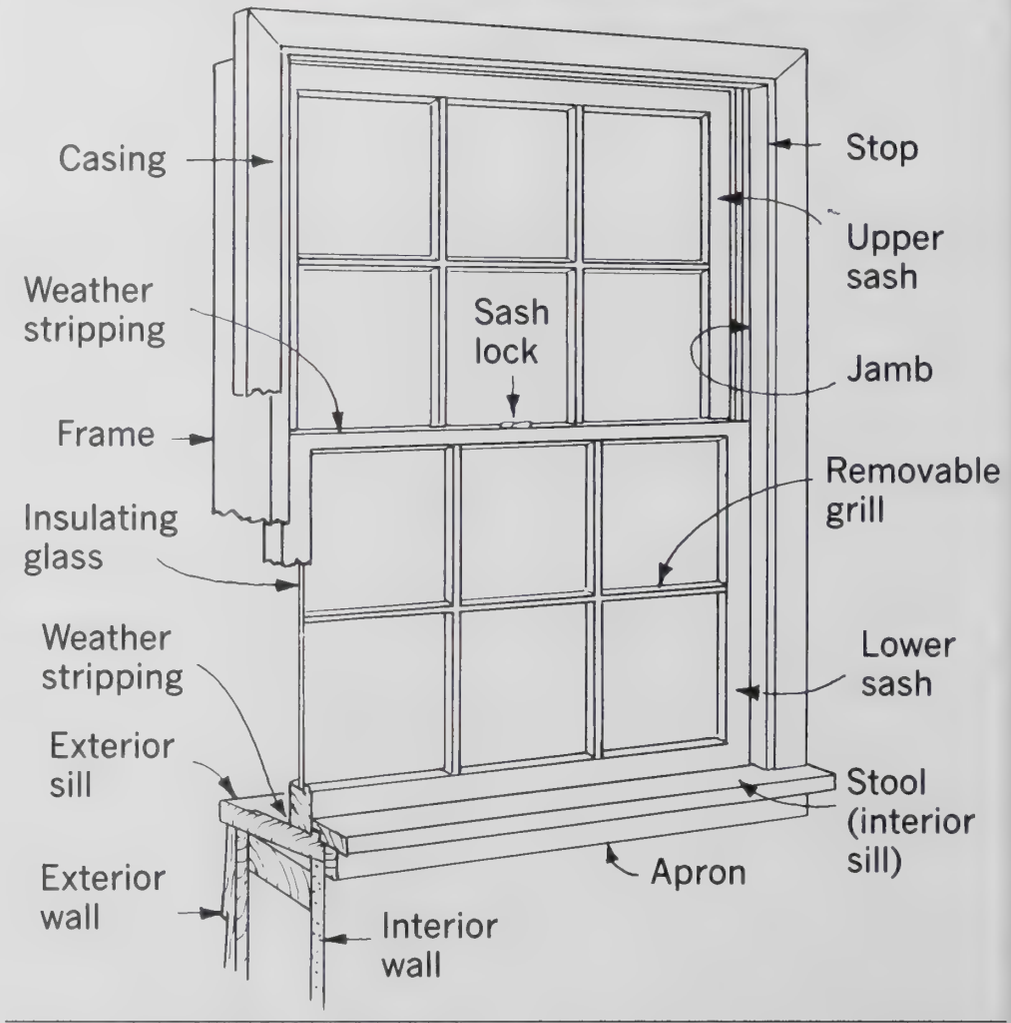
Double hung: The window familiar to most people. In the "colonial" 4–6 pane style, good for older or traditional houses. Consists of two sashes (the fixed or moving frames that contain the glass) hung vertically, with a balance mechanism that allows them to slide easily up or down. Can also be installed with one sash fixed, the other movable—called a "single hung" window. Some models are made so that sashes tilt in for easy cleaning of the outside of the glass. (They are generally not as weathertight, however.)

Picture/fixed glass: Large or small expanse of glass that doesn't open.

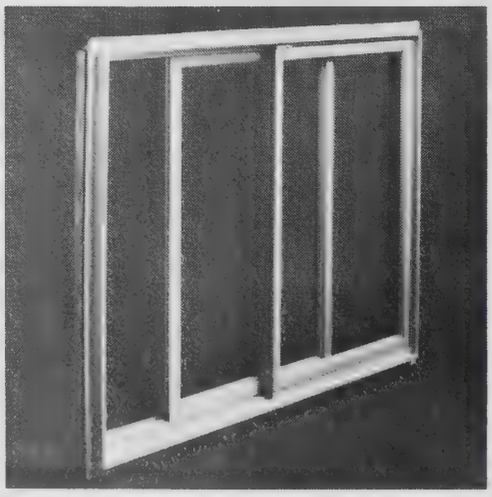
Casement: Windows that are hinged at the sides like French doors (but usually swing out). Most crank open and shut with a handle; some are simply hinged, with a pole to keep them open.

Storm windows: For existing single-glazed windows, storms are still very effective, providing the original window is weathertight. Storm windows can be installed from the inside or outside. Inside storms need not be as weathertight as outside. With double or triple-glazed windows, maximum energy savers.

Sliding: Sleek expanses of glass that move horizontally on sliding tracks are perfect for modern houses or apartments. Commonly installed with two sashes. Because they require no balance mechanism, sliding windows cost about 10 percent less than double hungs.

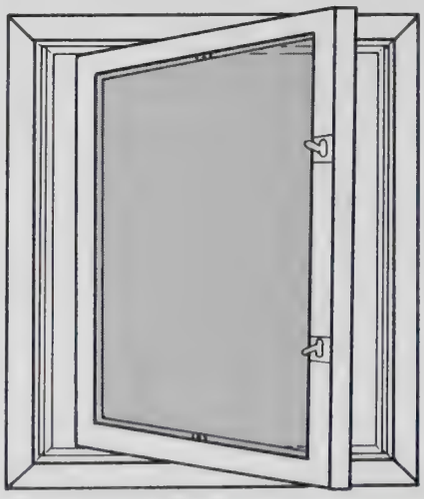


The double-hung window is usually built of wood and is familiar to owners of older houses. The basic components are labeled. Newer aluminum double hungs are popular in new houses of traditional design, are generally lighter, and very durable.



Variations on sliding glass windows include this lightweight unit. Larger step-through models are available. By Andersen.

Pivoted: Built to pivot from middle of window, swinging half in, half out. Can be built so tilt is vertical or horizontal. New to residential buildings.



The pivoted window is new to residential buildings—looks sleek, is easy to clean.

Continued on page 106

Kelvinator.

We're always cooking up something new.

Our very newest, the Kelvinator microwave oven, truly a miracle-in-the-kitchen appliance. Easy to use, easy to clean. And the Kelvinator energy-saving power selector makes it the most energy-efficient way to cook ever. Use it on a counter top, or as a top oven (as shown) with a Kelvinator electric range.

Other Kelvinator ranges let you cook with gas or electricity—whichever you prefer. And we offer ovens you can clean, or ovens that clean up after themselves. Kelvinator also has smooth top ranges and built-in surface units or wall-oven installations, both gas and electric. A size, style and method of cooking for every need. Available in classic white or beautiful natural colors.

Take a cook's tour at your Kelvinator dealer and see them all.



Kelvinator. Today as always, committed to excellence.

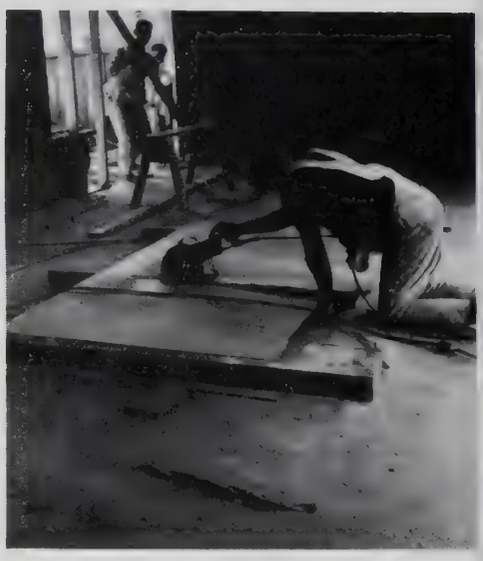
REFRIGERATORS • LAUNDRY EQUIPMENT • ELECTRIC & GAS RANGES • MICROWAVE OVENS • DISHWASHERS • ROOM AIR CONDITIONERS
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New York,
New York 10017

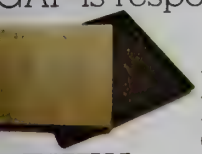
MEMBER
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UNTIL GAF, THE HISTORY OF DO-IT-YOURSELF FLOOR TILE WAS PRETTY UGLY.

For years, do-it-yourself floor tile has been difficult to clean, difficult to install, and a chore to look at.

But that's all changed. And while we run the risk of sounding immodest, we have to tell you GAF is responsible for many of the improvements.



THEN

It was GAF who first introduced a process that allowed the most complicated patterns to be reproduced on floor tile, with uncanny clarity.

GAF also found a way to make sure beautiful floor tile stays looking beautiful. We invented a special bonding process that allows a tough no-wax surface to adhere to floor tile.

In addition to making floor tile easy to live with, we've helped make it easy to install. GAF was a pioneer of a process that made installing floor tile a simple self-stick application.

Today, GAF floor tile comes in a wider variety of gloss levels than any tile in the industry.

And while beauty is in the eyes of the beholder, when you behold Brite-Bond™ and No-Wax Decorator floor tile we think you'll find the colors and patterns to be the most attractive you've ever seen.



NOW

To see our full line of Gafstar vinyl floor tile get in touch with your nearest GAF flooring dealer.* And discover how we've taken something that was pretty ugly and turned it into something beautiful.

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*You'll find him in the Yellow Pages, by calling 800-223-0344, in N.Y. State call 800-522-5250, or by writing the GAF Corp., 140 W. 51st St., N.Y. 10020



continued from page 102

Bay/Bow: Actually an architectural feature—windows that jut out of wall, in a series of window cases. Bay windows usually consist of three sections—one flat and two angled progressively, and can be made up of many windows.



A bay window with four casements opened with cranks. Opening the two end panels gives excellent ventilation; bays are also a good place for hanging plants.

Awnings: Like casements in that they operate with crank mechanism or pole and hinge—but open horizontally. Most awnings swing out from top hinges; special "basement" awnings swing in from bottom. Jalousie windows are awnings made up of several horizontal slats of glass that open and close together.



Combination units include this one with a fixed upper panel and an integral crank-out awning window opening out below. By Andersen.

■ Window Frames

The frame can be made of metal or wood; the kind of frame you choose depends mostly on local climate and window location.

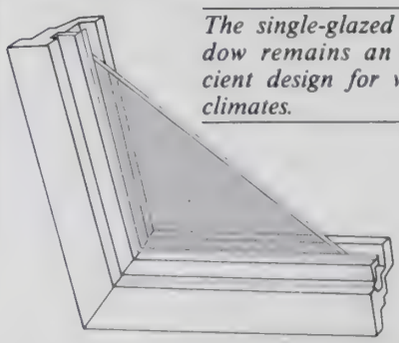
Wood: Almost all wood frames today are made from pine and have a natural, traditional look best suited for older houses and apartments.

Metal: Sleeker-looking than wood, metal looks modern, and is popular in new houses and apartments. Aluminum is the most commonly used metal in houses (steel is often used in commercial buildings). All window styles are available in aluminum, and you can buy clip-on metal grilles for large expanses of glass, which give the effect of panes, and can be removed for easy cleaning.

■ Glass

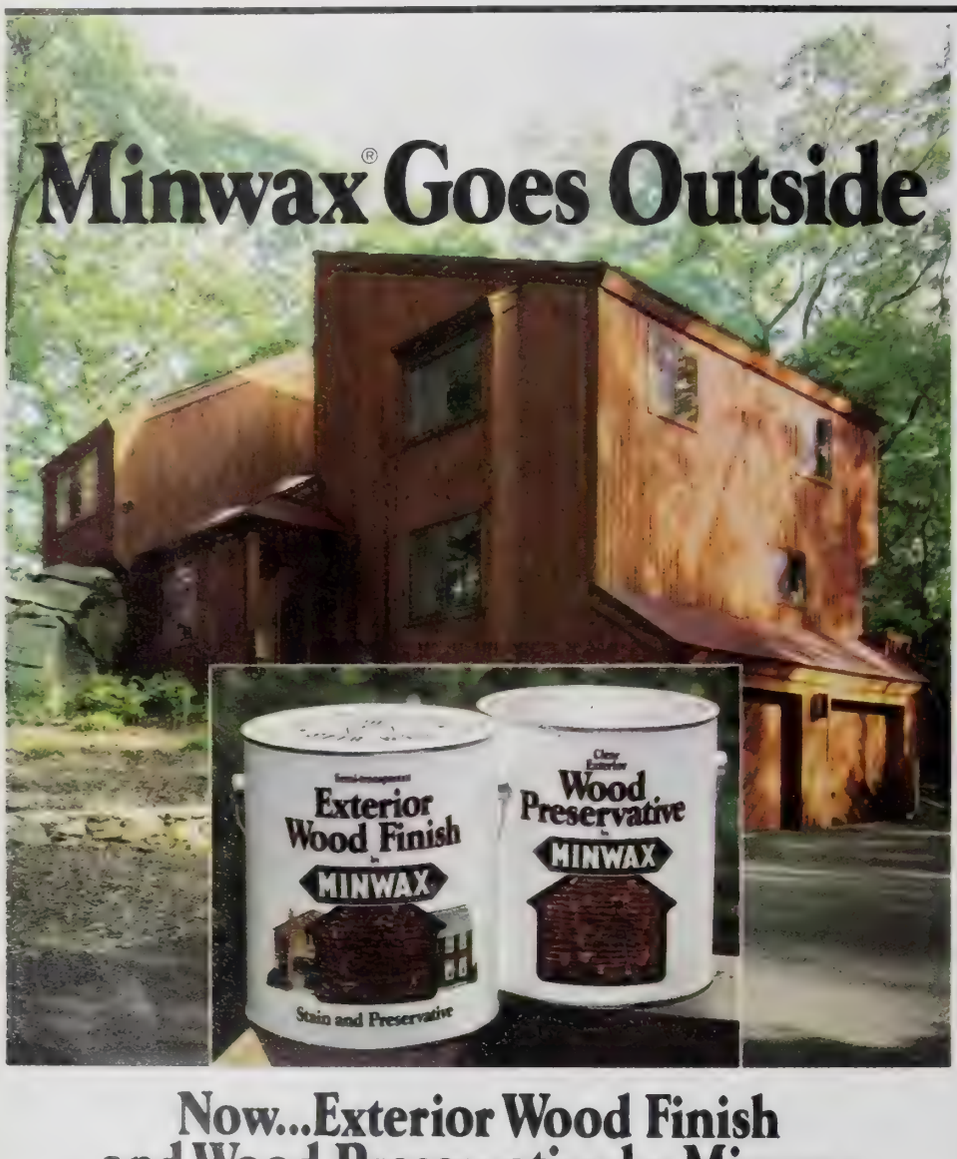
Glass comes in a variety of thicknesses and surfaces, and is the best medium for letting in sunlight and providing a clear view out. It is, however, a poor insulator: A single sheet will lose 10 times as much energy as an insulated wall. And the larger the glass area, the more energy a window is liable to lose. New developments have been made to "thermalize" glass: Various thicknesses, layers and surfaces, and some with reflective tints, can increase energy savings, relative to climate and window location.

Single glazed: A single sheet of glass installed into window frame.



The single-glazed window remains an efficient design for warm climates.

Continued on page 10



Now...Exterior Wood Finish and Wood Preservative by Minwax

For years, Wood Finishes by Minwax have enhanced the beauty of wood *inside* fine homes. Now you can apply the rich color and protection of a Minwax Finish *outside* as well.

Oil base Exterior Wood Finishes by Minwax color wood without hiding texture. They penetrate deep into wood fibers, sealing out moisture to guard against mildew and fungus.

Get your home ready for the wilds of weather and wear...with colorful Wood Finish or Clear Wood Preservative by Minwax.

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Siena. It can start out Oriental

Plate No. 1055



...urn into Art Deco.



Or become as modern as you are.

A beautiful way to keep a bathroom new-looking, longer. New Siena™ Ceramic Tile from American Olean.

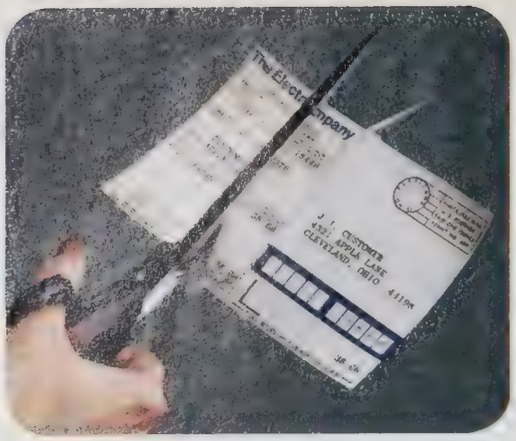
Siena™. It'll still look beautiful long after other materials have bored you to tears. Or driven you to them—because they get so worn and ugly.

Siena has an exceptionally hard glaze, though its surface appears velvet-soft. And it comes in neutral shades with subtle variations. Shades that let you create a new-looking bath, simply by changing accessories. The way we've shown here.

See Siena ceramic tile at an American Olean Showroom (check the Yellow Pages). Or, send $1.00 to American Olean Tile Company, 2775 Cannon Avenue, Lansdale, PA 19446. And we'll send you several beautiful tile brochures and a Siena sample.

American Olean Tile

A National Gypsum Company



HOW KITCHENAID CAN SAVE YOU 10% OR MORE ON WATER HEATING COSTS.

Other than your central heating and cooling system, nothing in your home consumes more energy than your water heater.

That's mainly because of your dishwasher.

To make sure it gets water hot enough, every dishwasher manufacturer (except KitchenAid) recommends you keep your water heater set at 140 degrees or higher.

In most cases, that's much higher than you need for any other home hot water use.

(A good, hot shower, for instance, is about 110 degrees.)

But now all KitchenAid Energy Saver IV Dishwashers—and only KitchenAid Energy Saver IV Dishwashers—automatically heat their own water to the right temperature in every complete cycle for sparkling clean, sanitized dishes.

And, surprisingly enough, using 120 degree input water, our new dishwasher uses less energy to operate than any dishwashers we've ever made.

So now, with KitchenAid, you can turn down your water heater. Keep it set considerably lower. And save money and energy.

If you turn it down just 20 degrees, you'll save at least 10%, maybe more, on your total home water heating costs.

Now, KitchenAid can help save you energy and money, too.

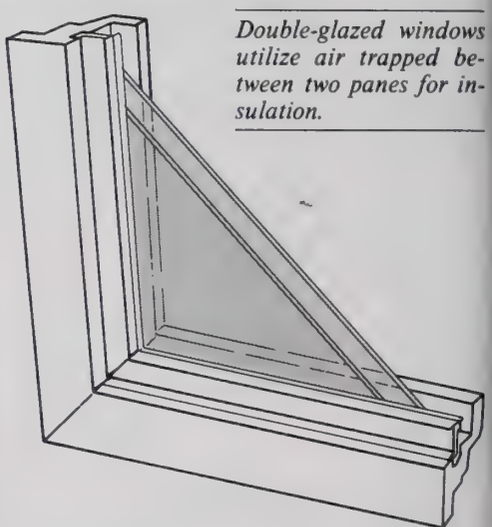
To find out more, and get the name of the participating KitchenAid dealer nearest you, call toll free (800) 447-4700. In Illinois, call (800) 322-4400.

KitchenAid.® Because it's worth it.

Hobart Corporation, Troy, Ohio 45374

continued from page 106

Doubled glazed: Two sheets of glass with an insulating air pocket about ¼–½ inch thick between. Triple and quadruple glazed—double glazed with a third sheet of single or double glazed added—are also available.



Double-glazed windows utilize air trapped between two panes for insulation.

Tinted and reflective glass: Tinted glass has color—often bronze or earthtone—melted *into* it; reflective glass has color fired *onto* its surface.

■ Window Placement

This is an extremely important consideration for saving energy. In cold climates, consider south-facing windows—they gather heat from the winter sun. Windows with a northern exposure will be cold in winter and may lose more heat than is worthwhile, but in summer let in cool breezes. Eastern windows will let in the bright morning sun; western windows are good for warm afternoon light.

In warm climates, where keeping your rooms cool is crucial, you can have southern-facing windows because the summer sun is high in the sky and not overly strong. (An outdoor overhang on a window can block out the sun in summer, when it's higher in the sky, but still let in winter sunlight.) Eastern- and western-facing windows may require special tinted or reflective glasses. Northern exposures in a southern climate provide a good balance of direct and indirect sunlight.

WINDOW STYLES: PROS AND CONS

DOUBLE HUNG:

Pros

Easy to install (though many new or replacement windows can be bought precut, ready-to-install, it's a good idea to check with a contractor—installing any style window so it's weathertight is no simple task).

Continued on page 110

Now Pella wood windows offer even more energy-saving opportunities.

Here's Pella's latest energy-saving exclusive . . . the Triple Glass Insulation System. A single fixed pane of glass outside, a removable panel with double insulating glass inside and a full ¾" of insulating air space between. Other Pella options for energy economy are described below. All in all, Pella offers more energy-conserving options than any other major wood window manufacturer.

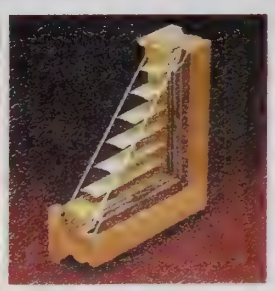
Pella Triple Glass Insulation System*
U Value, .31
R Value, 3.23
Shading coefficient, .82



The Double Glass Insulation System outperforms welded insulating glass, yet costs less per window. (U value, .41; R value, 2.43; shading coefficient .88)*



Solarcool® Bronze Glass in the removable interior panel can cut cooling costs. (U value, .41; R value, 2.43; shading coefficient, .59)*



Slimshade®, set between the panels of the Double Glass Insulation System, cuts heat loss and solar heat gain. (U value, .39; R value, 2.56; shading coefficient, .34)*

*Pella Clad Casement 2048 was used for testing. U and R values are given for the total unit. Slimshade data is for white slats tilted 30-45°. Information based on one or more of the following: ASHRAE Handbook of Fundamentals 1977; testing by Yellott Solar Energy Laboratory; testing by Rolscreen Company; testing by Dallas Laboratories; information supplied by P.P.G. U Value data based on: Outside temperature — 0°F; inside temperature — 70°F; outside wind velocity — 15 MPH.



Building, renovating or replacing windows . . . Pella has ideas and information for you. Free! Lots of handy facts and colorful photographs to help you make the right window choices. Everything you need to know about window styles and placement, plus information on how Pella windows conserve energy and reduce maintenance. Information on different styles of sliding glass doors and wood folding doors too. Send for this free 16-page brochure today.

Please send me a free copy of *Pella Window and Door Ideas*. I plan to ☐ build ☐ remodel ☐ replace windows.

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Mail to: Pella Windows & Doors, Dept. CO3IO
100 Main St., Pella, Iowa 50219

Also available throughout Canada.

This coupon answered within 24 hours.

© 1980 Rolscreen Co.



Only Pella offers it all.

continued from page 108

Provides ventilation through 50 percent of the window space. When opened at the top and bottom, a circular air flow pattern can be created—rising hot air out the top, cool in through bottom.

Cons

Can be difficult to clean, especially with small panes.

Meeting rail between sashes can obstruct view.

Difficult to open in out-of-reach places.

Tilt-outs can blow open in storms.

SLIDING:

Pros

Provides ventilation through 50 percent of the window area.

Meeting rail can be very thin, won't obstruct view.

Cons

Difficult to clean outside if not at ground or balcony level.

CASEMENT:

Pros

Provides 100-percent ventilation through the window area. Set at different angles, can be used to "scoop in" breezes.

Easy to clean—inside and out.

Cons

Generally about 25 percent more expensive than double hungs.

Can be dangerous if opened in storms.

Can be difficult to install screens or storm windows.

AWNINGS:

Pros

Up to 100-percent ventilation through the window area. Can be opened to various angles. Jalousie windows will direct breezes through room.

Easy to clean.

Can be kept open during rainstorms.

Can be set at high or low levels in room for privacy and added ventilation.

Cons

Weight on awning hinges makes large awnings difficult and unwieldly.

Because the weight of window is supported by hinged hardware, the mechanism wears quickly.

PIVOTED:

Pros

Easiest to clean inside and out.

100-percent ventilation, with openings at any angle.

No view obstruction from meeting rail.

Cons

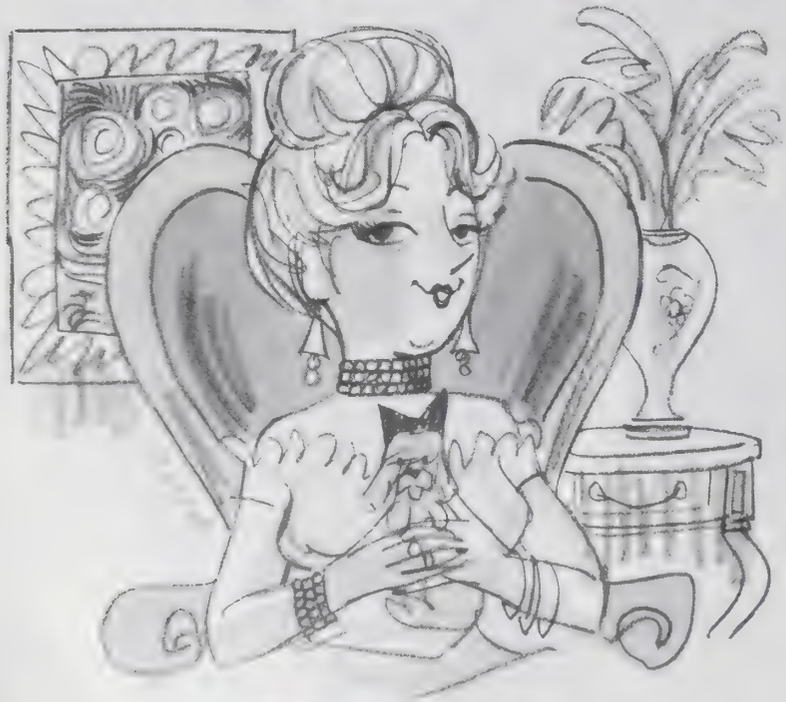
Difficult to decorate.

Cost more than double hungs; must be installed with thicker glass.

Continued on page 112



"In the past 15 years, I've had 5 husbands, 104 alimony checks and one refrigerator. A Frigidaire."



FRIGIDAIRE
HERE TODAY, HERE TOMORROW.

MOST OF REDWOOD'S NATURAL BEAUTY CANNOT BE SEEN.

With redwood's natural elegance inside and redwood's natural handsomeness outside, life's beautiful. No other wood takes and holds a finish better. Or needs as little care. Or ages as gracefully as redwood. But there's more to redwood's natural beauty than meets the eye.

- Redwood is naturally fire resistant.
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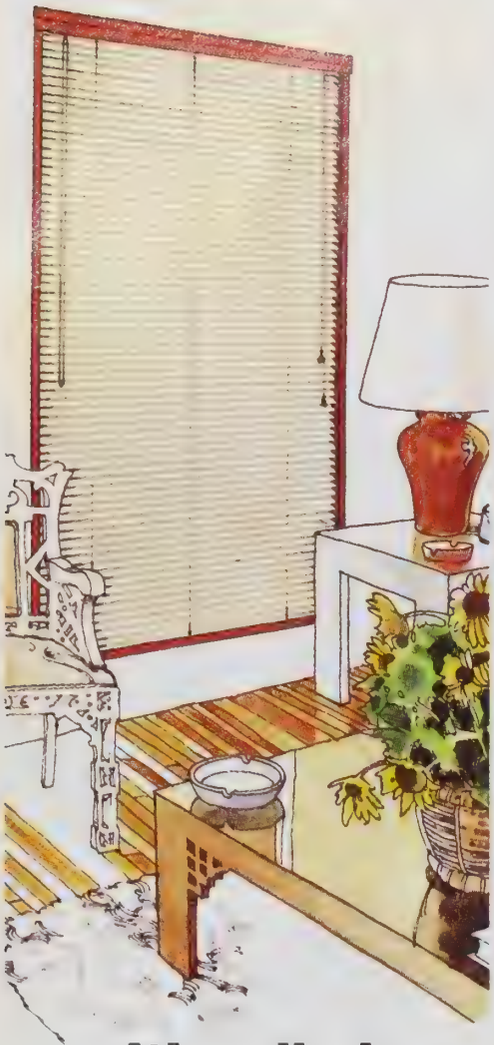
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V-9-80

continued from page 110

Storm windows cannot be added.

Not extremely airtight; can blow open in high winds.

PICTURE/FIXED GLASS:

Pros

Provides maximum light and view.

No hardware or mechanisms to fail.

Can be adapted to different looks: paned or unpaned.

Cons

No ventilation.

Difficult to clean exterior if out of ladder reach.

Odd shapes hard to install and difficult to decorate.

BAY/BOW:

Pros

Can incorporate all window styles.

Lets in light from various angles.

Makes a small room seem larger—can create a new living area with window seats.

Generally a good place for hanging plants, almost like a greenhouse, depending on location.

Cons

Can be difficult to clean if out of ladder reach.

Difficult to install.

WINDOW-FRAME MATERIALS: PROS AND CONS

WOOD:

Pros

Best natural thermal insulator—wood retains heat rather than conducting it.

Available in vinyl-treated form and can be weather-protective on outside of frame, natural finish on inside.

Cons

Difficult to maintain—needs to be painted every 4–5 years.

Can warp and weather, causing air infiltration and energy loss. A good test for airtight windows is to place a feather next to the closed window. If feather moves, window is not sealed tightly enough.

METAL:

Pros

Needs little maintenance.

Easy to clean—use only a damp cloth.

Long-lasting—should last the lifetime of the house.

Lightweight (if aluminum).

Can be built with "thermal break" construction: A plastic strip is put between inside and outside frame to stop conduction through metal.

Cons

Poor thermal insulator.

Can corrode, especially in salt air.

PROS AND CONS OF THE GLASS ITSELF

SINGLE GLAZED:

Pros

Least expensive.

Good for warm climates.

Storm windows can be attached for cold climates.

Cons

Poorest thermal insulator.

DOUBLE-GLAZED:

Pros

Good thermal insulator—can save up to 97 percent of heat lost by single glazed.

Cons

Makes windows heavier.

Multiple glazings should be used according to climate—triple and quadruple may be inefficient in all but coldest climates.

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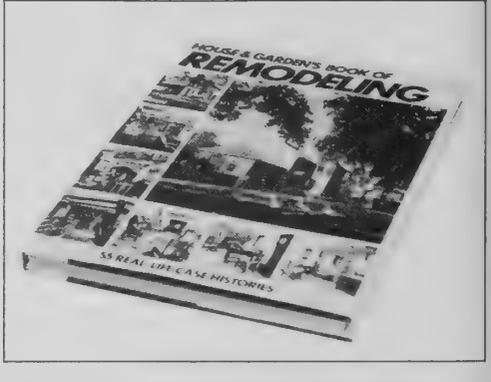
Pros

Reduces glare and heat in warm weather.

Cons

Some color surface treatments can scratch if not cleaned with damp soft cloth.

Can affect plant growth. ■



House & Garden's Book of Remodeling *(Viking, $35) offers over 50 real-life case histories—color photographs plus before/after floor plans—of remodeling projects for every type of house or apartment. In it, you will find hundreds of provocative ideas for your own project—how to push out walls, break through ceilings . . . how to add a wing, a porch, a greenhouse . . . how to turn a garage into a room for entertaining . . . how to achieve more storage space. Available at bookstores, or send $35, plus $1.50 for postage and handling to: Condé Nast Books, Post Office Box 431, Bloomfield, N.J. 07003.*



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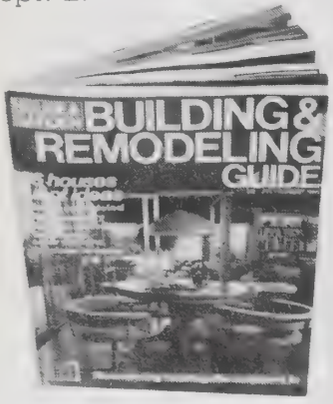
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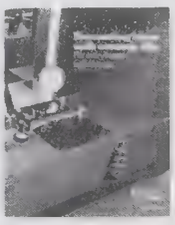
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There's Room for Improvement

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5
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2
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6
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3
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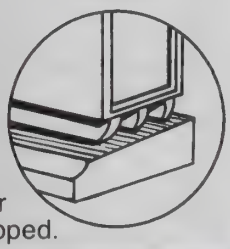
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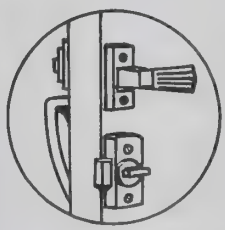
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Fashions Hanae Mori

wood + color =

The Great American Decorating Tradition

Since the beginning of our country, America has had a love affair with wood. Yet new generations have the tendency to think—just as they invariably do about sex—that they have discovered it for the first time. But the great popularity that wood is now enjoying is often accompanied by an uncertainty about how to use wood to its best advantage in interior design.

As with all other natural materials, there is long experience and accumulated wisdom in adapting wood to our needs, both physically and visually. One of the reasons that synthetics have been the medium of so much poor design is that those substances often have no inherent form to suggest how best to use them. But not so with wood: It has life. It "speaks" to us and inspires us. The timeless ways of handling wood remain constant despite changes in style and differences in personal preference.

"Hence the lively pleasure in what are called timberhouses," wrote the American naturalist and author John Burroughs almost 100 years ago. In his classic, though neglected, book *Signs and Seasons,* published in 1886, Burroughs spoke with great love and understanding of how to use wood in a house:

"The natural color and grain of wood give a richness and simplicity to an interior that no art can make up for. How the eye loves a genuine thing; how it delights in the nude beauty of the wood! A painted surface is a blank, meaningless surface; but the texture and the figure of the wood is full of expression. . .

"The eye soon tires of sharp, violent contrasts. In general, that which is striking or taking at first sight, is to be avoided in interior finishings or decorations, especially in the main or living rooms. In halls, a more pronounced style is permissible, and the contrast of walnut with pine, or maple or oak, is more endurable. What one wants in his living room is a quiet, warm tone, and the main secret of this is dark furniture and hangings, with a dash of color here and there. . ."

Wood with a dash of color here and there was the basic decorating solution of the first American settlers, and it has remained a constant design inspiration ever since. Those first immigrants built wood shelters out of necessity. They merely added the brightly colored possessions they brought with them, and that, for the most part, was that. Later Americans built wood houses for practicality. The abundance and variety of wood in early America made the selection of brick, stone, or painted surfaces more a matter of status than of need. Today we build wood houses for pleasure and value. People love the warmth and security that wood gives, the feeling of permanence and quality that it imparts. And that feeling runs across the whole experience of American decorating today.

One of the most important things to remember in using wood with color is to recognize that wood *is* color. Many people tend to think of wood as being only brown, or perhaps even just a dark neutral tone, rather than embracing a whole spectrum of colors. With the exception of blue—that color that appears so infrequently in nature—wood comes in just about every other color of the rainbow: Red, orange, yellow, green, and even purple woods exist naturally, without stain or paint. The ways to use wood most effectively with color vary almost as much as do the woods themselves. There are no hard-and-fast rules for the best colors to use with wood, but one thing is certain: If you deal with wood as color, you are much more likely to find *another* color that brings out its best qualities for interior decorating.

The pages that follow are filled with dozens of ideas for showing off the wood in your rooms to the very best advantage. Not all of us have wood-paneled walls, or parquet floors, or exposed wooden beams, or the other "dream" components that often come to mind when we think about living with wood. But very few of our houses or apartments are without some major decorative element made of wood, which can be enhanced and given new life through the inventive use of color. We are drawn to wood in the same way we are drawn to sunlight, to flowers, to fragrance. For hundreds of years wood has remained a constant in American interior design, and it might in fact be America's great contribution to decorating. Never before has so much wood been used with so much ingenuity and originality. It's easy to see why the great decorating ideas of today are centered on wood—and why you are drawn to them. So are we.

decorating with

Wood: give it Life

All wood was once a living thing, and every piece cut from a tree has a personality unique unto itself. When we use wood to decorate our rooms, we can make it come alive again. How? With all natural fabrics, plants, objects themselves once organic and growing. With treasures old and new, prized for *their* unique personality. And above all, with color, to set off wood like the gift of nature that it surely is.



In a Greenwich Village town house, right, an indoor garden brings this dining room to life. Plants, rocks, and water add texture, pattern. Rocks are wedged in a 5-by-4-foot alcove, 30 inches deep, and water from a tiny recycling pump (for details, see The Garden page) trickles down among tillandsia, sedums, orchids, begonias, episcias, sinningias, streptocarpus, Dahlberg daisies, columnea, to a trough. All are lighted by Wonderlites and 4 fluorescent tubes (2 warm white, 2 cool); plants requiring the brightest light are set on top. Designed for real-estate broker Patricia Mason and her husband, Francis Mason of the Morgan Library, by Wendy Stuart.

William P. Steele



decorating with Wood: give it Color



Horst

Above: *Deep Garnet Red walls unify a mix of woods in a New Hampshire living room. The contrast: white woodwork, cool cotton curtains. Floor's sunny tones warm the room—the hand-painted pattern a small-scale echo of the grid of chestnut beams above. Bold red and blue prints are an inviting touch. Framed engraving sits casually on sofa back. On the mantel, Thai wood pieces pick up colors in the room. Designed by Barry Bishop for Nancy Palmer.* By Mary Seehafer. Editor: Jacqueline Gonnet.

wood + color = DRAMA

Rich colors that echo or blend with the patina of paneling, a bare polished floor, or beamed ceiling in one great sweep of color, give a room impact

When decorating, take into consideration the colors that are already in the room. Wood has color, just as fabrics and rugs do. For drama, I love the look of not-too-dark wood with porcelain colors—one sets off the other" —*LIL GROUEFF*



Below: *John Saladino's formula for drama: wood with rich, sensuous surfaces of marble, hide, and fur, against a floating background of high-gloss makeup-pink walls, ceiling.*

Michael Geiger



Above: *This living room takes its color cues from English Regency pine paneling and a collection of 18th-century trompe l'oeil faience. Coral and green bring out the best in the wood, and in each other. Chintz curtains and a needlepoint rug extend the richness. Lil Groueff for Mr. and Mrs. Angus Lightfoot Walker.*

Right: *Interior drama, California style. A spectacular pitch-roofed living room with wood-on-wood ceiling, the beams brought out by dark wood flooring. Natural-toned fabric and green plants gives this setting a depth befitting its generous scale. Stephen Stoner and Janet Kennington for Mr. and Mrs. Merrill Karpf.*

Horst



When there's a panorama of greenery outdoors, intensify the mood indoors. Use more plants, more wood, and colors that complement the wood tones. The effect will be one enveloping mood.
–STEPHEN STONER

Michael Alexander

wood + color = Warmth



Michael Geiger



Joshua Greene

Above: *Queen Anne goes country: Plaid upholstery warms a traditional cherry frame. By Southwood Reproductions. Details this page, see Shopping Information.*

"When I think wood, I think red—and flowered chintz. They're marvelous together"

—MARIO BUATTA

Above: *Imagine this: a small library centered around a bird's-eye maple desk. The room is wrapped in warm color: wall panels of cinnamon wool, banquettes in glazed rust chintz, and bookcases lacquered to match. A herringbone sisal floor lightens the room. The only pattern: a desk chair in floral French chintz. By designer Carolyn Guttilla of Plaza One.*

Opposite right: *In a living room, homespun textures linked with touches of red create a friendly feeling. Khaki-painted wall and chintz upholstery take their colors from the muted tones of deep wood paneling, fireplace bricks. Underfoot, an inviting hand-loomed rag rug. Quilts on sofa and wall are a cozy, welcoming touch. Room by Mario Buatta. Painting by Mattie Lou O'Kelley at America's Folk Heritage Gallery. Quilts at America Hurrah.*

)eep colors,
ıubby textures,
uilts, chintz,
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Right: *In a bedroom, deep walls and furniture, set off by cozy bold quilts. Pink adds rosy focus. By Shirley Frampton and Elaine Segelken at the Designer Showcase of the Junior League of High Point, N.C., and the Carolinas Chapter ASID. American Drew furniture. Bigelow carpet. Secret Garden linens.*



Joshua Green

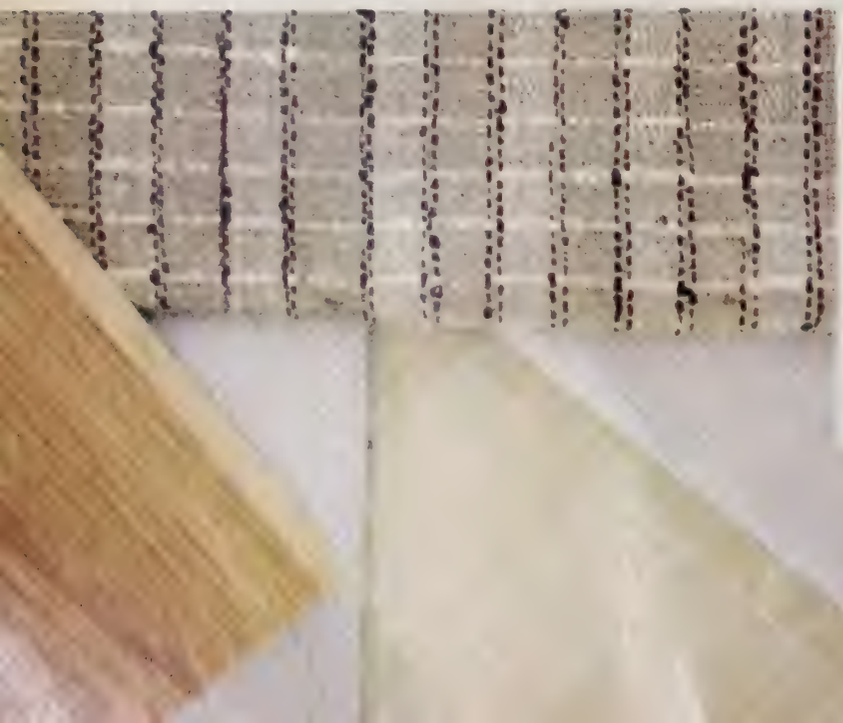
aren Radkai

wood + color = S E R E

Pale colors with pale woods, darks with darks, and lots of neutrals create harmonious, restful rooms

One of the ways to work with wood is to use it as a takeoff point for the mood and color scheme of the room. A low-contrast plan blending most of the surfaces and objects in the room creates just such a harmony. The overall effect is calm, with pieces softly complementing each other, instead of vying for attention."

—*ROBERT HUTCHINSON*



Below: *For a living room with white oak paneling and floor, designer Waldo Fernandez of Waldo's Designs imagines a restful scheme: billowing honey silk curtains, quiet plaid silk pillows, furniture upholstered in heavy white French cotton.*

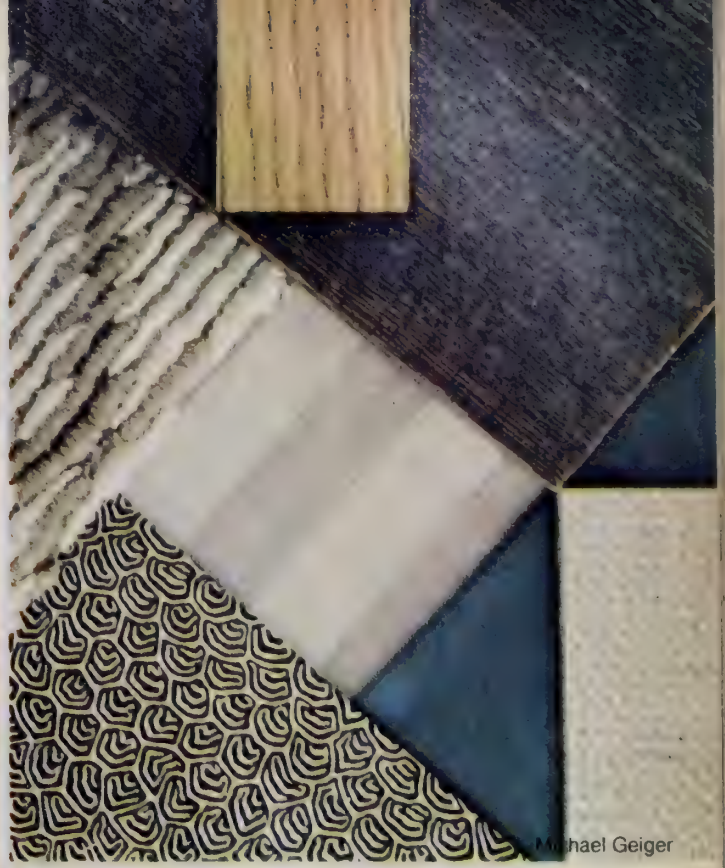


Michael Geiger

Above: *A dining room paneled in 18th-century Georgian pine from England that's been washed with pale salmon color. Large expanses of the same uninterrupted hue—carpet, velvet chairs, marble table—establish a mood that's tranquil and subtly dramatic. By San Francisco designer Robert Hutchinson.*

N I T Y





Michael Geiger

Above: *For a serene dining area, designer Robert Lewis suggests subtle colors and textures: walls of weathered barnsiding, pale linen-textured table, ash chairs with charcoal print cushions. Rug is looped linen with a geometric pattern, and banquette is subtly striped linen.*

Lightening all wood surfaces creates a ground of pale tones against which accent colors in fabrics, rug, pillows can be rotated."

–JOHN ALEXANDER



Russell MacMasters

Right: *In a library, gessoed wood complemented by pale furniture, outdoor greenery. Patterns add interest without distracting. By John Alexander for Ann and Robert Clouse.*



Elyse Lewin

wood + color =

Fresh colors, country prints, or a mixture of baskets and natural textures boost the rustic appeal of beams and barnsiding

Left: *If charm is what you're after, designer George Clarkson suggests a wood background of antiqued white barnsiding, complemented by a wooly Berber rug. To increase the homey look—the splash of salmon-and-blue patterned upholstery on plump, overscaled furniture.*

Michael Geiger

Elyse Lewin

"Light woods can be nicely enriched by bleaching and waxing them. In fact, I like to bleach most of the woods in any room—it helps to bring out their colors"
—*WALDO FERNANDEZ*

Right: *In the dining area of this California kitchen, French chestnut furniture is set off by chalk white walls and rough cedar beams. A French bakery basket, bleached floor, and knotty pine paneling add more naturals, creating their own multitoned color scheme. By Waldo Fernandez of Waldo's Designs, for Shelby and Tommy Chong.*

Farm



Joshua Greene

Above: *The playful lines of this pine armchair suit any setting. By Arthur Umanoff and Alain Huin for David Morgan.*

Right: *In a country sitting room, romantic colors are set off by painted wood-grained walls, dark French Country furniture. Ceiling has been whitewashed to lighten the room. Solid colors calm the mix of prints. Rag rug unifies the look. By Richard Fitz Gerald for the Junior League of Boston Decorators' Show House. All details this page, see Shopping Information.*



Karen Radkai

Above: *Big-scale furniture and repeated sparkling colors create a cozy setting in this West Coast living room. Generous white sofas covered with jewel-tone flowers stand out against deep wood and brick. The red-hued accents—Chinese pillows, flowers, a ceramic urn—pull all the pieces together. By Maxine Smith and Celia Cleary of P'zazz.*

James Levin



wood + color = Surprise

Unexpected combinations: wood-grain painted wood, stenciled wood and tile, painted parquet, or jolts of daring color to give a neutral space life



James Levin



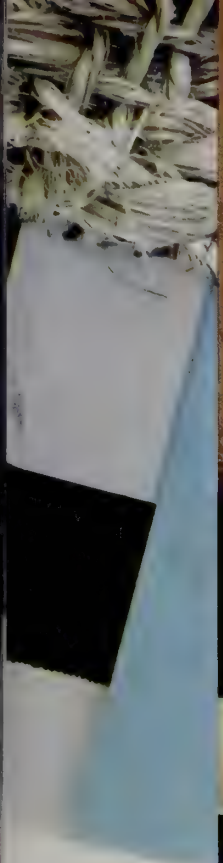
Michael Geiger

Left: *Silhouettes of wood against white: stenciled oak strips through a tile floor, slices-of-oak drawers. Pantry by Margot Green for the Salvation Army Designers' Showcase. Floor from Melberne Tile. Stenciling by Stephen Kelemen, who also painted the wood floor tiles, below. By Stephen Kelemen Design Associates. See Shopping Information.*

Painted floor tiles can bring bold pattern to a room, while still maintaining the inviting tones of wood"
—STEPHEN KELEMEN



Michael Geiger



Above: *For a library, designer Bebe Winkler suggests contrasting textures, unexpected color.* Below: *Rubbed woodwork, painted floor are this sitting room's surprise. By Chuck Winslow of Winslow, Leonard and Associates at the San Francisco Decorator Showcase. Details, see Inside Story.*



Robert Perron



Above: *In this old wood barn, color defines new additions, such as the stairs—they end in lofty space above. A brilliant stroke of red, they're like a crayon drawn through the interior. Owner-designed by architect Byron Bell.*

Russell MacMasters

"Use bold color in a playful way, to create modern surprise with wood"
—BYRON BELL



Quick Switch

To give your rooms a brand-new look—without changing everything—try color. Color you can change in just an evening, or rotate with the seasons. Designers Bob Patino and Vincent Wolf gave this living room of warmed whites, *opposite top*, two more looks—first with pale colors, then with deeps—simply by changing pillows and accessories. It's one of many ideas to inspire your color scheming. By Mary Seehafer. Editor: Jacqueline Gonnet.

Above: ***The appeal of pales: pillows in a trio of watercolors, and a rainbow of vases for a calm, serene look. A pine tray table and handmade plate add to the fresh-washed feeling. Furniture and room design by Patino/Wolf. For details, see Shopping Information.***

Directions—
the news starts
here with
the easiest
color change
you can make



THE BASIC ROOM: TRANQUIL, ALL WARMED-WHITES

DRAMATIC CONTRAST: A SPLASH OF ROMANTIC GARNET RED AND RASPBERRY CREAM



lliam P. Steele

COLOR DIREC



To make your decorating easier, we introduce the House & Garden Colors for 1981: a palette of 56 colors—20 of them brand-new this year—pulled together in the four directions that we see colors moving this fall. All these colors are available in a set of House & Garden Color Chips (to order them, see page 83). They're an easy portable decorating tool to help you match colors, experiment with new color schemes, create fresh combinations, add accents. Carry them with you when you shop, and you'll never make a color mistake. The news starts with PALES. They're cosmetics for your rooms—face powder, lip-shine tints. Although soft, the Pales are lively. Combined with each other, varied shades of Pales set a gentle but definite mood. And with neutrals, any or all of these colors work beautifully. The greens—Pistachio Ice, Greensilver, and Seafoam Green—are



particularly pleasing in all-beige or all-white interiors. Today's BRIGHTS are versatile. As accents, they give spark to any space. A background of black lets Brights show their true colors. And as all-over color, Brights bring the sun into any room. Brights give you the most color impact for your decorating dollar. An important change has

IONS 1981



WET SAND BISCUIT SIENNA SHELL GREIGE COFFEECREAM BRIGHT BROWN DOVE TERRACOTTA ROSE MANGO ICE CARAMEL CREAM SWEET CHOCOLATE CHOCOLATE MALT TENDER TAUPE

ken place in the naturals—deep browns and rusty earth tones giving way to a more sophisticated, refined group colors we call the WARMED NEUTRALS. Many of these are tinted with a pink or red cast, creating flattering ckgrounds to live with. Taupes are grayer, browns are brighter. Watch for BISCUIT in printed fabrics and wallcoverings, a background for all the other color groups. The ROMANTIC DEEPS are full-bodied tones that remind us the past—yet look truly today. They're especially luxurious when polished or plush—think of slick GARNET RED alls or BLACK PLUM velvet and you'll see what we mean. They're the colors that give your decorating classic mosphere. Wrap a room with Romantic Deep color to set off lighter-toned furniture. Or reverse the formula—



POMPEIIAN RED TRUE BLUE RAISIN REAL RED BLACK PLUM LACQUER GREEN BLUE BLUE ROSEWOOD RASPBERRY CREAM HOT FUDGE CORAL JADE MIST GARNET RED TEABERRY BLUE SPRUCE TEAL

ght walls, deep furniture (a look we're seeing more of lately)—to create pools of color that draw the eye. An lded bonus: lots of products for the home come in House & Garden Colors (we've listed manufacturers' names the back of the appropriate color chip). To find out which stores across the country will be presenting them, e page 252 . For more color news, see the Inside Story.

Michael Geiger



Brights: Better than bold. Luminous, happy. Hues you see outdoors when the sun is shining. Jelly-bean colors, colors of Muppets



Beadle

Flower-Fresh Rooms

With spirited color, designer Mario Buatta revives an old carriage house. A cheerful mix of pattern and scale, furniture of every size, and colors of equal intensity keep the look balanced instead of overpowering. And it's the variety that creates the inviting mood. Mr. Buatta believes that you "bring out the best in bright colors by combining them with other brights." By Mary Seehafer. Editor: Kaaren Gray.

Left and above: *The sitting room, bold as an Easter egg, and popping with color energy. Vivid sponge-glazed walls set off the color pools of furniture, unify the space. With a profusion of hues, additions fit right in.*


Color Directions





Flower Fresh

Opposite: *The sitting room's country-quilt tablecloth and circus-stripe curtains echo all the rainbow hues, and complete the joyful look. Sunny rag rugs wall-to-wall bring the large space together. The library,* above, *is a change of pace: "A house filled with brights needs at least one room that's richer." Lacquer Red vinyl walls have a mottled finish, so reflections are soft instead of slick. Painted white bookshelves lend a crisp, clean note. Tortoise blinds and a tiny rush chair are the naturals that give the room texture-appeal. The entry,* below, *is "like stepping into sky." The latticework wallpaper is anchored by a red floor peeking from beneath the sisal.*





Color Directions

Kare

Warmed Neutrals:

Newer than earth tones, they're silvery, ivory, pink-tinted—the colors of pearls, polished steel, and toast

Opposite top: *Textures bring neutrals to life in a dining area. By Robert K. Lewis for the Kips Bay Boys' Club Show House. Details, see Shopping Information.* Opposite below: *Dove walls unify multiple levels. The surprise? Satin. By Charles Huff for Andras G. Rekey.*



Above: *Instead of one neutral, a mix—Dove, Greige, white, Terracotta Rose. By John Dickinson.* Below: *Sunlit colors, shutters for tropical bedroom. By Waldo Fernandez.*





Horst

Above: *Apricot dining-room walls are flattering to guests. For contrast, chocolate carpet and mocha suede chairs, visible through the glass table. By Mac II for Mrs. Hannelore Schulhof.* Below: *A totally taupe dining room enlivened by the drama and texture of spotlit parasols. Polished cork floor catches the reflections. The accents: gestures of orange and white. By Claude Langwith.*



Henry Clarke



James Levin



Horst

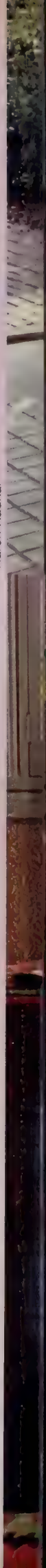
Color Directions

Romantic Deeps:

Rich, ripe, but subtle—the colors of Oriental carpets, lacquers, and of classic sports cars

Above right: *The punch of plum sets off natural furnishings in this porch-turned-living-room. Walls recede, making patterns important. Tortoise blinds bridge light and dark colors. Home of former Governor and Mrs. Christopher Bond of Kansas City, Missouri.* Below right: *In an otherwise soft-tone sitting room, a deep brown sofa and a flock of jewel-tone pillows become the center of attention. Pillows echo colors in the rug. Lacquer and teak tables complete the rich look in the home of designer Phyllis Sues.* Above left: *A Palladian living room gets contemporary lift. Walls and moldings painted three shades of mauve play up rainbow-ribbed chaises. Architectural screens are softened by chintz. Mirrored dado adds another dimension. By Robert Metzger Interiors for the Kips Bay Boys' Club Show House.* Below left: *Living room's chocolate walls and gilded mirror give the fireplace extra drama. Marble's color inspired the upholstery—caramel leather, calfskin printed like cheetah, creamy silk. By Kevin McNamara. Details, see Shopping Information.*

Karen Radkai



David Glomb


CHINA





James Levin

Pales: Fresh, fragile—they're the hues of ice creams, sherbets—colors you'll love to come home to

Opposite: *A layered potpourri of lavender prints and a mix of scale and pattern give this cozy corner depth. Designers Guild fabrics in a room by Tricia Guild.* Left: *Mauve walls play up glazed white architecture, yet contrast is minimal, so walls remain unobtrusive. Poufs and pillows add color. To accent, touches of charcoal. By Rubén De Saavedra.* Above: *Sofa anchors strié-glazed walls. Unmatched seating, modern art, an acrylic table update the traditional mood. Handpainted curtains, a mirrored sconce add the right touch of luxury. By Cronin-Stempler Designs. Both rooms here for the Kips Bay Boys' Club Show House. See Shopping Information.* ■

Bruce W





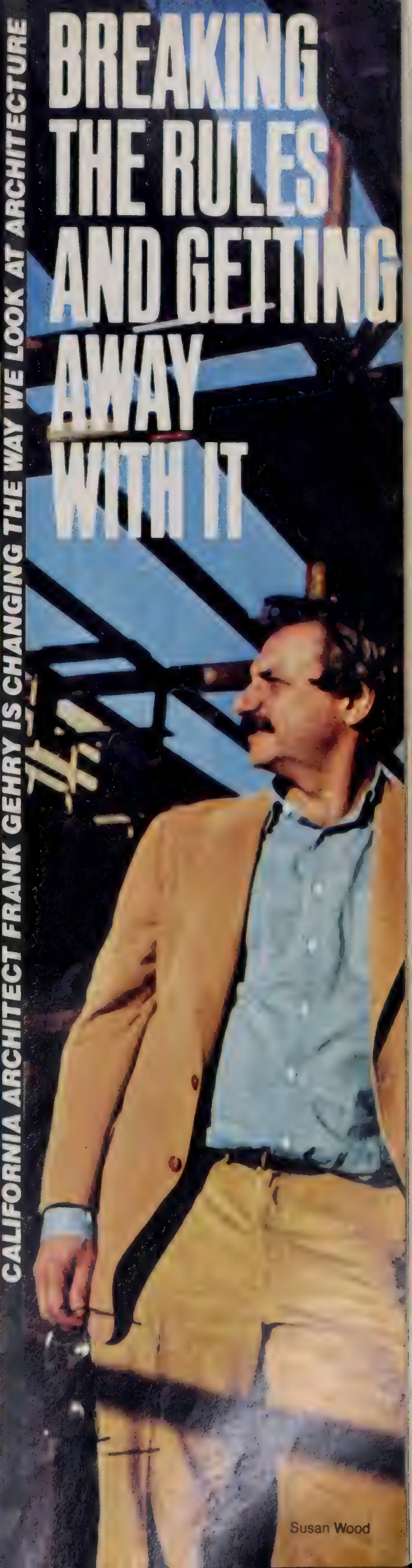
STORM DAMAGE? NO, IT'S FRANK GEHRY'S DESIGN FOR A HOUSE NEAR L.A.

BREAKING THE RULES AND GETTING AWAY WITH IT

CALIFORNIA ARCHITECT FRANK GEHRY IS CHANGING THE WAY WE LOOK AT ARCHITECTURE



Walsh



Susan Wood



Clay Tudor

RAW INSPIRATION: GEHRY LIKES LOOKS OF UNCLAD HOUSES

Frank Gehry's designs can be both warm and repellent, unified and fragmented, reassuring and disturbing— just like the world around us

BY MARTIN FILLER / EDITOR: ELIZABETH SVERBEYEFF BYRON

BREAKING THE RULE

Frank Gehry lives in house that you'd ha to live next door to. I fact, by our usua standards of what house should loo like, this one seems in credibly jarring in it quiet, residential se ting. If the structure around it are as ord nary and predictabl as an old family dog then Frank Gehry' house is as oddba and ugly as a pet ar madillo. Come t think of it, it rathe *looks* like an armadi lo, too.

Sheathed in a corrugated steel shell, layered with chain-lin fencing, bristling with unfinished plywood, and glinting wit wire-mesh glass, this house is a jolting contrast with the seda clapboard and shingle buildings nearby. It wasn't always tha way, though. The house started out in the 1920s much lik the other neat bungalows in its pleasant neighborhood. stayed that way until two years ago, when it was transforme by its new owner, an architect with a very unconventional sens of design.

Needless to say, not all of his neighbors are thrilled by the proximity to the strangest house in Santa Monica. The arch tect and owner of this mecca for the curious, the astonished and the outraged recalls a recent confrontation with a ma who lives across the street from the house. "I don't like it, said the neighbor as he stared at Gehry's property. "I'm no mad that you put it there," he added, "but I don't understan it and I don't like it." "But look at *your* house," the architec countered, pointing to the man's chain-link-fenced backyard which was filled with the upended hulls of boats covered i tarpaulins. "Now that's an eyesore, if you want my opinion. "But that's different," Gehry's neighbor shot back. "That *normal* stuff."

Frank Gehry isn't interested in "normal stuff." His arch tecture is very likely the most unorthodox building design bein done by a first-rate architect in America today—this at a tim when many other architects are returning to the belief tha architecture should have forms rooted in tradition. They fee that a house ought to have a pitched roof, a prominent fron door, a hearth and a chimney to symbolize "home." But no Frank Gehry. "It's nonsense to think that you can step ou of your own time," he insists. "Art has got to reflect what happening around you if it's going to have any meaning. While other designers are trying to reforge links to our ar chitectural past, Gehry is happily breaking the chains. If ou society is confusing, sometimes violent, and torn by uncertaint and change, then according to Gehry's belief so must be th buildings we inhabit. This is the basis of his bold approac to architecture.

Therefore his houses don't look like other houses, nor hi museums like other museums, and often his buildings don even seem much like buildings at all. They might resemble construction site abandoned when the builders went bankrup or a lumberyard vandalized by a rampaging teen-age gang Would most people see Gehry's work as the painstakingly crafted inventions of an environmental sculptor? No. But that precisely what Frank Gehry's buildings are. We can start t understand his startling designs by looking at the influence that have shaped the man who is causing a quiet revolutio in American architecture.

Once, while driving on the freeways that encircle Los An geles like a dazzling concrete web, it occurred to Frank Gehr

hat developer-built houses in large subdivisions usually looked better before they were completed. Their plain, unfinished wood frames had more appeal to him than the falsely-nostalgic styles—Tudor Half-Timber, Pismo Beach Pueblo, French Farmhouse Fantasy—in which they were eventually clad. In a way, Gehry was responding to the traditional California love of wood in architecture. Since the flourishing of the so-called California Stick Style around the turn of the century, the skillful, imaginative handling of wood has been one of the most predominant characteristics in West Coast house design.

But Frank Gehry is also a child of his times, and along with his love of wood he shares an attraction to modern machine-made materials. "High Tech" goods such as corrugated steel, chain-link fencing, wire-mesh glass, and prefabricated building elements are often used by Gehry with almost chaotic abandon. He likes to play off the cold glitter of those materials against the natural warmth of wood. This sometimes strident rift between the organic and the technological, between the harmonious and the dissonant, between cheapness and craftsmanship, is typical of his work.

His own house (where he lives with his wife and two small children) is a good case in point. Although it is strong visual medicine on the outside, inside it is as soothing as a cup of hot herbal tea. The interiors of Gehry's remodeled house at first seem to be uncompleted, with exposed lath wall slats stripped of their plaster coating. But after you've been there for a while, the strangeness begins to wear off, and one is quite easily taken in by Gehry's wonderful way with interior space. Softly dappled light filters in from the oddly positioned windows and skylights. Seating areas enclosed like old-fashioned inglenooks encourage intimate conversation. Charming Mission Style details such as fireplaces and windows (kept intact from the original incarnation of the house) remind one of an earlier, gentler age in California. Though you'd never suspect it from the exterior, Frank Gehry knows how to design a human, livable house.

Other of his house designs are equally surprising. His Wagner house on a Malibu hillside looks as though it has started to slip in a dangerous L.A. mudslide. A beach house near Los Angeles resembles many of its neighbors—except for its roof, which is strewn with planks that recall the random forms of a game of pick-up-sticks. And his project for the house of an L.A. psychiatrist has an entry drawbridge that the owner can pull up behind him. Let it not be said that Frank Gehry is stuck in a creative rut.

The Toronto-born 51-year-old architect started out studying art at the University of Southern California in Los Angeles. His education explains his sculptural, experimental approach to a profession that has generally moved slowly in the development of new artistic directions. Gehry calls his design method "hands-on"—a revealingly sculptural term. By this he means that he likes to continually reshape his projects—both physically and mentally—while they are in the making, as opposed to many other architects who proceed from an intellectual concept and cling to it from inception to completion.

But Frank Gehry also has a very practical, businesslike side. Since starting his own architectural practice in the early 1960s, he has collaborated with several large corporate clients. These firms have provided him with enough work to allow him the luxury of accepting the smaller, relatively unprofitable commissions in which his most advanced architectural thinking has been developed. *(Continued on page 200)*

EHRY'S OWN HOUSE IS A 1920s BUNGALOW WRAPPED IN STEEL AND CHAIN-LINK FENCING



Tim Street-Porter

BREAKING THE RULES



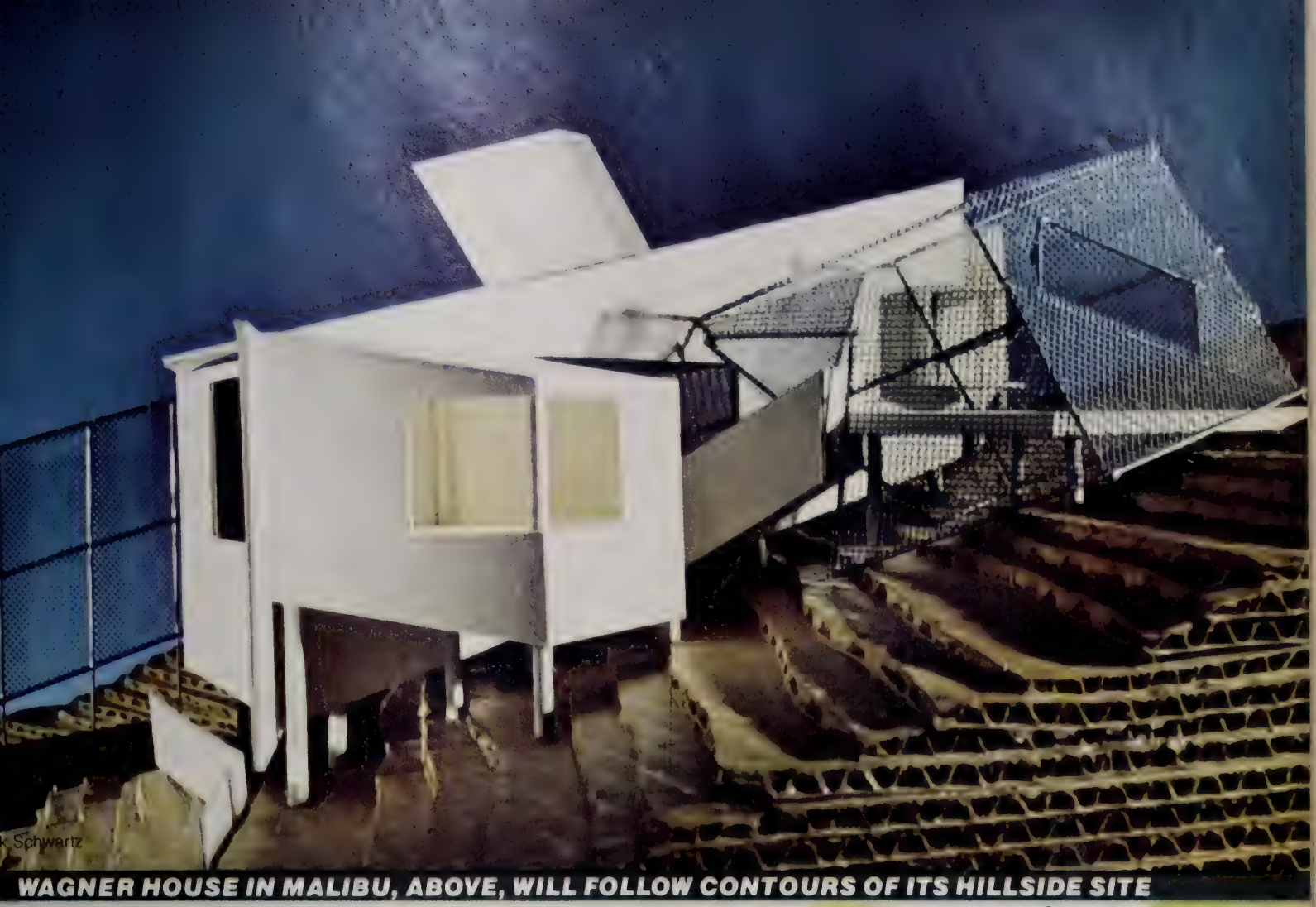
Mark Schwartz

MODEL FOR FAMILIAN HOUSE IS ONE OF GEHRY'S MOST EXTREME DESIGNS



NEW GEHRY DIRECTION: COMPUTER DESIGN, HERE USED TO PLAN A HOUSE IN LOS ANGELES

Digital scene simulation by Information International Inc. © 1980, all rights reserved.



k Schwartz

WAGNER HOUSE IN MALIBU, ABOVE, WILL FOLLOW CONTOURS OF ITS HILLSIDE SITE

Richard Gross



CKER DESIGNED BY GEHRY IN 1971 WAS MADE FROM LAMINATED CORRUGATED CARDBOARD



BREAKING THE RULES

EHRY TABLE: THICK SLABS OF HONEYCOMB CARDBOARD TOPPED WITH GLASS

GEHRY'S OWN KITCHEN IN SANTA MONICA IS FLOODED WITH DAPPLED SUNLIGHT FILTERED THROUGH TREES AND SKYLIGHTS

Susan Wood

A TERRACE ENCLOSED



ROOMS TURNED INTO GARDENS

A garden to enjoy year-round indoors doesn't have to be in a greenhouse, though it can look as lush. A light and airy room, or an enclosed terrace, or even a well-lit corner or wall (see the waterfall rockery, page 118) can become a garden, and not at great expense.

Take a look at all the potted plants in your house. Why not group them in one place to create an indoor garden? Put plants on gravel or stone. Or conceal the pots in troughs. Or take the plants out of pots altogether and root them in planters filled with potting soil, sphagnum peat moss, and perlite. When plants are grouped, watering goes faster, humidity is boosted, and your plants grow more exuberantly. Your extra reward is a healthier environment for your family, guests. An indoor garden/family room, *right,* embraced by a glass-walled living room and dining room, gives the whole house a garden view. "It began as a patio with a grape arbor," says Mrs. John W. Cherry of Atlanta, Ga., "but the family got tired of hauling plants indoors in fall, outdoors in spring." John Cherry, an architect, glassed in the open side and crossed the rafters with 3-foot panels of translucent corrugated plastic. He fitted the panels right around the trunk of a huge oak, bringing it indoors. The trunk is now verdant with creeping Ficus pumila, and hung with staghorn ferns and orchids. A roofed-over Japanese maple and border of aspidistra also thrive—along with ferns, begonias, rhipsalis, hoya, jasmine, philodendrons. Red passionflower, from an 8-inch pot, is rooted in earth behind a granite basin from Japan and twines 24 feet across the rafters; it blooms constantly. An orchid heater keeps the temperature at least 60 degrees all winter, and a ceiling fan circulates screen-door breezes.



merick Bronson

ROOMS TURNED INTO GARDENS

GARDEN PATH IN A LOFT



Marina Schinz

In an old Manhattan building artist Lowell Nesbitt remodeled, sunlight sifts to a tray-lined path, *right,* and to a nearby dining platform, *below.* The path is edged by 3-foot trays, with gravel 2 inches deep. Some trays are miniature landscapes, with plants nestled in pockets of earth, sheetmoss, rocks, and driftwood. Forming a leafy curtain for the high arched windows are hanging baskets of philodendron and 'Ellen Danica' grape ivy above tall plants such as 'Mauna Loa' spathiphyllum, schefflera, bamboo palm, dieffenbachia. In the trays, African violets, begonias, and kalanchoes bloom among ginger and button fern, and plants chosen for their variegated leaves: calathea, maranta, pothos, sansevieria, gold-dust dracaena, and 'Silver Queen' aglaonema. Hanging plants are watered by ladder and watering can, but floor plants soak 6–10 minutes twice a week via a network of all-but-invisible "spaghetti tubes." This flexible polyvinyl-chloride tube system, from a greenhouse supplier, is attached to a ground-floor faucet. Every 2–4 weeks, plants get water-soluble fertilizer by watering can. Garden planted by Richard Frederick. Flowering plants and cut flowers from Susan Kasan, The Green Thumb. Calla lily and tulip prints, *Electric Iris* oil painting, all by Lowell Nesbitt.



Beadle

POOL AND PATH ON A PORCH

Plants, shallow pool, even a potting bench make this room, *right* and *above*, "a tropical island where I'm always on vacation," says Till Miller. Around Princeton, N.J., she is known as "The Plant Lady." She transformed her back porch into a 35-by-17-foot garden to house her own plants and sometimes those she plant-sits for clients. She glassed in the porch's sides, designed an insulated peaked roof with five skylight panels just 20 inches wide, covered the concrete floor with gravel. Cool in summer, bright in winter, this south-facing room helps reduce house fuel costs. If indoor temperature drops below 55 degrees, a wall-hung propane heater goes on. A hose that runs warm water is a delight for plants and owner. East and west doors open for ventilation, and when lighted, the garden is magical for parties. More about the pool on The Garden page. ■



ribute to tradition, a farmhouse rescued

Texas style means doing things in a big-hearted way. And here, a generous collection of Texas country antiques brought togethe a perfectly natural setting— in a friendly, family homestead

Above: *The amber light of late afternoon dapples the broa veranda. New twig furniture and potted plants make it into a extension of the house's welcoming interior.* Right: *The hall.*

Joshua Greene



Tribute to tradition: The solid pleasures of having "a lifetime place"



The Jacominis: left, Tommy, Kathy, Joanie, Tom, and Beverly, and Joe, the family's frisky dog.

By Rosemary Kent

"We all were getting caught up at a maddening, hectic pace... But then we had an instinct to return to something with a sense of permanence, a piece of the past, where we could appreciate what the land has to offer"

— BEVERLY JACOMINI

There are some houses you can't wait to get to; and there are some houses you can't get out of fast enough. The 5-J Farm in South Central Texas is one that you never want to leave.

Off a convoluted, pebble-kicking, farm-to-market road, it's less than a 2-hour ride from Houston before you reach the farm's unmarked gate and the excited lopes made by thoroughbreds "Daisy" and her colt, "Superstar," who think they are going to be fed.

No one who goes to "the farm," as its owners, Houstonians Tom and Beverly Jacomini and their teen-age children, Joanie, Tommy Junior and Kathy, call it, comes back unaffected by its beauty, its comfort, and best of all, its personalness.

But in the beginning it was an early horror story, not always so picturesque, so charming, so real. It took daring patience, loving care, and talented hard work to transform warmth, humor, and style into the house you see here. "A fabulous family project," the five Jacominis, who spent 10 years making the farm into a home, now agree.

The farmhouse nestles regally on the rise of a sloping hill, surrounded by a lush, fertile landscape that often surprises first-time-to-Texas visitors, expecting the flat-prairied, unshaded barren land of Marlboro Country. This central part of the Lone Star State, prized too for its cattle and cotton, evokes the pastoral splendors of the English countryside. Except for the hot Texas sun.

Each spring, nature creates a colorful, naturally woven Oriental carpet of blossoms in the 5-J Farm fields when colonized Texas wildflowers—particularly the scarlet-tipped yellow Indian paintbrushes and the closely-hooded bluebonnets, one of the lupines—come into full bloom. So understandably it's hard to envision that the Jacominis started with nothing and developed it into everything.

It was a dream, or rather Beverly Jacomini's singlehanded, long-headed desire "to turn back the clock" that birthed the farm. "I could see the handwriting on the wall 10 years ago. Houston was growing out from under us, and we all were getting caught up at a maddening, hectic pace. We just had this instinct to return to something with a sense of permanence, a piece of the past, where we could appreciate again what the land has to offer," says this fourth-generation Texan, the founding partner of Jacomini, Holley and Tolleson, a Houston interior design firm with Southwest and international jobs.

Words tumble impulsively from her, bubbling like her nature. As pretty inside as she is outside, Beverly Jacomini is a golden Texas girl who won all the prizes in school and managed to keep her modesty and her feet on the ground. Husband Tommy, whose rugged good looks and good-ole-boy manner fit the universal Tall Texan image, is co-owner along with Browne Rice of the Hofbrau, possibly the best little steakhouse in Texas, where Beverly's decorative honky-tonk interiors are as big a draw as the $6.95 T-bones.

Purchasing their land first in a county where other Texans were making a concerned effort to preserve Texas's romantic 19th-century heritage, they went looking for a house and found it 25 miles down the road. Abandoned, derelict, a Southwestern version of Grey Gardens, the simple but early Texas frame house, built in 1857 for the Schramm family—German settlers fleeing economic/political difficulties in Europe—the house had fallen on hard times and hadn't been lived in since the '30s.

"I wanted a simple country Texas house, nothing terribly pretentious; I wanted a house that looked like it belonged to the land," recalls Beverly, who immediately fell in love with the feel of the broken-down farmhouse's gracious, spacious rooms and the solemn, quasi-Amish coloring of the walls' original paint.

Right: *Gold-and-pink sunrise on the Texas farmland.*



But it was an exquisitely delicate, bordered floral bouquet hand-stenciled on what was once the dining-room ceiling, almost obscured by the stacks of molding hay being stored there, that convinced Beverly Jacomini this was *their* house. "I couldn't believe they were so grand and elegant for such a primitive house," she remarks about pink roses whose verdant leaves resemble butterfly wings, painted by an itinerant artist when the house was erected. "By now I was crazy about the house; I couldn't wait to get started on it."

However, the truth was that it wasn't the best of financial times for the Jacominis—both had started up independent careers and there were three small children to raise. Still Beverly turned her purposefully-deaf ears to Tommy's "we can't afford it" pleas and talked a banker friend into loaning her the money to buy the farmhouse. As Tommy is the first to admit: "She had the brains. I give her all the credit and I let her do it all. If not for Beverly we wouldn't have the farm today. She pushed me into it, thank goodness!"

Closing the deal in December of 1970, on Christmas Eve of that first year, Beverly received a disturbing "one side is okay but the other is only good for firewood" call from the housemover. "Don't touch it; I'll be right up"—words she was to repeatedly repeat during the five-year-long reconstruction. Her headstrong determination began to be known as the "Stick with it—it's worth it" philosophy, and it did produce a happy ending.

Surviving a complicated move, cut in half and with its wide, overhanging roof removed, the farmhouse arrived at its new location only to be greeted unhospitably by a heavy, week-long rain spell that had the Jacominis worried the stencils and old wall colors would float away. (They didn't.)

Instead what was left was a mildewed mess, coated with 115 years of grime and debris, an ugly, discouraging sight that caused Tommy Jacomini to want to "burn it up," until Beverly prevailed hopefully, yet again. Once the house dried out, a pioneer-like spirit swept the entire family, who camped outside with pallets and picnic baskets. Early Kodak photos show the children, true towheads in carpenter aprons, toddling around with numbered house boards in their small hands.

Hiring a local carpenter, a neighboring farmer, to follow the scheme she'd drawn up, she met many setbacks and delays because hay had to be baled and crops planted or kids' teeth fixed. An unexpected find turned out to be father-in-law Victor Jacomini, a retired Houston chemical engineering executive, who took over as co-contractor, mathematically figured out every inch of the old house and stripped every single door down. "The farm couldn't have been done without Granddaddy," they insist.

During these rough, slightly uncomfortable, homesteading days, the artesian-well-fed lake was dug to help cool off workers of all ages from the broiling, relentless Texas sun. And it was this period when the Jacominis met their "best friend in the country"—Ma Simmons, whose idea of a Welcome Wagon was to bring over a turkey with all the trimmings and to teach Beverly how to can okra and tomatoes.

The kind of woman of substance Texas is also famous for, Ma lives down the road a piece in a ranch-style brick house with a busy backyard filled with Rock Island red roosters, a hound named "Big Red," old tractor tires filled with annuals, and her trusty forked "armadillo killer" pole.

To respect the house's original vernacular, existing details were preserved and former ones recreated. So thoroughly and successfully that it's difficult looking at 5-J Farm (from the inside and the out) to see where the old ends and the new begins. "I didn't want to change it, only capture the feeling of the way it used to be, keeping it direct, straightforward, and honest," says Beverly about the "dog-run"-style house, typical of Texas frontier architecture, constructed soundly and medievally with dovetailed hewn-log joints.

(Continued on page 166)

Joshua Greene



Tribute to tradition



Hand-painted decoration preserved from another century

Left: *Handcrafted stenciling decorates the living room and,* above, *the dining-room walls. During the 1800s, itinerant artists traveled from Maine to California earning their keep by painting the interiors of farmhouses. Here, each rose was painted freehand. Arrangements of wild fieldflowers by Charles Thomas of Houston.*

Joshua Greene



PETUNIAS IN A TOOL BOX



FLOUR-SACK PILLOW



WEATHERED TOOLBOX FOR BATH GEAR



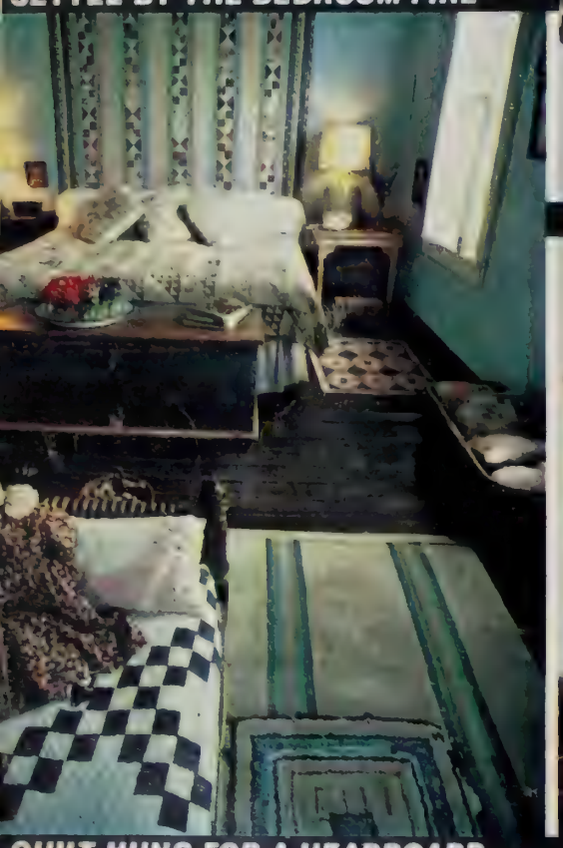
SETTEE BY THE BEDROOM FIRE



FRAGRANT BAY WREATH



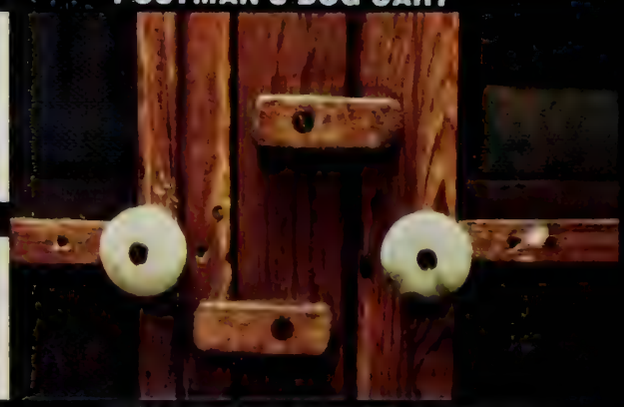
POSTMAN'S DOG CART



QUILT HUNG FOR A HEADBOARD



SCREEN-FRONT PIE-SAFE



WELL-WORN KNOBS, LATCHES



MARBLE COUNTER AND SINK



LAWYER'S DEED BOX



THE DINNER BELL



BOY'S BEDROOM IN ORIGINAL SLATE BLUE



THE BROAD NEW PORCH



BLUEBONNETS, PAINTBRUSH



FAMILY VEGETABLE/HERB GARDEN





FRIENDLY GUEST ROOM



IN THE LAND OF WILDFLOWERS

Tribute to tradition

Glimpses into the tradition of the Old West—not cowboy boots and cactus, but authentic antiques and living that's down-to-earth

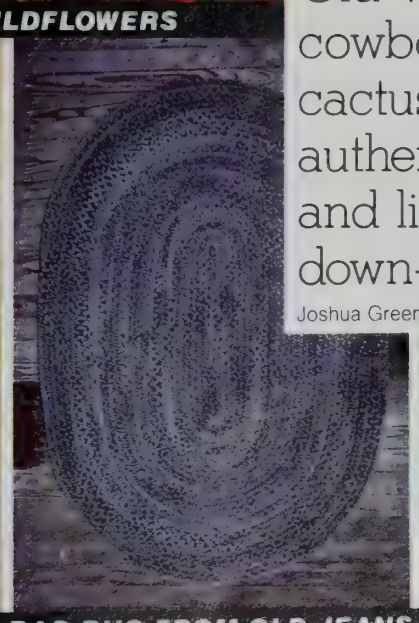
Joshua Greene



WILD VERBENA, FOXGLOVE



RA-DEEP BATH



RAG RUG FROM OLD JEANS



SLEIGHBED LIVING-ROOM SOFA



TIQUE IRON PAPER TEAR



VIEW TOWARD THE POND



OLD CARRIERS FOR TABLE THINGS

Tribute to tradition

A working kitchen that's true to yesterday down to the canisters and spatterware



Joshua Greene





The dormered roof front ; back was reshingled and tended to cover the additio 12-foot full-width front ; back porches, originally ca ''galleries,'' out of na shortleaf pine. Plumbing electricity were added, conditioning ducts made in ible, two fieldstone chimn added, fireplace mantels made from bits of wood, rotting floors replaced and good, worn restained.

After the final coat of paint finally dried o thirsty old wooden house, the Jacominis, ra symbolically, moved in on July 4, 1975. promptly tossed a big ''Texas howdy'' barbe (Ma showed up with her notorious armadillo s which tastes a bit like pork.) ''Done just the w should be'' — was the first bit of praise to drift h after the completion of 5-J Farm — and it c from no less authority than Howard Barnst Houston architect and Rice University profess architecture.

Favoring the ''not done'' look, Beverly, a d rator with 13 years of professional experience artist at the art of creating a home, chose not to the lily. ''Keep it simple, that's the charm of house.'' She did what appealed to her, buying she and her family liked to live with and ''Most people, whether they are decorators or won't take the time to seek out what they re like. To make a personal statement at home t time and caring. It is not an overnight process; gives you the opportunity to make a look evol says Beverly about her no-rush way of decora

In every room at the farm are wondrous ob and furniture found in antique shops in Hou London, and New York and from off l porches — all arranged in such a way as to enh each other as well as the rooms. ''There is no here that we don't use; everything is function easy to care for. Although they are members American Folk Art Museum, the Jacominis think of themselves as collectors. But they many fine pieces worthy of a museum — th painted settee with graceful, curved Bi meierish legs and the 1830 punched-tin pie where she stores her homemade jalapeno vinegars, and pickles. Plain, double-doored robes, called ''schranks'' by the German settl this area, are used in lieu of closets, and g sleep upstairs in *(Continued on page*

Left, above: *A snack laid out in the kitc antique baskets line the wall.* Bottom *New enamel sink flanked by antique boards.* Bottom right: *An "ant trap"—p tical table-leg cup deters unwanted visi* Opposite: *Handmade cupboards, pull shelf. Tin-lined drawers work as caniste*


TOPCO
PEANUT
MARGARINE

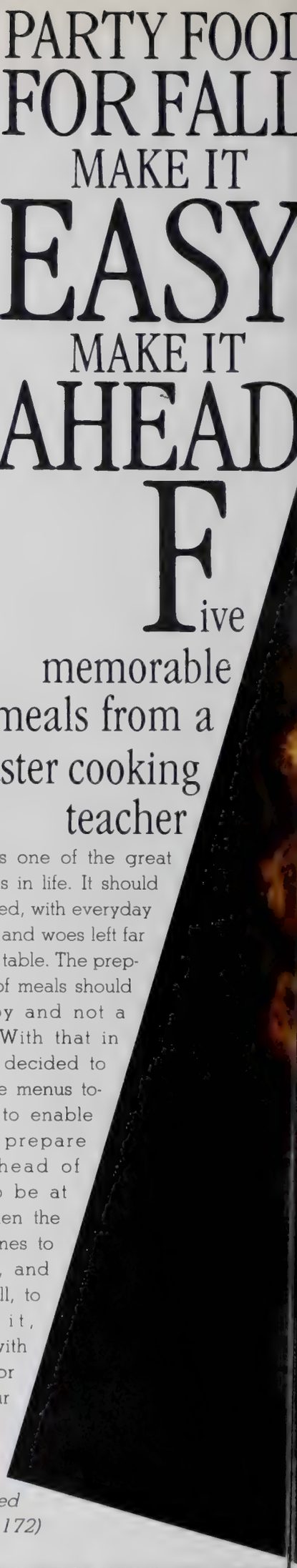


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PARTY FOOD FOR FALL
MAKE IT EASY
MAKE IT AHEAD



Five memorable meals from a master cooking teacher

Eating is one of the great pleasures in life. It should be relaxed, with everyday troubles and woes left far from the table. The preparation of meals should be a joy and not a chore. With that in mind, I decided to put these menus together, to enable you to prepare food ahead of time, to be at ease when the time comes to serve it, and above all, to enjoy it, alone, with family, or with your friends.

(Continued on page 172)

By MAURICE MOORE-BETT

WINE & FOOD



Deep-dish apple pie to serve warm or cold, with whipped cream. Maureen Mavis Bailey (*The Maureen Mavis Bailey Pie Book*) makes the crust extra thick: "If it's *good* pastry, why not?" Recipe, page 188.


Sweet and lovely. Motif spoon in stainless. Bennington cream and sugar set in silverplate.
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You know us for our fine stainless. Discover us for our beautiful giftware. Available at fine stores everywhere.

FALL HARVEST IN OLD VIRGINIA



Alan Kleinberg

Reliving the rhythms of a country kitchen – the sound of neighborly chatter, the smell of wine fermenting, the tangy taste of pear pickles

By EDNA LEWIS

A few weeks from now it will be September, and I'm looking forward to being back home in Virginia. Many changes have taken place since my mother's day, but there are a few things that remain unchanged. Morning glories till bloom in all of their magnificent colors, covering the fence as if someone had hung out pieces of freshly dipped tie-dyed cloths. Fragrant wild grapes still climb the tallest tree, and we still risk life and limb climbing to pick them. The mother quail still brings her young to raid the black-eye-pea patch in early morning only to disappear, leaving behind empty pods. Wild geese, knowing that winter will return, fly in formation overhead, chanting loudly as they head south, still reminding us that winter wood must be cut and hauled to the woodpile.

Here, my brother and sister and I reminisce over a late breakfast about harvests past—of how suddenly the crops would all ripen at once—of the fresh gathered produce, brought into the kitchen and back porch, covering the floor and leaving only a narrow path to move across. Back then the air would be filled with the mixed fragrance of wild grapes, elderberries, plums, late peaches, melons, cantaloupes, and the earthy smells of freshly dug potatoes, and wine fermenting under the kitchen table. In those days, as you approached the kitchen you were greeted by wide-open doors and windows that had neither screens nor glass (the windows were closed only on days when it rained with a sliding wooden shutter); and strangely enough I don't remember ever being pestered by flies.

Inside, the kitchen hummed with activity. It was basically a large room with a wood cookstove, a work table, a dining table with split-oak chairs with caned seats, and a long bench for children to sit on. The walls were decorated with every kind of utensil, and dried herbs, orange peel, interesting pieces from the harness of a favorite farm horse, and the shell of a terrapin. Baskets of fruits and vegetables, stacks of canning jars and kettles lay all around the feet of friends and neighbors who dropped in to chat and help out. As children, the six of us were happy to have neighbors join us, because it took some of Mother's attention away from us, and we could stop peeling, chopping, fetching, and carrying for a while.

Mother knew how to successfully weave the work of canning and preserving in such a way that the fruits and vegetables were processed before they lost their fresh quality—even if it meant being up until midnight. During the canning week, the surface of the cookstove was always filled with different sizes of kettles bubbling away. Grapes and soft fruits were cooked first, then poured into cotton bags and hung overnight to drip into crocks. Next day, most of the juice was used to make jelly or wine, and some was canned to be turned later into fruit gelatin or fruit drink.

In any spare minutes we would be paring peaches and tomatoes. And all this time, the canning jars with their zinc tops and rubber rings sat on the back of the stove in a pot of boiling water until we were ready to fill them. Beforehand we had rounded up all the empty jars and tops and washed them well (but Mother did the final washing). Jars and the screw-on zinc tops lasted forever. We never threw anything away, using the jars year after year.

The first few days of canning were hectic ones. We ate meals whenever we could—ham biscuits, leftover dishes from canning, baked tomatoes, apple sauce, peach cobbler, ears of corn roasted in the oven. After the most perishable produce was processed, preserves were sugared down and left overnight to draw the juices out. So when they were set to cook the next morning, no water was needed. Next came chow chow pickles, Mother's favorite. Cucumbers were taken out of brine, washed well in cold water, and placed in a kettle lined with grape leaves. Then they were cooked (covered in water) until tender, drained, cooked again in a sweet spicy vinegar syrup, and left to marinate overnight before canning. There were other pickles, too, that needed to be prepared and left to set overnight—watermelon rind, peach, and Seckel pear.

Some ways of preserving and canning in the countryside can't be duplicated. Mother would sometimes take a walk along the stream or into the field and return with a whole cup of berries she could add to the fruit she had already set to cook. These two-fruit preserves were served only on special occasions.

At the end of each day, more and more table space was taken up with the newly canned fruit and vegetables. It was as colorful as can be—jars of bright red tomatoes, yellow canned corn, jade green string beans, blackberries, clear ruby-red jellies, the orange of cantaloupe preserves. After pickling and preserving slowed down came the job of wiping the jars off and labeling. The labels contained notes, such as the fields or abandoned orchards the ingredients were picked from—fields or orchards were often named for the persons that had owned them.

The end of September brought most of the canning to a close. We would look over our freshly put-up supply and count what we had finished so far. It would run to *700 or 800 jars!* One always had to look ahead. We had no supermarkets to buy from; everything except sugar and kerosene was produced on the farm. (As a matter of fact, when canned goods *did* appear in the markets, we were afraid to eat them because of the danger of ptomaine poisoning.)

When the end of September approached and the crops were pretty much in, we looked forward to school opening for the fall session. These were the cabbage-beating days. After school we would change our clothes and get busy helping or watching the pounding of cabbage in a big wooden tub. My older brother or a relative would be pounding the cabbage with a huge pestle made of oak. The cabbage was sprinkled with salt as it was pounded, then put into a barrel and left to ferment. When butchering time came around in late fall, the cabbage would be used with our fresh

Continued on page 196



Potato and celery root purée



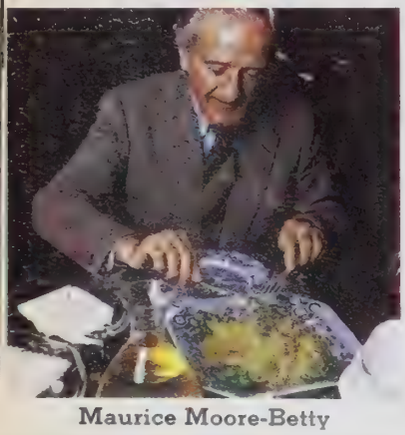
Spaghetti squash with cubed ham



Corned-beef hash ringed with broccoli

PARTY FOOD FOR FALL

FIVE MEMORABLE MEALS



Maurice Moore-Betty

Thanks to good refrigeration, efficient freezers, the many labor-saving devices on the market, a little time spent on study, and much on careful planning, it is possible to serve an elegantly-simple three-course dinner within an hour of getting home from the office. What a delight to be the guest of such a host or hostess! As a guest, I have found the most pleasure in dinner parties that have been prepared single-handedly and without any apparent effort. But anyone who has even the most rudimentary knowledge of the kitchen and what goes on there will know and appreciate all the time, energy, and planning involved that makes possible a delightfully comfortable evening.

Ever since I've had to fend for myself without kitchen help or cooks, I've stuck to hard-and-fast rules: Never complete a menu in one fell swoop; take it a step at a time over a period of time; plan something frozen, something chilled, and something ready for the stovetop or oven. There are times when I set the table the evening before or early in the morning before leaving the house. Wine will be on the sideboard ready to be uncorked, and suitable glasses in their proper place for cocktails. Canapés and cheese and such play no part in my planning, since I never offer anything to eat before going to the table. I prefer my guests to sit down with well-honed appetites dulled by neither *(Continued on page 180)*

How to cook it now, serve it later; five easy menus from Maurice Moore-Betty with detailed instructions, plus tips and hints to make cooking a breeze

MENU:
- Eggs Mimosa
- Chicken 2-4-3
- Rice
- Coffee granita

MENU:
- Cream of celery soup—without cream!
- Cold meat loaf
- Vegetable salad
- Pecan meringue torte

MENU:
- Shrimp baked with feta cheese
- Stuffed cabbage rolls
- Queen of puddings

MENU:
- Little pizzas
- Braised lamb stew with kumquats
- Purée of potato and celery root
- Brown-bread ice cream

MENU:
- Spaghetti squash with cubed ham
- Corned beef hash with broccoli
- Deep-dish apple pie

Eggs Mimosa

Eggs may be hard-boiled well ahead of time. Pierce the broad end with a gadget made for that purpose or with a heavy sharp needle. The small hole allows the gas to escape, preventing the shell from cracking. Place in a saucepan, cover with cold water, bring to a boil, and reduce the heat until the water simmers gently. Simmer about 15 minutes. Drop eggs into a bowl of cold water to stop cooking. To peel, roll eggs gently on countertop to crack shells, which will come off easily. If you are using homemade mayonnaise, make it a day or two beforehand and store,



mb stew with kumquats

vered, in the refrigerator. As-
nble the dish an hour or so be-
e serving, but don't garnish
h sieved yolk and parsley until
last minute—the yolk tends to
nish, and the parsley loses its
lliance. I have on occasion
ooned the mayonnaise over
ed egg halves and sealed the
h with plastic until needed.

gredients

large or jumbo eggs, hard-
oiled, peeled, and cut in half
rosswise
cups chicken-liver pâté or
oie gras, or 2 rolled anchovy
llets per egg
cup heavy cream, whipped
cups mayonnaise
emon juice
alt, pepper
Parsley, finely chopped or
whole sprigs for garnish

Method

- Remove and reserve hard-boiled egg yolks. Cut a thin slice from the bottom of the egg whites to make them stand upright.
- Beat pâté, adding a little cream if necessary to make a smooth paste. Use a pastry bag fitted with a large tube to mount pâté in egg whites. If using anchovy fillets, place one fillet in each egg half. Place filled eggs in serving dish.
- Mix whipped cream with the mayonnaise; season to taste with lemon juice, salt, and pepper. Spoon sauce over eggs. Sieve the yolks and scatter over coated stuffed eggs. Garnish edges of dish with parsley. Serves 6.

Coffee granita

After following the directions carefully, freeze mixture. When frozen to your liking, cover or wrap securely with plastic wrap to prevent moisture loss. To use, fill well-chilled glass 3/4 full and store in freezer until needed. The cream may be whipped with a little confectioners sugar half an hour before serving—the sugar will help stabilize the cream. Top the glasses with whipped cream and place in freezer until serving time.

Ingredients

- 3 cups strong coffee
- 1 tablespoon cognac
- Superfine sugar to taste
- 1/2 cup heavy cream
- 1 tablespoon confectioners sugar



Coffee granita Beadle

Method

- Mix together coffee, cognac, superfine sugar. Chill in a bowl large enough to allow for expansion. Freeze coffee, scraping down sides of bowl as ice forms. Do this occasionally to make a slush like wet snow. Spoon into chilled glasses. Whip cream with confectioners sugar and spoon on top. Serves 6–8.

Some recipes in these menus appear in The Maurice Moore-Betty Cookbook *(1979). His new book,* Cook it Now, Serve it Later, *will be published in spring 1981. (Both Bobbs-Merrill.) More recipes, see page 180.*

How much of a menu can be done ahead depends on the ingenuity of the cook, proper freezer and refrigerator management, knowing which dishes will improve in flavor when left for a day. Experimenting gives confidence."

tep by step to the ultimate in stuffed eggs–foie gras!



e a pin to poke a
le or two in the
de end of the egg
fore hard-cooking.

Scoop out and reserve yolks. Arrange egg halves in serving dish. Beat foie gras until fluffy, and pipe into whites.





Beat heavy cream until stiff and fold into mayonnaise. Nap the filled egg halves with a thick coating of the sauce.





Garnish with [illegible] parsley and sieved yolk be[illegible] serving.

PARTY FOOD FOR FALL

GETTING A HEAD START ON DELICIOUS MEALS

Do-ahead bases, sauces, garnishes make cooking for friends and family a breeze

By JENIFER HARVEY

For a fast midweek dinner, begin with a hot soup loaded with chopped or julienned vegetables, move on to crêpes stuffed with shredded chicken and diced roasted peppers in a rich béchamel with a side dish of sautéed wild mushrooms, and for dessert, fresh fruit marinated in sweet wine. Would you believe this will take less than a *half hour* to put together? It will if you have a refrigerator full of your own *homemade* convenience foods. The ideas build on each other (prechopped vegetables plus stock, crêpes plus béchamel) and lend themselves to limitless combinations (cooked, shredded chicken plus vegetables stir-fried in a wok as a main course to serve over rice). Quick-cooking and spontaneous creations depend on advance planning, including a few hours doing simple chopping, simmering, and sautéing.

Peel *garlic* by smashing each clove with the heel of your hand or the flat side of your knife blade, then pick away the peel with your fingers. While you're at it, why not go through a couple of bulbs? Chop the cloves in the food processor, add cold butter or oil to make a paste, and keep in the refrigerator or the freezer to use whenever you need to sauté garlic.

Another way to keep garlic is to peel a few extra cloves when you're working and drop them into a small glass bottle with some good olive oil or vegetable oil. The longer this steeps, the stronger the oil will be. Use a few drops whenever you need some garlic flavor, but watch out! It's pungent. When the oil is gone, the garlic can still be used.

Buy several bunches of *parsley,* break off the stems, wash the leaves, dry well, and chop them finely in a food processor or by hand. Place in a clean damp towel or piece of cheesecloth and wring out thoroughly so every last drop of water and parsley juice is gone. Store in the freezer and use by prying a spoon into the container each time you need fresh parsley. Air-dry the stems to use in soups and stews.

If you're making one *bouquet garni*, save yourself time in the future by doing several at once. In a small piece of cheesecloth, tie a bay leaf, some parsley stems (dried, from above), a garlic clove, a whole clove or two, and some whole black peppercorns.

The Italians use three basic ingredients so often they have a name for the combination: *trifolati*. Sauté minced garlic in olive oil until pale gold, then add a generous amount of chopped parsley. If you have a batch of this on hand, you already have a head start on a number of Italian recipes. It should keep in the refrigerator, tightly covered, for a few weeks.

Mince *onions* or shallots in large batches in the food processor or by hand. If they are not to be used right away, they must be rinsed or they'll sour quickly. Wring out in a towel or cheesecloth. They'll keep, covered, a week or so in the refrigerator. If you're making any foods ahead of time which contain raw onions, like tuna-fish salad in advance for a picnic, prepare the onions this way and keep separately to add at the last minute. Otherwise the onions might sour the whole dish.

"Homemade convenience foods" help you create festive meals in just half an hour

Mirepoix is the concoction which kicks off many French recipes. It consists of 50 percent onions, 25 percent carrots, and 25 percent celery. These vegetables are chopped roughly if they are to be used, for example, to sprinkle around a roast, and minced if to be sautéed as a base for a soup or sauce. By all means, use your food processor and chop enough to have on hand for a while. If kept tightly covered, mirepoix will last a week or more in the refrigerator.

Caramelize a bunch of sliced or roughly-chopped *onions* and keep for basic cooking. This is done by slowly sautéing the onions in butter until they are brown and golden, but not burned. The process may take as long as an hour. Keep in the refrigerator up to a week or more, or freeze to keep longer.

Use these caramelized onions for French onion soup: Simply add some beef or chicken stock, salt and freshly-ground pepper, cover and put into a 275° oven for 30 minutes. Ladle into crocks and cover each with a slice of toasted French bread and a generous handful of grated Parmesan or Gruyère cheese. Heat again until the cheese melts.

Caramelized onions are also delicious as an accompaniment to quickly-sautéed calf's liver or broiled chops. Or use as the beginnings of a stew or pot roast.

Mushrooms lend themselves nicely to advance cooking. The French make *duxelles* to use in stuffings and sauces. Sauté chopped mushrooms in butter with minced onions and shallots, add white wine, salt, pepper, and nutmeg and reduce until most of the liquid is gone. Add chopped parsley at the last

Continued on page 188

MORE THAN A CRACKER

Irresistible, tasty, and toasty corn Melbas

Miraculously thin, crisp, with a delicate sweet corn flavor—Maida Heatter's corn Melbas are completely addictive! "It took *years and years* to discover a successful corn Melba recipe," laughs Maida Heatter. (Her newest book, *Maida Heatter's Book of Great Chocolate Desserts* [Knopf, $15], will be published in September.) "When I was a girl at school, baskets of them awaited diners at Hampshire House in New York City. The recipe was a secret. Later, when my husband and I moved to Florida, the Hampshire House sent us big boxes of them. Many were broken on arrival, but all the same we were happy. Finally, I decided I just had to learn to make them myself. I described the crackers to all my friends who assured me they knew just what I was talking about and would send the recipe. I tried each—no luck. I found them again at a lunch party, but the hostess would not part with the recipe. At last I came across a list of ingredients that looked right. And I worked at it, and *re*worked it until I had this recipe." Depend on Maida Heatter not to give up until she has it down perfectly.

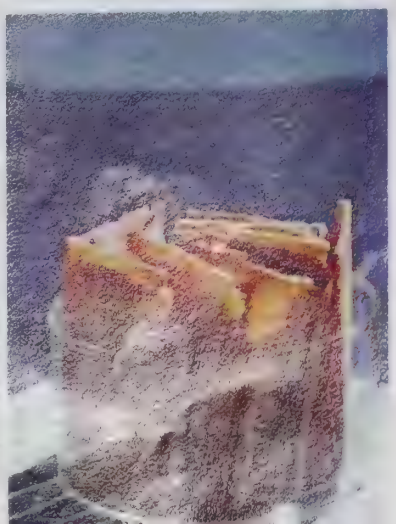
Corn Melba

Ingredients

- 2 cups all-purpose flour, sifted
- 2 teaspoons double-acting baking powder
- ½ teaspoon salt
- ¼ pound (1 stick) sweet butter, at room temperature
- 2 tablespoons granulated sugar
- 2 extra-large eggs
- 1 cup milk
- 1 cup water
- ½ cup cornmeal (this may be white or yellow, but the Melba is crispest and thinnest with white water-ground cornmeal)

Method

- This is made in 10½-by-15½-by-1-inch jelly-roll pans. You may bake 4 or 5 at a time, or you may bake only 1 at a time while remaining batter stands at room temperature. With 1 pan at a time, be prepared to spend several hours near the oven. With 3 at a time, it will all take little more than an hour. Wash, dry, and butter the pans each time.
- Sift together flour, baking powder, salt, set aside. Cream butter in a bowl. Beat in sugar, add eggs one at a time, scraping bowl with a rubber spatula and beating well after each addition. Mixture will not look smooth. Alternately add the sifted dry ingredients in three additions with the milk and water in two additions, on a low speed. Add cornmeal last; mix until smooth.
- You will have 5 cups of batter for 6 panfuls of Melba. For each panful use 1 cup minus 3 tablespoons (or ¾ cup plus 1 tablespoon) batter. Measure it in a glass measuring cup.
- Pour measured amount along one short end of pan, scraping out the cup. Tilt pan so batter runs into a thin, thin layer completely covering bottom. Hold pan almost vertically, turn it one way then another. Have patience—this batter runs *very* slowly.
- Bake in a preheated 375° oven. (You can put a second pan in the oven without disturbing the first once it has started baking.) After about 5–7 minutes, the batter should be firm enough to cut. Remove pan from the oven, and with a small sharp knife cut into 16 oblongs. Return pan to the oven and bake about 15–25 more minutes until Melba is light golden. (It must be baked until dry and crisp.) Halfway through baking time, reverse pans front to back.
- The Melba will not all brown at the same time. Carefully remove crackers with a wide metal spatula as they are done and place them on a paper towel—you can pile them up—to cool.
- Store it airtight. It stays crisp indefinitely. It may also be frozen. Makes 96.



Photograph by Jon Nelson

MEAL IN MINUTES

Dinner for six

- Chicken in orange, ginger, and tomato sauce
- Green-bean and mushroom salad
- Beaujolais Villages
- Cherry clafouti

This end-of-summer dinner comes from Elisabeth Lambert Ortiz, author of *The Book of Latin American Cooking* (Knopf), which this year received an R. T. French Tastemaker Award. Start the clafouti first, since it bakes an hour. If late peaches or summer Bartlett pears are arriving in your area, try them in the recipe for a refreshing change. After browning the chicken, simmer it 15 minutes in orange juice, fresh tomatoes, and sliced ginger. You can assemble the salad—crisp green beans and thinly sliced mushrooms with a yogurt vinaigrette—during this time.

Chicken in orange, ginger, tomato sauce

Ingredients

- 2 tablespoons vegetable oil
- 1 3-pound chicken, cut into serving pieces and patted dry
- ½ cup chicken stock
- ½ cup orange juice
- 1 cup tomato, peeled, seeded, and chopped
- 1 tablespoon fresh ginger root, finely sliced
- Salt, freshly ground pepper
- 2 tablespoons fresh coriander, finely chopped

Method

- Heat the oil in a heavy casserole, add chicken, and sauté until golden brown on both sides, about 15 minutes. Pour the stock, orange juice, and tomato into the pan. Add ginger root and season to taste with salt and pepper. Cover and simmer until chicken is tender, about 15 minutes. Sprinkle with coriander and serve with rice if desired. Serves 6.

Continued on page 195

Menu

- Salmon kedgeree
- Artichokes with hollandaise sauce
- Avocado, mushroom, scallion, tomato salad
- Chilled Soave
- Linzertorte
- Coffee-cream cake



Leisurely lunch for six under the shade of a canvas awning on Roy Hamilton's California terrace Karen Radkai

TERRIFIC TERRACE BUFFET FROM A PRIZE-WINNING POTTER

Roy Hamilton surrounded by new pottery designs in his studio



Coffee-cream cake

Ingredients

- ½ pound unsalted butter
- ½ pound confectioners sugar
- 2 tablespoons freeze-dried coffee
- 1 cup very strong, hot black coffee
- 1 large egg yolk
- 2 tablespoons sugar
- 2 packages ladyfingers
- 2 ounces hazelnuts, coarsely chopped (toasted, if you like)

Method

- Cream butter with confectioners sugar in a bowl. Dissolve freeze-dried coffee in 2 tablespoons hot coffee and beat into butter-sugar mixture along with egg yolk.
- Sweeten remaining coffee with the 2 tablespoons sugar and pour into a flat dish. Moisten each ladyfinger very lightly with coffee; make a layer of them side by side on a serving dish. Spread a layer of coffee filling over ladyfingers and repeat layers alternately, finishing with ladyfingers on top. Cover top and sides of cake with remaining cream, then coat with nuts. Chill several hours. Slice to serve.

Simple but cosmopolitan—salmon kedgeree, artichokes, and two tempting desserts

When an artist entertains, his creativity goes into choosing the menu; then careful planning takes over—"My secret? A detailed checklist outlining the *exact* timing of cooking and serving," explains ceramist and textile designer Roy Hamilton, recipient of Rhode Island School of Design's President's Fellow Award for 1980. "No matter how I entertain, I love to linger at the table with friends," says Mr. Hamilton. In winter, he favors formal dinners, ideally for six. They're a wonderful opportunity to serve special roasts, elaborate desserts. And he often uses handmade serving pieces from his studio. In warm weather, larger groups gather for buffets on the deck where Mr. Hamilton sets up two round tables. The casual mood calls for rustic Milanese tortes, or a "Roy Hamilton chicken pie," with hard-boiled eggs, tomatoes, parsley sauce, and a mashed-potato crust. The host is even more relaxed if recipes can be done ahead, and for just that reason, the menu here is one of Mr. Hamilton's favorites. Shopping Information, page 200.



Lattice-topped linzertorte, coffee-cream cake coated with hazelnuts





Linzertorte

Ingredients

- 1½ cups all-purpose flour
- ¼ teaspoon cinnamon
- ⅛ teaspoon ground cloves
- 1 cup unblanched almonds, finely ground
- 2 hard-boiled egg yolks, mashed
- 2 raw egg yolks, lightly beaten
- ½ cup sugar
- 1 teaspoon lemon zest, grated
- 1 teaspoon vanilla
- 1 cup (½ pound) unsalted butter, softened
- 1½ cups raspberry jam
- Glaze: 1 egg beaten with 2 tablespoons light cream
- Confectioners sugar

Method

- Place flour, spices, almonds, egg yolks, sugar, lemon zest, vanilla, and butter in a food processor; process until mixture is smooth and doughy. Pat dough into a ball, cover with plastic wrap; refrigerate until firm, 2 or more hours.
- Lightly butter a 9-inch false-bottomed cake pan and press about ¾ of the dough into the base and around the sides, making a shell about ¼ inch thick (if dough seems too firm, let soften at room temperature). Spread raspberry jam evenly over the bottom of the shell.
- Roll out the rest of the dough into a 6-by-9-inch rectangle, then cut into ½-inch-wide strips. Lay strips on top of jam in a lattice pattern; trim to edges of pan. Use a sharp knife to loosen dough from edges of pan where it extends above lattice strips and gently press down into a border above ends of strips.
- Brush all exposed pastry with egg glaze; let rest in refrigerator 30 minutes. Bake in a preheated 350° oven 45–50 minutes or until lightly browned. Cool 5 minutes, remove from pan, sprinkle with confectioners sugar. Serve slightly warm or at room temperature.
- This linzertorte freezes well, and Mr. Hamilton recommends making a double recipe, baking both the tortes, and freezing one. To reheat, thaw completely, then place in a low oven for 30 minutes.

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GOOD SPIRITS

BY B. J. CUTLER

Not a jug, not a premium varietal, but the super generic!

Stalk your wineshop for a new class of everyday drinking wines.

They reward the hunter with good taste at a fair price.

About halfway between inexpensive jug wine and costly varietal bottling lies a class of useful wines that lacks a useful name. You can call them premium jug, or better still, super-generic wine. And the consumer who gets to know them will discover some of the best buys on the market today for pleasurable everyday drinking.

Even though they have no connection with European vineyard regions, these wines often carry generic titles like Chablis, Burgundy, Rhine, or Sauternes. Such a name simply means that the American maker tried to blend his wine to resemble the style of its distant European cousin. The Europeans dislike the practice, but it's been going on for over 100 years, and there is little they can do about it. They should, however, approve of a recent development: As American winemakers have gained in skill and confidence, some have tossed aside the crutch of a European name and called their products Red or White Table Wine, added the state or county where the grapes are grown, and sometimes a vintage date. Such straightforward nomenclature is usually, but not always, a sign of a well-made bottle.

Another characteristic of better generic wines is that they are blended from several grape varieties. Many people believe a fine wine can only be varietal—but they are mistaken. Blending is almost as old as winemaking, and it is part of producing some of the world's most famous wines. The great Bordeaux reds are thought of as Cabernet Sauvignons, but they also contain taming doses of Merlot, Cabernet Franc, Petit Verdot, and Malbec grapes. Similarly, reds from Châteauneuf-du-Pape are made from about a dozen distinct grape varieties, of which the Syrah is most important. And Italy's Chianti Classico is not only produced from different grape varieties, but has an added bit of juice from white grapes to lighten the red wine.

Among the California pioneers of blending grape varieties, giving them no-nonsense names, and selling them at fair prices are Bernard Fetzer and Robert Mondavi. Fetzer Vineyards Mendocino County Premium Red ($2.59*) is a nonvintage bargain with a dark ruby color, clean bouquet, and full-bodied taste. This fruity, gutsy wine will hold up to any food, including steaks and stews. Fetzer's California Premium White ($2.59) is clean and dry, fruity from its Chenin Blanc grapes, and assertive. It carries a hint of the soil where the grapes are grown. Robert Mondavi's California Red Table Wine ($3.19) is dark in color, berry-like in bouquet, and mouth-filling—rounded and not overly dry.

Beaulieu Vineyards, which is noted for fine varietal wines, has invaded the premium jug market with a successful Napa Valley Chablis and Napa Valley Burgundy, each $5.99 for 1.5 liters. The Chablis is pale, clean, pleasant, and fruity, recalling a German wine though a bit dryer. Its fruitiness lends it to apéritif use or sipping in the garden. The Burgundy, also nonvintage, is well made with a small clean bouquet and a rather dry taste. Beaulieu's 1976 Napa Valley Burgundy ($3.59 for a standard bottle) is dry, austere, and of good quality. It will profit from another year in the cellar.

You can find many quality generic wines in the $2.50 to $4.50 range

With its 1977 Classic California Red Table Wine ($3.79), The Monterey Vineyard aimed high, using only Cabernet, Zinfandel, and Pinot Noir grapes. The result is a powerful, very dry, sound, and individual wine that will do well at blind tastings and at the table. It is one of the most intriguing new wines to come along. The same vineyard's 1978 Classic California Dry White ($3.79) has an attractive bouquet, clean fresh taste, and a welcome complexity from its blend of Pinot Blanc, Chenin Blanc, French Colombard, and Grey Riesling grapes. Another top-rank producer, Trefethen, offers Eschol White Table Wine ($4.49), a nonvintage blend of Chardonnay and White Riesling that resembles an expensive pure Chardonnay—this is an excellent value for the price.

Wente Bros. contributes a pair of winners. Its California Chablis ($2.99) is light gold with a grassy bouquet, probably from the Sauvignon Blanc grape, and is full-bodied and flavorful. In style it is far from Chablis, resembling a French Sancerre but less dry. Wente's Le Blanc de Blancs ($2.79) is a multipurpose wine and a fine bargain. It has a touch of green in its color, a bit of Chenin Blanc in its bouquet, and a clean, refreshing, not-too-dry flavor. It is a good apéritif and summer wine, one that goes with light foods and can even be served with soufflés and desserts.

Parducci's 1978 Mendocino Chablis ($3.79) is quite successful with its pale color, fruity bouquet, and clean dry taste. It's wine for apéritif time and to serve with food. The same maker produces a 1977 Burgundy ($4.99 for a 1.5 liter jug) that is dry, attractive, with good body. Three more useful and inexpensive California Burgundies come from Sebastiani ($2.49), Almadén ($2.59), and Los Hermanos ($2.39). They are sound and well-made and actually gain in appeal when they are cooled in the refrigerator for 30 minutes, making them good choices for hearty outdoor meals and picnics.

Two standbys that remain dependable values are Gallo Chablis Blanc ($2.29), a clean, pale, fresh all-purpose white, and Paul Masson's Emerald Dry ($3.19). A hint of green in its color and a distinctive taste make it an attractive picnic and apéritif wine.

A rare jug wine that contains enough tannin so that it will repay bottle aging is Sonoma Vineyards' Northern California Red Table Wine

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*Prices approximate and vary across the country



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Gas: The future belongs to the efficient.

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($4.99 for 1.5 liters). A blend from Cabernet, Pinot Noir, Zinfandel, and Ruby Cabernet grapes, it is a dark, powerful wine that will accompany pasta, steaks, and stews. It should be served cool.

Souverain has a useful entry in the premium jug field with its California White Table Wine ($4.99 for 1.5 liters). Its pale golden color, flowery bouquet, and slightly sweet taste recall a German table wine—for sipping and luncheons, good with quiches and omelets.

From Washington State comes Chateau Ste. Michelle 1977 Chablis ($3.79), a golden semisweet wine. Not at all what one thinks of as Chablis, it is nevertheless interesting in the German style and worth trying with luncheons or desserts. On the opposite coast, Maryland has become a good source of appealing, young red wines that are being made in the style of French Beaujolais: fresh, fruity, and grapey. Boordy Vineyards' 1979 Maryland Red Wine ($2.99) is light in color and body, resembles a French country wine, and is eminently drinkable at picnics. Montbray Wine Cellars' Red Table Wine ($3.95) tastes the way an imported Beaujolais should but often doesn't. It is dark red, youthful, grapey-fresh in bouquet, and mouth-filling. It's a perfect example of how American producers are mastering the technique of making wines meant to be consumed within a year of harvest. Pricey Beaujolais growers will face stiff competition.

Because their classic wines, such as estate-grown Bordeaux and Burgundy, have soared in price, French shippers have tried to hold their share of the American market by sending over their proprietary blends, some of which are extremely good. The highly-regarded Beaujolais shipper Paul Beaudet offers a nonvintage blanc de blancs and a red, both called La Vignette and retailing for about $3.39. The white is light, clean, fruity, and extremely dry. It should be an appealing alternative to fanciers of authentic Chablis and Mâcon Blanc who find those wines heavy on the pocketbook. The red is light-bodied and dry, resembling a Beaujolais, but softer.

Other recommendable blends from French shippers include Père Patriarche Blanc de Blancs ($3.39), a wine that's pale, fresh, and quite dry, perhaps too dry for some palates; Moreau Blanc ($3.59), a blend of wines from the Chablis and Loire growing areas; Pichet d'Or ($2.39), a soft, dry red table wine that improves with a bit of chilling; Vignolle Red ($2.79), a Patrick Javillier selection that goes well with food; and Chantfleur White ($3.29), a pale, fresh, bone-dry wine that is nice as an apéritif or added to a tablespoon of crème de cassis (black currant liqueur) to produce the French drink called Kir.

From Spain come two long-time favorites that seem to be becoming better values all the time. Torres Viña Sol 1978 ($2.99) is quality wine for the money—dry, clean, refreshing, and with a hint of earthy aftertaste. Torres Coronas 1976 red ($2.99) is a light-bodied, pleasant dry wine with good flavor. Many people are using it in place of that "nice little Burgundy" that used to cost $3 and now is $10.

The bottlings mentioned above are only some of the worthwhile wines in the super-generic class. If you're willing to ask questions in the wine-shops, taste attentively, and make up your own mind, you can unearth many more valuable finds. ■

Five memorable meals

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food nor too much alcohol.

Twenty or thirty years ago in many homes, the cook presented herself, with pen and paper, to the head of the house to discuss menus for the day. Today it is much more likely that the menu will be planned by a working wife or husband, not for tonight, but for tomorrow, the next day, or even for next week. The revolutionary way in which our lifestyle has changed (the scarcity of household help and the wherewithal to pay for it) means that we are compelled—unless our minds are made up to spend our lifelong eating hours in restaurants (good, bad, or indifferent and more than likely outrageously expensive)—to learn the gentle art of cooking. To be free to choose what to eat and when to eat it—this is an indescribable freedom, a freedom that resurrects the creative instinct, dormant in all of us. It is revolutionarily regenerative—mental and physical therapy.

Chicken "2-4-3"

This dish is one of my favorite standbys; it freezes beautifully. Remember to reduce the cooking time if you intend to freeze it for future use. Thaw in refrigerator and allow to come to room temperature before reheating in a preheated 350° oven. Reheating should take about 20–25 minutes, but test from time to time. Stir in the sour cream when chicken is hot and garnish with finely chopped parsley.

INGREDIENTS

½ ounce dried mushrooms
2–3 tablespoons unsalted butter
2 2½–3 pound chickens cut into serving pieces (there should be about 16 pieces; use backs, wing tips, gizzards, etc. for stock)
4 tablespoons brandy
1 tablespoon onion, finely chopped
2 cloves garlic, chopped and crushed with salt
1 tablespoon meat glaze (Bovril)
1 tablespoon tomato paste
3 tablespoons flour
1 cup chicken stock
½ cup dry white wine
Salt, pepper
1 cup sour cream
4 tablespoons parsley, finely chopped

METHOD

☐ Cover mushrooms with boiling water and allow to stand for an hour.

☐ Melt enough butter in a heavy skillet to cover the bottom of the pan. Brown the pieces of chicken in the skillet a few at a time. Add more butter as needed. Transfer chicken to an ovenproof casserole with a tight-fitting lid. Stir brandy into skillet and scrape to loosen browned bits on bottom of skillet.

☐ Drain mushrooms, reserving the liquid, and chop. Add mushrooms, onion, and garlic to pan juices. Stir in meat glaze, tomato paste, and flour and mix thoroughly. Gradually add mushroom liquid, chicken stock, and white wine. Cook slowly, stirring, until thickened. Season to taste with salt and pepper. Pour the sauce over the chicken, cover, and bake in a preheated 350° oven about 35 minutes or until tender. Arrange chicken on heated serving dish. Stir sour cream into sauce. Correct seasoning and pour sauce over chicken. Garnish with finely chopped parsley.

Cream of celery soup—without cream

Peculiar to most soups that have been frozen, the liquids and solids tend to separate, and cream of celery soup without cream is no exception. It will recover its original consistency when thawed and mixed with a wire whisk. Serve it chilled if you like, but not so cold that it's devoid of all flavor.

INGREDIENTS

1 head celery, washed, trimmed of any strings, and coarsely chopped
1 knob celeriac or 2 small potatoes, peeled and sliced
3 medium onions, peeled and diced
1 quart chicken stock
Freshly ground pepper
Celery salt
Fresh parsley, finely chopped, for garnish

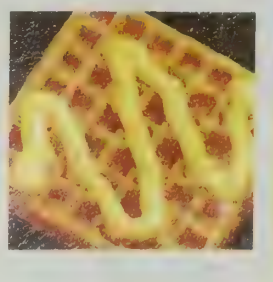
METHOD

☐ Simmer the vegetables, covered, in the chicken stock in a large saucepan until tender, about 15 minutes. Drain the vegetables, reserving cooking liquid, and purée them, adding a bit of liquid as needed. Stir the purée into the reserved cooking liquid and season to taste with pepper and celery salt. Garnish with parsley. Serve hot or cold. Serves 6–8. *(Continued on page 182)*

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Meat loaf de luxe

One of my favorite summer dishes. Early on in my teaching career, I dared not include "meat loaf" in my program—the young and insecure considered it much too plebeian and, to use their phrase, "not good enough for company." How wrong they were. To circle this knotty little problem, I gave it its French title, *pâté chaud,* since that is what it is, pure and simple. Hot or cold, it is perfectly delicious and, dressed up, fit enough for the most discerning "company." It freezes reasonably well, but I've found that rarely is there enough left over to warrant freezing. It keeps well under refrigeration for 5 or 6 days. Seal securely in plastic wrap to prevent moisture loss.

INGREDIENTS

2 pounds ground beef (top round or sirloin)
1 pound ground veal
1 pound ground pork
1 cup cottage cheese
1 cup bread crumbs
1 cup onion, chopped
½ cup chili sauce
3 eggs, beaten
3 tablespoons green pepper, chopped
Salt, pepper
½ cup Burgundy
1 cup tomato paste

METHOD

☐ Combine beef, veal, and pork and mix thoroughly. Add cottage cheese, bread crumbs, onion, chili sauce, eggs, and green pepper and season to taste with salt and pepper. Shape into a loaf and place in a roasting pan.

☐ Pour the wine over the meat loaf and spread the tomato sauce on top. Bake in a preheated 400° oven 30 minutes, basting frequently with pan juices. Reduce heat to 350° and bake 30 minutes more. Serves 8.

Pecan meringue torte

Don't waste your time making meringue-based desserts on days when the humidity is high, unless you are in a fully air-conditioned kitchen. But don't let the humidity put off *serving* this delightfully rich dessert on such days. Make a batch of meringues—6 or 8—on climatically suitable days, wrap them securely when they are cool, and freeze. Very little time is needed to put the dessert together. Cream should be in its bowl in the refrigerator ready to whip and the serving dish chilled.

INGREDIENTS

4 egg whites
1 cup superfine sugar
¼ teaspoon vinegar
1 teaspoon almond extract
1 cup pecans, chopped
1 cup heavy cream

Continued on page 18

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1 cup raspberries or 3 tablespoons apricot purée
Confectioners sugar
Fresh raspberries or strawberries for garnish

METHOD

☐ Beat egg whites in a large bowl until foamy. Continue beating until very stiff, adding sugar gradually. Beat in vinegar and almond extract. Fold in chopped nuts.

☐ Spoon meringue into 2 buttered and floured 8-inch cake pans and smooth the tops. Bake in a preheated 325° oven 45 minutes. Let cool thoroughly in pans, then carefully turn out.

☐ Whip cream until stiff and fold in the raspberries or apricot purée. Spread filling over 1 meringue and top firmly with the second meringue. Dust with confectioners sugar and chill.

☐ To serve, cut into wedges and garnish with fresh berries—raspberries for raspberry filling, strawberries (dust lightly with sugar) for apricot filling.

Shrimp baked with feta cheese

When I plan this, my most favored of all Greek dishes, I prepare the tomato, onion, and garlic base days in advance and refrigerate it in a screw-top glass jar. The day before it's to be served, I drain the "base" to provide enough liquid to cook the shrimp in. Cook shrimp quickly in the hot liquid, stirring, for 2 minutes, just long enough so that they will keep without spoiling. Assembly can be done the day before. Wrap the prepared and filled shells (if you are using scallop shells) or dish securely in plastic wrap and refrigerate until needed.

INGREDIENTS

2 medium onions, thinly sliced
½ cup olive oil
1½ pounds tomatoes, peeled and chopped
2 cloves garlic, mashed to a paste with coarse salt
Salt, pepper
Pinch oregano
½ cup parsley sprigs, finely chopped
2 pounds raw shrimp, cleaned, shelled, and deveined
½ pound feta cheese, crumbled
Lemon wedges

METHOD

☐ Sauté the onion in the oil in a skillet until tender. Add tomatoes, garlic, salt, pepper, and oregano. Cook over low heat, stirring now and again, 15–20 minutes. Stir in chopped parsley.

☐ Drain onion-tomato mixture, reserving liquid, and set aside. Return liquid to the pan and add shrimp. Cook over medium heat, turning and tossing shrimp, 2-3 minutes.

☐ Divide the onion-tomato mixture evenly between 6 scallop shells, or place in an ovenproof dish, and arrange shrimp on top (5-6 per scallop shell). Dust very lightly with salt and pepper and sprinkle generously with feta. Bake in the top third of a preheated 450° oven 10-15 minutes. Serve very hot with wedges of lemon. Serves 6.

Stuffed cabbage rolls

For best results, prepare and assemble the entire dish the day before. Seal with plastic wrap and refrigerate. I have *cooked* it and refrigerated it, then reheated it the following day, but much of its freshness, both in color and flavor, was lost, so I do not recommend it.

INGREDIENTS FOR VEGETABLE SAUCE

2 tablespoons butter
4 carrots, sliced
1 medium yellow onion, chopped
2 ribs celery, sliced
1 bay leaf
Pinch thyme
1 16-ounce can Italian plum tomatoes
1 cup beef or chicken stock

INGREDIENTS FOR FILLING

1 pound chopped veal
¾ pound chopped pork
2 cloves garlic, minced
4 parsley sprigs, finely chopped
1 tablespoon salt
½ teaspoon pepper, freshly ground
½ cup white bread crumbs
2 egg whites
1 large curly cabbage (Savoy if available)
Finely chopped parsley for garnish

METHOD FOR VEGETABLE SAUCE

☐ Melt butter in a large ovenproof pan. Add carrots, onion, celery, bay leaf, thyme, tomatoes, and stock. Simmer together a few minutes.

METHOD FOR FILLING AND ASSEMBLY

☐ Mix all filling ingredients (except cabbage) together thoroughly.

☐ Blanch cabbage in boiling salted water about 30 seconds or until flexible. Remove and drain upside down in a colander. When cool enough to handle, turn right side up. Remove 2 cabbage leaves and place one on top of the other on a flat surface. Spread filling over the leaves and roll them up. Place stuffed leaves, seam side down, in the vegetable sauce. Continue with remaining leaves and filling. Cover pan and bake in a preheated 350° oven approximately 45 minutes.

☐ Remove stuffed leaves from pan with a slotted spoon and arrange on a serving dish. Pour liquid and vegetables over the cabbage rolls and garnish with finely chopped parsley.

Queen of puddings

Queen of puddings, much loved by Victorians and considered suitable for the nursery menu as well as everyday family fare, is a dessert I use with almost monotonous regularity. Its simple elegance fits my way of life, and it can be successfully prepared in advance, with the exception of the meringue topping, which takes on a "sat-on" appearance if baked too far ahead. The base, bread custard, and jam step may be prepared as much as a day ahead and refrigerated. Bring to room temperature by taking it out of the refrigerator an hour or so before adding the meringue topping. Have the sugar measured, the oven preheated, and the egg whites at room temperature, and the final step should take no more than 5 minutes.

INGREDIENTS

5 ounces fresh white or whole-wheat bread crumbs (about 9 slices bread, crusts removed)
4 tablespoons vanilla sugar or 4 tablespoons granulated sugar and 1 teaspoon vanilla extract
2 cups milk
4 tablespoons unsalted butter
4 large egg yolks
4 tablespoons black or red currant jelly, melted
4 egg whites
Pinch salt
¼ cup superfine sugar
1 tablespoon superfine sugar for dusting

METHOD

☐ Place bread crumbs and sugar in a bowl. Heat milk in a saucepan to just below its boiling point. Dissolve butter in the milk and add vanilla extract if vanilla sugar is not used. Pour the milk over the crumbs and mix lightly. Let sit about 10 minutes. Beat the egg yolks and mix into the crumbs and milk.

☐ Pour the custard into a shallow buttered 1-quart ovenproof dish and bake in a preheated 350° oven about 20 minutes, or until a knife inserted in the center comes out clean—cooking time will depend on the depth of the dish used. Do not overcook the custard, or it will be tough and will eventually begin to weep. Spread the melted jelly gently over the baked custard, taking care not to break the surface.

☐ Beat the egg whites in a large bowl until soft peaks form. Add a pinch of salt and continue beating while gradually adding half the ¼ cup sugar. Fold in the remaining half of the sugar and pile the meringue on top of the custard. Sprinkle remaining tablespoon sugar over the meringue and return the pudding to the 350° oven for 15 minutes, or until meringue browns. Serve hot or at room temperature. Serves 4-6.

Individual Pizzas

There was a time when nothing would induce me to eat pizza. I attribute the dislike to the fact that I was once offered a wedge of something closely resembling cardboard, smothered in an extremely unpleasant but colorful topping. Years later I decided to try making this Italian pie in my own kitchen and can now truthfully describe myself as being close to addiction.

The recipe for the crust is doubled or trebled and rolled out quite thin, not forgetting that when baked its thickness will double. It is cut in rounds with a

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one-pound coffee can. Freeze the rounds on a cookie sheet, then wrap airtight in plastic bags and freeze. The tomato and onion mixture freezes well in 1-quart glass jars.

To use: Thaw out tomato and onion mixture and mix well before spreading on dough. You can use mozzarella, fontina, Port du Salut or Bel Paese cheese. To serve, spread about 2 tablespoons tomato mixture on frozen dough circles—do not use too much, or it will spill over the edge. Top with sliced or grated cheese, 2 anchovy fillets in an "x," and 1 quartered ripe olive. For good measure, add an extra sprinkling of cheese. Baking time should be no more than 15 minutes in a preheated 400° oven.

INGREDIENTS FOR DOUGH

8 ounces flour
1 teaspoon salt
¾ ounce fresh yeast
1 teaspoon sugar
¼ cup warm milk
1½ ounces butter, melted
1 egg, well beaten

INGREDIENTS FOR FILLING

2 tablespoons olive oil
2 large onions, thinly sliced
2 small cloves garlic, chopped
1 medium can tomatoes, drained
1 tablespoon marjoram or ½ teaspoon dried oregano
Salt, pepper
6 ounces cheese—fontina, Port du Salut, mozzarella, or Bel Paese—thinly sliced or grated
Anchovy fillets
Black olives

METHOD FOR DOUGH

☐ Sift the flour with salt into a warm bowl. Cream the yeast and sugar together with a little warm milk. When spongy, make a well in the flour and pour in the yeast with the rest of the warm milk, melted butter, and egg. Beat until smooth.

☐ Cover with a clean towel and allow the dough to double in bulk—about 40 minutes.

METHOD FOR FILLING AND ASSEMBLY

☐ Heat oil in a heavy skillet and cook the onion and garlic until soft and transparent.

☐ Chop the tomatoes and add to the skillet. Cook slowly about 10 minutes, or until the mixture is thick. Stir in the herbs and season to taste with salt and pepper.

☐ When dough has risen, beat it for a minute or two; shape it into 3–3½-inch rounds on a greased baking sheet. Cover dough rounds with the onion mixture to within an inch of edge. Sprinkle on cheese or arrange slices, slightly overlapping, on top. Decorate with anchovy fillets and black olives. Bake in top third of preheated 400° oven 15 minutes. Serve piping hot. Makes about 12 pieces.

Braised lamb knuckles

After you cook the shanks, remove the chilled cooking sauce, the dish is ready for freezing. Combine the meat and sauce in an airtight container and freeze.

To use, thaw in refrigerator, then bring to room temperature in a suitable ovenproof dish. Add the orange juice and zest. Blend the potato flour with a little of the sauce or with water and stir into the casserole. Reheat in a preheated 350° oven 30 minutes or so. Taste and adjust seasoning with salt and pepper. There have been times when a little more or less potato flour was needed—use your own judgment, but do not make the sauce too thick and cloying; aim for a creamy consistency.

INGREDIENTS

1 cup flour
1 tablespoon salt
3-4 twists of peppermill
6 lamb knuckles (shanks)
Vegetable oil for searing
3 cups lamb, chicken, or beef stock, heated
3 tablespoons tomato paste
2 cloves garlic, crushed to a paste with 1 teaspoon coarse salt
1 small bay leaf, crumbled
½ teaspoon rosemary
1½ tablespoons potato flour
1 pint box fresh kumquats, blanched, or 1 jar (about 9½ ounces) kumquats, drained plus grated zest and juice of 1 orange
½ cup parsley sprigs, finely chopped

METHOD

☐ Mix the flour, salt, and pepper. Dredge the knuckles in the seasoned flour, shaking off the excess.

☐ Heat 2 or 3 tablespoons oil in a large, heavy casserole with a lid and brown the lamb evenly all over. Pour the stock over the lamb. Add the tomato paste, garlic paste, bay leaf, and rosemary.

☐ Bring liquid to a boil, lower heat, cover the casserole, and simmer gently 1-1½ hours, or until the meat leaves the bone.

☐ Take the knuckles out of the casserole and strip the meat from the bones. Chill the liquid left in the casserole and, when cold, remove the fat. Trim the lamb of fat and, if the pieces of meat are large, cut them in half.

☐ If the dish is not to be used in the near future, add the meat to the defatted liquid in the casserole and freeze.

☐ To serve, blend the potato flour with a little of the casserole liquid or water and stir it into the casserole. Add the fresh kumquats or drained, jarred kumquats plus orange juice and zest and heat gently to thicken, stirring to make a smooth sauce. Season with salt and pepper, if needed. Serve very hot with rice or plain boiled potatoes and sprinkle with finely chopped parsley. Serves 6.

Potato and celery root purée

When celery root is out of season, substitute diced, *raw* celery and grated lemon zest in the potato purée. This gives ful taste, which is so important. You can make this molded purée a day or two in advance—simply spoon purée into the prepared mold as directed, then place a piece of waxed paper on the surface of the purée so it won't dry out, wrap the mold in plastic wrap and refrigerate. Do *not* attempt to freeze it. To reheat, unwrap, stand the mold in a roasting pan, pour in boiling water to come halfway up the side of the mold, cover with a piece of waxed paper, and heat 25-30 minutes in a preheated 350° oven.

INGREDIENTS

2 medium potatoes
2 knobs celery root
2-3 tablespoons butter
Salt, pepper
1-2 tablespoons cream

METHOD

☐ Peel and dice the potatoes and celery root. Place in a heavy saucepan with about ¾ cup water, cover tightly, and simmer 15-20 minutes, or until tender. Drain and pass the potatoes and celery root through a sieve, ricer, or food mill to purée. Beat in the butter until the mixture is smooth. Season to taste with salt and pepper. If the purée seems too dry, stir in a bit of cream. Butter a 1-quart mold generously, then sprinkle interior with dry breadcrumbs to coat. Spoon in the purée and smooth the top. Place mold in a roasting pan, pour in boiling water to come halfway up the sides of the mold, cover top with waxed paper, and place in a preheated 350° oven 10-15 minutes or until heated through. Unmold onto a serving platter and garnish with finely chopped parsley. Serves 4-6.

Brown-bread ice cream

Brown-bread ice cream was a Victorian and Edwardian favorite and is a specialty of Gunter's, one of London's most prestigious tea-shop, restaurant, and catering companies, located at the Piccadilly end of Park Lane.

Bread crumbs may be toasted when there are a few minutes to spare—store until needed. You do not need an ice-cream freezer—just freeze the ice cream in any kind or shape of mold that takes your fancy. The mold may be lined with melted chocolate, but on the whole I prefer to freeze it unlined and, later, when the confection is turned out on a serving dish, to dribble some melted chocolate over it, enough so that it trickles down the sides. Properly wrapped, the ice cream keeps indefinitely in the freezer and is a most welcome standby for when an unexpected guest appears.

INGREDIENTS

6 ounces whole-grain bread crumbs (7 slices bread)
1 pint heavy cream
6 ounces vanilla sugar
2 ounces granulated sugar
4 tablespoons water
2 egg whites

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METHOD

☐ Dry bread crumbs in low oven until lightly browned and crisp—make sure they are well dried. Beat cream until stiff, adding vanilla sugar gradually. Simmer granulated sugar and water together in a small saucepan 2-3 minutes. Stir into bread crumbs, then fold mixture into beaten cream. Beat egg whites until they hold peaks and fold gently into cream and crumb mixture. Freeze in cake pans or in a pan lined with melted dark chocolate. Unmold onto a cold dish.

Spaghetti squash with ham

Spaghetti squash is aptly named and is one of Nature's delightful surprises. It is unbelievably fine like angel's hair spaghetti when cooked. If making this dish ahead, stir half the butter into the squash, then cover tightly and refrigerate. Stir in the remaining butter, the ham, and seasonings when reheating. Reheat this dish slowly—the risk of scorching is lessened if reheating is done in an ovenproof covered dish in a preheated 325° oven for 20 minutes.

INGREDIENTS

1 spaghetti squash, about 3 pounds
4 tablespoons unsalted butter
½ pound ham, diced
Salt, pepper
Freshly grated nutmeg
Chopped parsley for garnish
Several sprigs watercress

METHOD

☐ Bake the squash whole on a baking sheet in a preheated 350° oven about 1 hour, or until it looks like it's collapsing. Cut in half and remove seeds. Scrape the pulp into an ovenproof or flameproof dish—it will shred and look like spaghetti. Stir in butter and diced ham. Season to taste with salt, pepper, and nutmeg. Reheat slowly in a low oven or on top of the stove, sprinkle with parsley, and serve garnished with watercress. Serves 6-8.

Corned beef hash the way I like it

Corned beef hash is an old-timer that has been shelved for too long. It is a perfect luncheon or supper dish, and anyone who tells me it is not suitable for "company" knows little or nothing about good food.

On the rare occasions when I have a supper party after the theatre, I prepare the hash in the afternoon and leave it in its skillet on the stovetop until I get back from the theatre. I adjust the heat underneath it to medium-low—and medium-low it must be, or it will scorch. On an occasion such as this I forego broccoli and serve a salad, ready for tossing, instead. By the time we've had a drink, the hash is ready to be turned out onto its heated serving platter. A few bunches of watercress or finely chopped parsley are used as garnish. And don't frown on any of your guests who ask for the ketchup bottle!

INGREDIENTS

1 cup onion, diced (about 3 medium onions)
4 tablespoons unsalted butter
3 cups corned beef, cooked, sliced, and cubed
2 ribs celery, diced
2 cups potatoes, boiled in their jackets, peeled, and rubbed through a wire sieve
1 cup parsley sprigs, finely chopped
Salt, pepper
1 head broccoli, steamed
Lemon wedges for garnish

METHOD

☐ Sauté the onion in 1 tablespoon butter until lightly browned. Mix the corned beef, celery, onion, potatoes, and a spoonful of chopped parsley in a bowl. Season to taste with salt and pepper.

☐ Melt the rest of the butter in a shallow, heatproof casserole. Pile the corned beef mixture into the casserole and press lightly to hold shape. Cook over medium heat until a healthy-looking crust forms on the bottom, about 30 minutes. Turn out onto a heated serving dish and garnish with steamed broccoli and lemon wedges. Serves 6.

Deep-dish apple pie

Most cooks who do a little baking from time to time know that refrigerated pies are not worth eating. However, if the pie is taken out of the refrigerator and brought to room temperature, then heated in a preheated 300° oven for 10-15 minutes, it takes a new lease on life. And that's exactly what I do when I bake the pie ahead of time.

INGREDIENTS FOR PASTRY

2 cups all-purpose flour
½ teaspoon salt
3 tablespoons cold shortening
1 stick butter, chilled
Cold water

INGREDIENTS FOR FILLING

6 greening or cooking apples
½ cup sugar
8 cloves
2 sticks cinnamon, broken in half
Zest of 1 lemon, grated
¼ cup cream
1 egg yolk

METHOD FOR PASTRY

☐ Sift the flour and salt into a mixing bowl. Add the shortening and chip the cold butter into the bowl. Break up with a pastry blender until the mixture is coarse and mealy. Add enough cold water to form a ball (about 3 tablespoons), handling as little as possible.

☐ Transfer the dough to a floured board. Spread it out with the heel of your hand once, gather into a ball, and seal in a plastic bag or wrap. Place in refrigerator for at least 2 hours.

METHOD FOR FILLING AND ASSEMBLY

☐ Slice apples thin. Toss apples, sugar, cloves, cinnamon sticks, and grated lemon zest in a bowl.

☐ Fill a deep pie dish with sliced apple mixture, mounding to form a dome above the rim. Add water to half-fill the dish. Roll out the pastry on a lightly floured surface to about ¼ inch thick. Moisten edge of dish. Lay pastry over apples, pressing to rim of dish. Cut strip the same width as dish rim. Moisten edge of pastry and lay the strip neatly around the rim, pressing so that it makes firm contact. Make deep indents with finger and thumb of left hand and first finger of the right.

☐ Mix the cream with the egg yolk and brush the entire surface with the mixture.

☐ Make cut-outs from any remaining pastry and arrange on top of the pie. Brush with egg-cream mixture.

☐ Bake in a preheated 350° oven 1 hour. A steam vent is unnecessary. If pastry takes on too much color, cover with a sheet of foil. Dust with fine sugar while hot. ■

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minute. Keep in refrigerator a week or freeze.

Italian cooking makes use of wild mushrooms, called **porcini**, in many dishes. Because the dried **porcini** are so expensive in this country, here is a way to make cultivated mushrooms masquerade as wild: Start with trifolati (see above), and begin to sauté sliced fresh mushrooms in this. Then add a few dried **porcini**, which have been soaked in water for half an hour or so, along with the strained soaking liquid. Cook very slowly for at least half an hour so the flavor of the wild mushrooms permeates the mixture. Use this as a side dish, in risotto, or on pasta.

Vinaigrette will keep well up to two weeks in a jar in the refrigerator. Vinaigrette also makes an excellent marinade for chicken.

Roast a group of red or yellow sweet **peppers** in the broiler or on top of your gas range. Allow to cool in a closed brown paper bag and peel off the charred skins. After removing the seeds, store in a bit of olive oil and use in salads or as an appetizer with anchovies and coarse salt.

Parboil a pound or two of **green beans**, Brussels sprouts, or broccoli a couple of days ahead, and finish off just before a meal by sautéing with onions and/or garlic in butter or olive oil. These cold vegetables can also be dressed with vinaigrette for a change-of-pace salad.

Keep a covered bowl of grated **zucchini** or carrots in the refrigerator to sauté, wok-style, for a last-minute vegetable. Drain well first and pat dry. You can also add these to salads.

Artichokes can be cooked up to a week ahead of time. They can be steamed or boiled and gently reheated

ght from the refrigerator, or served
old with a vinaigrette dipping sauce.

Eggplant can be a mess to fry, so why
ot broil it instead and save some calo-
es at the same time? Slice crosswise
ith the skin on, salt, and let the bitter
ices drain off for at least a half an
our. Dry, brush with olive oil, and broil
ntil golden brown. Serve right away
ith **trifolati** (see above) as a sauce. Or,
rip the slices with your hands and add
pasta sauce, or melt mozzarella cheese
n the top for a vegetable, or use as a
ase for eggplant parmigiana.

Another way to precook eggplant is
ake it whole in a hot oven until very
oft and cooked all the way through.
ool a bit, then peel with your fingers
nd put into the food processor with ta-
ni (sesame seed paste), fresh lemon
ice, garlic, salt and pepper for an hors
oeuvre to serve with pita. This Middle
astern dish is called **baba ghanoush.**
recooked eggplant can also be added to
eat salads. Or use it for sandwiches.

Sauté a bunch of **Chinese vegetables**
your wok to have on hand. Use basics
ch as pea pods, Chinese cabbage, wa-
r chestnuts, bamboo shoots, garlic,
nger. Whenever you need a quick
eal, heat up the vegetables in the wok
nd add some leftover meat from a roast
diced cooked chicken. Be sure to un-
ercook the vegetables the first time so
ey don't turn mushy when reheated.
artially-cooked vegetables should keep
r a week or so in the refrigerator.

Cut up a big batch of **French fries** and
ep in the refrigerator covered with wa-
r. As you use them, reach in for the
mount you need and dry carefully be-
re frying. The raw potatoes will keep
out a week. This also works for potato
alls, which can be sautéed in butter un-
l brown. If you'd rather, cut up peeled
otatoes into little cubes, store in water
s above, and sauté at the last minute
butter.

Clarify a pound of **butter** by placing
a heatproof glass dish (a Pyrex mea-
uring cup will do nicely) over the pilot
ght of your gas range; do this while
ou're in the kitchen with other chores.
fter the butter has melted, put the dish
to the refrigerator. The next day the
larified butter will have solidified, and
e milk solids will be liquid in the bot-
m of the dish. Lift up the butter and
our off the liquid. Then, every time you
ed the butter, cut off a piece with a
nife. As long as it's covered, clarified
utter will last in the refrigerator about
ree weeks.

Kneaded butter (beurre manié) is a
andy soup-and-sauce thickener to have
round. Mix butter with an equal
mount of flour (in the food processor,
you like) and add at the last minute.

Kneaded butter can also be used to
kip a step in baking: Instead of butter-
ng and flouring a cake pan, coat the pan
horoughly with kneaded butter before
ouring in the batter.

Keep kneaded butter in the refrigera-
tor for a couple of weeks, or freeze and defrost as you need it.

Compound butters can be used a number of different ways and are a cinch to use right from the freezer. All you do is soften some unsalted butter and blend, in the food processor or by hand, with any combination of seasonings which strikes your fancy—parsley, lemon, shallots, salt and pepper, for example. Those pink peppercorns which are appearing more and more on our gourmet shelves can be mixed into butter with fresh herbs, or you can make a green peppercorn butter to use on meats. Let your palate inspire your creation. After mixing the butter and seasonings, roll with floured hands into a long cylinder and freeze in plastic wrap. Every time you need some, cut off a slice to melt on hot food: broiled steaks, steamed vegetables, sautéed fish; or use to deglaze a pan in which you've cooked veal scallops or hamburgers.

Create a make-ahead **hollandaise** in the food processor—blend three eggs, a stick of cold butter, and the juice of one lemon until the mixture looks like cornmeal; refrigerate. This will keep for a week or so. Every time you feel the need for a hollandaise lift, heat up as much as you need slowly in a double boiler, stirring until emulsified. Use over everyday vegetables or eggs Benedict for a Sunday brunch.

To make variations on hollandaise: Add the zest and juice of an orange to use on asparagus, or add some lightly-whipped heavy cream and pour over cauliflower.

Fancy cooking often seems formidable because of the variety of **stocks** and broths many recipes call for. You can simplify your cooking life tremendously by making only one kind and making it well—chicken stock is a good choice because of its versatility.

If you'd like to stockpile, so to speak, a big batch of chicken stock for future use, you can do so easily if you have saved chicken bones and gizzards in the freezer, along with vegetable trimmings and dried herbs. For example, those bags of innards which come with fresh whole chickens (minus the livers) can come right from the freezer and go into the stockpot along with the mushroom stems, carrot peelings and tops, celery leaves, the ends of onions. If necessary, add a handful or two of mirepoix. Add to this some water, a bouquet garni (from above), perhaps some thyme, a few black peppercorns, and a couple of whole cloves and simmer for an hour and a half.

Some of this strained stock you can freeze as is, but it's also a good idea to reduce some to make **meat glaze** to enrich sauces or zip up meat dishes. Simmer some of your stock in a heavy pot as slowly as possible for a few hours until it has reduced so much it becomes syrupy. (It's a long process, but fortunately takes no more attention than a glance from time to time while you're in the kitchen cooking other things.) Freeze this and use a tablespoon at a time—it's concentrated.

If you need some chicken stock in a hurry, throw some bones into your pressure cooker with water and cook 20 minutes. You'll be surprised at how rich this stock is.

Make a big batch of **roux** to get started on many sauces and soups. Melt some butter in a heavy saucepan and whisk in an equal amount of flour. Cook slowly about 10–15 minutes until the mixture turns a light blond color, and the smell of cooked flour is pronounced (like a cake baking). Store in the refrigerator, covered, for up to two weeks.

Use this roux to make a **velouté**. Simply heat up some roux, stir in ladlefuls of hot stock until you reach the consistency you need. At that point you can go on to a soup, with the addition of some meat and vegetables, or an egg-yolk/cream liaison, if desired, or a sauce for leftovers.

Béchamel, or cream sauce, is another invaluable building block of good cooking. Begin with a roux, add some hot milk, pepper, nutmeg, thyme, and chopped onion, and cook for half an hour or so, then strain. If it needs thinning, add some stock. To keep in the refrigerator up to a week and prevent a crust from forming, ladle a bit of stock over the top.

For thin béchamel, use 1 tablespoon each butter and flour per cup milk; for medium, use 2 tablespoons each per cup milk.

Once you have this base on hand, you can go on to a number of sauce variations. For example, add egg yolks and any kind of hard cheese which has been grated and use on top of dishes and casseroles which you want to brown under the broiler. To custom-make a sauce for a specific dish, add some liquid from the dish you're making, some lemon juice, or other appropriate seasonings.

To make an easy creamed vegetable soup, sauté some cooked leftover vegetables (broccoli, for example), purée with some béchamel in a blender or food processor with seasonings, and reheat, adding stock to achieve the proper consistency. Mushroom soup can be made the same way, with or without puréeing, using the duxelles or porcini mentioned above.

Béchamel is also the base for almost every classic **soufflé**. To the amount of thick béchamel your recipe calls for, add the egg yolks and the rough purée you desire—vegetables, meat, or fruit—and fold in the beaten egg whites. If you plan to use the béchamel for sweet things, make sure it doesn't contain salt or pepper, herbs or onions. These can be added at the last minute to savory dishes.

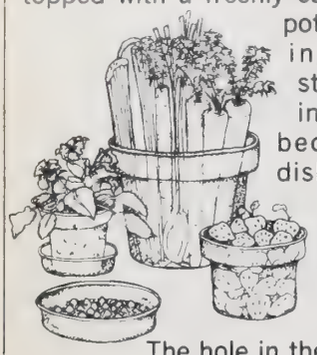
Quick and elegant **soup** is a breeze if you have a selection of already-julienned vegetables in the refrigerator: carrots, onions, celery, turnips. If these are lightly blanched, all you need to do at mealtime is heat up some strong, degreased

Continued on page 194

the Kitchen

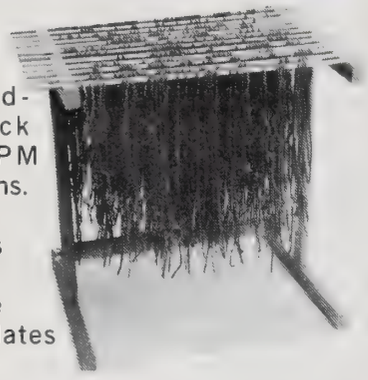
Pots for Every Purpose

● These topaz-colored pots from Corning are perfect for giving gifts from your garden or kitchen. Whether filled with colorful cuttings from your yard, homegrown berries, or homemade pâté topped with a freshly cut flower, these pots keep on giving. Great for storage, gardening, or serving, because they're dishwasher safe. Optional rooting marbles and domed lid are for serious gardeners. The hole in the bottom of the pot and the "bumpy" saucer provide excellent drainage.



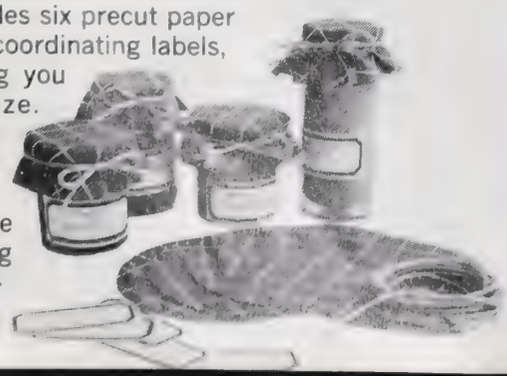
Pasta Presto

● If you make your own pasta, try drying it on this American hardwood rack from MPM Productions. Drying takes less time because air circulates around 12 removable dowels, which also keep pasta from tangling. It holds 2 to 3 batches and can be easily disassembled for storing; $19.95 at the Kitchen Bazaar, Washington, D.C.



Topping It Off

● Giving a gift of homemade jams or pickles is always a success. Keep some on the shelf ready for spur-of-the-moment gestures, or plan now for Christmas. This jar-trimming kit from Porcellana comes in six different colors and includes six precut paper lids with coordinating labels, and string you cut to size. For more details on above items, see Shopping Information.



Kitchen News—Italy





Travertine countertops, wood-and-glass cabinets in "Cuore" kitchen.

At the fourth Eurocucina—the biennial international Kitchen Furniture Exhibition, held in Milan in early March—the overall impression was that for Europeans, and especially Italians, the kitchen has become the real queen and core of the house. Many exhibits were beautiful in design and rich in materials—wood, marble, colored laminates, and glossy lacquers. Most cabinets were ingeniously outfitted with integrated electrical accessories, with metal baskets for bottles and vegetables, pots and pans, or with pull-out tables and ironing boards. Among the highlight kitchens:

● Luxurious wood cabinets with doors in silk-screened transparent glass, countertops in wood or stone—"Cuore" designed by Alberto Salvati and Ambrogio Tresoldi for RB Rossana.

● Hanging cabinets with tubular metal shelves and tilting canvas doors—an intriguing new system by Boffi intended mainly for vacation houses.

● Combinable elements partly in natural wood and partly in white bi-laminate—"Gabbialibera" designed by Gigi and Pepe Tanzi for Driade. Particularly notable: open shelves in thick natural Swedish pine to hang on the wall.

● Two very attractive, very different systems by Vico Magistretti and Tito Agnoli for Schiffini: one natural and red-lacquered wood with marble countertops, the other in white or blue laminate with slate countertops.

● More transparent glass doors, this time with white lacquered wood—in the "Loto" kitchen by Ferretti, whose "Spring" kitchen was a handsome combination of dark gray and red. Designer Alberto Bartalini.

● Elegant pivoting black stools in the neat and smooth white laminate kitchen by Colged.

● An ingenious and reasonably priced system of easy-to-assemble metal supports, wood or laminate shelves and sliding doors conceived for kitchens or bathrooms, bedrooms or storage rooms. "Metrosistema" designed by Claudio Salocchi for Alberti.

BY ANNA QUERCI

Microwave Tip

When converting fresh vegetable recipes for the microwave, Litton suggests: Omit water whenever the recipe calls for butter; always add fast-cooking vegetables—mushrooms, tomatoes—near the end of cooking time; remember to allow extra time for whole vegetables—cauliflower and cabbage. For stuffed vegetables, precook stuffing, then stuff and cook whole vegetables the same length of time as unstuffed vegetables. Microwaved vegetables will usually retain natural color and crisp texture if not overcooked.

By DuPré Cochran. Edited by Barbara Portsch

Sunbeam

Frypans



"Talk about variety! Take a look at the full range of Sunbeam frypans. There's one made just for you."

Shirley Jones

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There's one made just for you.

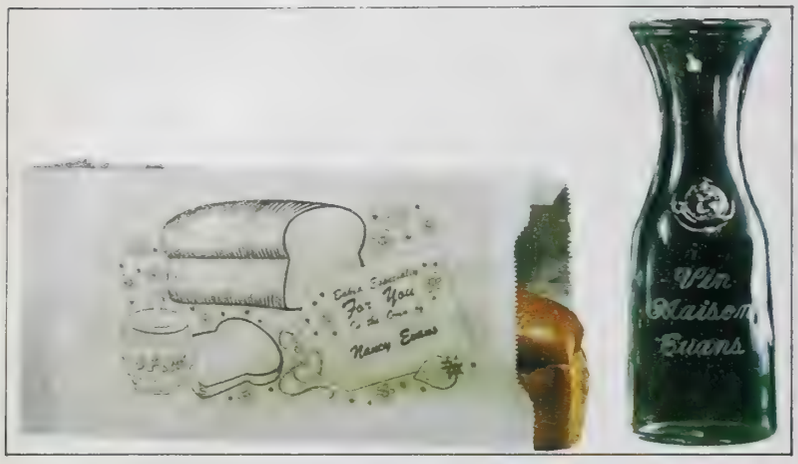


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Ten chef's tools in an earthenware pitcher! Five wood spoons, 8-16", include shapes for mixing, folding, getting into corners. Two 12" giant forks for lifting heavy roasts feature wood handles, leather thongs. Three tinned whisks, 8-12", sized for handy use. The 6" tall, one-quart pitcher is beige/brown with a country kitchen glaze. $6.98 plus $1.25 for shipping. LILLIAN VERNON, Dept. G92, 510 S. Fulton Ave., Mt. Vernon, NY 10550. Catalogue No. 1.





Wilton products make cake decorating easy! The Wilton Fancifill™ Star Pan turns out cakes with gently raised edges, ideal for filling with fresh fruit, creamy puddings, favorite toppings. Results are so elegant and luscious even a pastry chef would be delighted. $7.25.

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For more information write WILTON ENTERPRISES, 2240 West 75th Street, Caller Service #1606, Woodridge, IL 60515. For ease in ordering the Wilton Yearbook see Catalogue Checkpoint on page 199. Catalogue No. 2.





"Cook's Choice Cookbook": Over 150 recipes and directions for microwave cooking and conventional ovens. Each recipe has directions for conventional stovetop and/or oven cooking as well as the microwave way. Find out how much time you can save by using a microwave—and get valuable tips on "translating" your favorite recipes to microwave timing. Everything from appetizers to desserts. Over 150 pages illustrated with lots of colorful pictures. Three-ring binder has wipe-clean plastic cover and folds into its own stand for easy reading while cooking. $8.50. Add $1.25 for shipping and handling. CORNING DESIGNS, Dept. HG9, P.O. Box 177, Corning, NY 14830. Catalogue No. 3.

Only $19.88 from the Old Village Shop, this Ten Piece Copper Clad Stainless Steel Cookware sells elsewhere for up to $102.25. set includes 5½ qt. Dutch Oven; 5/8 qt., 1 qt. and 2 qt. sauce pans; 8" and 10¼" skillets; 4 interchangeable lids. Try it 14 days fully guaranteed. Product #Z618371. OLD VILLAGE SHOP, Dept. VZ-2074, 340 Poplar Street, Hanover, PA. 17331. Catalogue No. 4.





A great idea from Italy! This handsome set of four Glass Refrigerator Bowls can be used for serving as well as storage. Super for salads, which can be prepared ahead of time and then dressed and served in the same container, these bowls are equally handy for all-purpose mixing and chilling. Snap-on plastic lids are air-tight and of extra-heavy quality. Bowls and lids are dishwasher safe but not ovenproof. Approximately 12, 6, 4 and 2 cup capacity. $21.50 per set, post paid. Order #637-10 from WILLIAMS-SONOMA, Dept. 8555, P.O. Box 3792, San Francisco, CA 94119. Catalogue No. 5.

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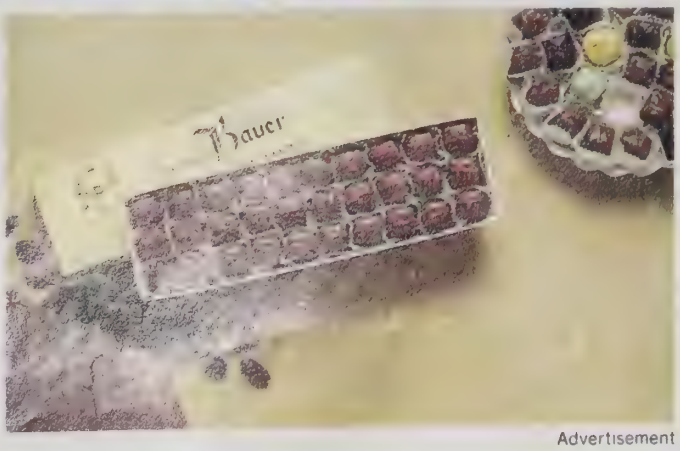
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Snack trio—sensational for munching, parties or buffets! Mouthwatering 12 oz. Smoked Beef Sausage Ball and two 8 oz. Golden Cheese Balls: Cheddar with Walnuts and Swiss with Almonds—$10.95 plus $1.75 shipping. Snack Trio—Gift #583—is only one of over 250 exciting gift food ideas you'll find in the Free 1980 holiday catalog of "Gifts In Good Taste" from FIGI'S, Dept. 640, Dairy Lane, Marshfield, WI 54449. Cat. No. 7.

Bavarian Mints® are the finest quality chocolate meltaways you'll ever taste—and they make a very special holiday gift. Made by the House of Bauer, each bite-size piece is a perfect blend of pure milk chocolate and natural peppermint oil. Bavarian Mints come boxed in 4, 8, 12 and 16 oz. sizes. If you haven't tried



Bavarian Mints, write to the House of Bauer for a list of the department stores and specialty food shops that carry them in your area. As a special introduction to these delicious meltaways, just send $2.00 for an 8 oz. box of Bavarian Mints (8 oz. regular suggested retail price is $3.25) to: HOUSE OF BAUER, 3947 Broadway, Kansas City, MO 64111. Catalogue No. 8.

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Realistic Jack-O-Lanterns & Pumpkins are handicrafted and painted in earthenware pottery with a matte finish. Jack-O-Lanterns are safe for Halloween candles; perfect for autumn arrangements or storing Trick-or-Treat goodies.



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Add $1.50 postage each. DOWNS' COLLECTORS SHOWCASE, 2178 S. 35th Street, Milwaukee, WI 53215. Send 50¢ for 56-page catalog of unusual gifts and collectibles.

Over 700 delicious recipes are featured on 432 beautifully illustrated pages in this "Colorado Cache Cookbook," published by the Junior League of Denver, Inc. Included are special sections on the use of Microwave; general hints and special instructions for Camping and Picnics; the use of Fish & Game found primarily in Colorado; and Mexican specialties.

An extensive index—over 2,000 entries and an emphasis on fresh ingredients whenever possible make this book a favorite for family meals and company menus. Spiral-bound with a washable plastic cover, the book is priced at $9.95 plus $1.25 for shipping. THE JUNIOR LEAGUE OF DENVER, INC., 1805 S. Bellaire #400, Denver, CO 80222.



Advertisement

Head start on meals

continued from page 189

broth, and add the vegetables until they're heated through.

An even easier soup is made with the same good hot broth, a spoonful of pesto, and a sprinkling of grated Parmesan added at the table by each guest.

There are few sauces more versatile than **tomato sauce**. Here's a simple one to make ahead: Break up a bunch of fresh tomatoes into a heavy pot (use canned if fresh are not ripe), add a roughly-chopped onion and a generous piece of butter. Cook slowly for almost an hour and put through a food mill. Use this on pizza or pasta, in barbecue sauce or cocktail sauce.

Make up a **pilaf** with brown or white rice to use myriad ways throughout the week. To make it: Sauté onions in butter or olive oil, add raw rice, and stir for a minute; then add twice the amount of stock as rice. A bay leaf wouldn't hurt. Cook, tightly covered, in a 350° oven 20 minutes, or until all the liquid is gone. To reheat for a side dish, moisten with a little stock and microwave until warm or put into a slow oven while preparing the rest of dinner.

This cold pilaf will also make a delicious salad by adding some chopped vegetables—whatever you have in the crisper, such as scallions, green pepper, celery, tomato. Throw in some grated cheese if you have some. Dress with your stash of vinaigrette and garnish with fresh herbs. Cold rice can also be sprinkled into a fresh green salad to make it more substantial.

The above pilaf method works beautifully for **bulgur wheat** as well. Follow the directions exactly for the basic pilaf and use as is; or make into **tabbouleh** for a cold salad: Add lots of fresh or dried mint, chopped scallion or shallot, chopped tomatoes, and a dressing of lemon juice and oil. Cold bulgur pilaf can also be used as a thickener for soup.

When baking **bread**, let it rise overnight in the refrigerator. Since yeast stops working at 38°, and most refrigerators are set at a temperature a bit higher, the bread will rise **very** slowly. Punch down and shape into loaves in the morning.

Poach a **chicken** or two to keep for use in salads or for last-minute meals such as the quick Chinese stir-fry mentioned above. The broth will come in handy, too. Cooked chicken should keep about five days in the refrigerator if wrapped airtight. Store any juices or stuffings separately.

Crêpes can elevate leftover meats and vegetables, perhaps suspended in a bechamel base, to new heights. Then pour a little béchamel on each serving and sprinkle on some cheese to brown under the broiler.

Keep cooked crêpes in the freezer with plastic wrap between each one so

ou can peel off as many as you need r a quick lunch or dinner. With the uce and vegetables and meat already epared in the refrigerator, the meal ould take no time at all.

Quiche is another fast and easy dish the pastry is made ahead and waiting the freezer. Make up a few pie shells a time and freeze in aluminum pie ates. Put into the shell a generous nount of whatever leftover cooked veg- able or meat or shellfish or cheese you ve on hand. Pour in the custard—the oportions for a 9-inch shell are 2 cups ilk or cream to 3 whole eggs—and dot th butter or margarine. Bake at 350° til cooked through. Remember you n vary the ingredients of the custard suit your taste and diet—use whole gs and heavy cream or egg substitute d skim milk, or anything in between. For an easy dessert, section citrus **uits**—grapefruit, oranges, tangerines— d marinate in sweet white wine in the frigerator. At dessert time add straw- rries, peaches, or whatever is in sea- n. ■

leal in minutes

ntinued from page 175

reen-bean and ushroom salad

GREDIENTS

ablespoons vegetable oil
ablespoons lemon juice
small clove garlic, crushed
easpoon Dijon mustard
ablespoons plain yogurt
lt, freshly ground pepper
pound green beans, cooked just until crisp-tender
pound mushrooms, thinly sliced

ETHOD

Mix together the oil, lemon juice, garlic, ustard, yogurt, and salt and pepper to ste. Toss this vinaigrette with the beans d mushrooms in a serving bowl. Serves 6.

herry clafouti

GREDIENTS

cup heavy cream
cup confectioners sugar
eggs, lightly beaten
cup all-purpose flour, sifted
ablespoons kirsch
cups cherries, pitted (or use any fruit of your choice—slice or cut into small pieces)

ETHOD

Combine in a food processor or blender e cream, confectioners sugar, eggs, ur, and kirsch and blend until smooth. ace fruit in a buttered 8-cup baking dish, ur the batter over, and bake in a pre- ated 350° oven about 1 hour or until set. prinkle with confectioners sugar and rve lukewarm. ■



Quiche made as easy as pie. Yes, you can make gourmet treats like Quiche Lorraine, Greek Spinach Quiche, and French apple tart—quickly and easily! The "Quiche Recipe Book" with scores of variations is included with the Corning Quiche Kit—which also include Pyrex® brand 9½" and 12" quiche pans, 4 individual serving dishes, server and grater. The Quiche Kit is $16.95—and we'll send you the recipe book with it! Add $2 for shipping and handling. CORNING DESIGNS, Dept. HG9, P.O. Box 177, Corning, NY 14830. Catalogue No. 3



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"The Kitchen Book" by Terence Conran is a classic. It's 327 pages are filled with fascinating ideas about the "true living room" in your home. Regularly $30, now $27.50. Send check, Visa, American Express or Master Charge number to CONRAN'S, 145 Huguenot Street, New Rochelle, NY 10801. (For 112 page, full color catalog of home furnishings and accessories, send $2.50.). Catalogue No. 12.



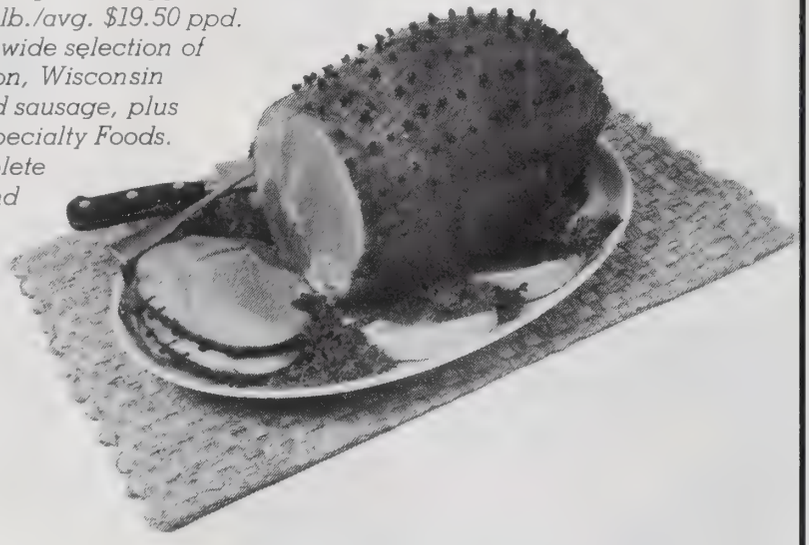
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Advertisement

Terrace buffet

continued from page 177

Salmon kedgeree

INGREDIENTS

Court bouillon
1½ pounds salmon
8 ounces enriched long-grain white rice
4 ounces butter
Salt, freshly ground black pepper
4 hard-boiled eggs, coarsely chopped
6 ounces heavy cream
Fresh parsley, chopped, for garnish

METHOD

☐ Bring to a boil in a large saucepan or fish poacher enough court bouillon to cover the salmon. Carefully lower the salmon into the liquid and, when the liquid returns to a boil, turn off the heat. Leave the salmon in the pan until completely cool, then lift out and remove skin and bones. Flake the flesh coarsely and set aside.

☐ Boil or steam the rice and transfer to a large bowl. Place the bowl over a pan of simmering water and add the butter, in small pieces, along with salt and plenty of black pepper. Carefully stir in the salmon, eggs, and cream, taking care not to break up the fish too much. Cover the bowl and leave over hot water until ready to serve. If you wish to prepare the dish ahead, gently heat all the ingredients except the salmon. Add salmon just before serving, folding it in gently so it retains its texture. Scatter with chopped parsley before serving. Serves 6. ■

Fall harvest in Virginia

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pork products. October was the time we made apple cider and apple butter. Mother would also pick the last green tomatoes for preserves and crack nuts for fruit cake and mincemeat. Harvesting went right on until hog butchering, which again had the kitchen upside down with all of the trimmings from the hogs—liver for liver pudding, sausage meat, leaf lard, other lard, fat, souse meat, scrapple pieces, pigs' feet and ears. And then, it was almost Christmas. To celebrate the holidays, we served all our vegetables, fruits, jams and jellies—reminders of the generous harvest just past. ■

Home canning

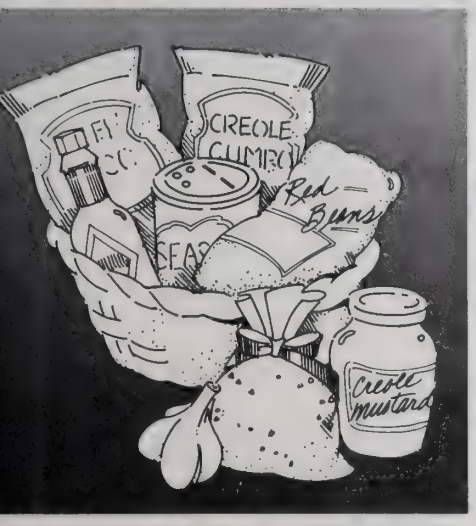
continued from page 90

1-inch cubes. Place in a vegetable steamer with a tight lid and steam until tender, about 30 minutes. Purée cubes in food mill or processor, moistening as necessary with the water and juice from the bottom of the steamer.

☐ *To process:* Can in pint jars in pressure canner, processing at least 45 minutes. Use for soup, breads, pies.

Continued on page 198

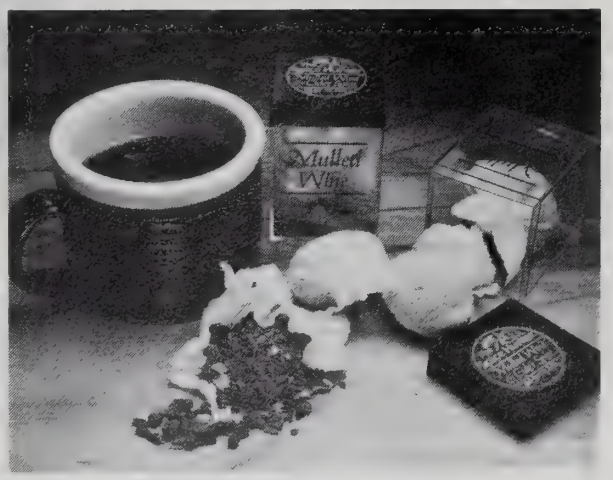
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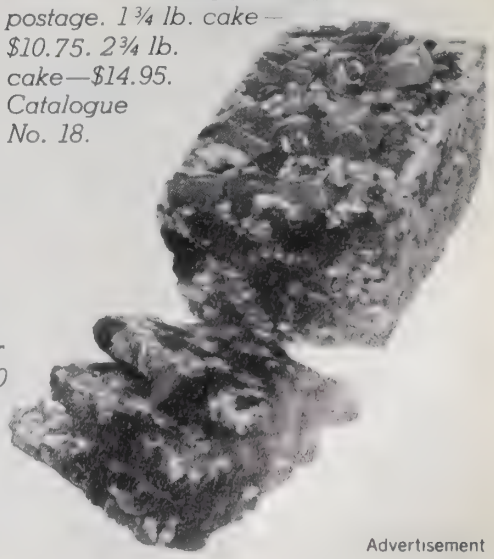


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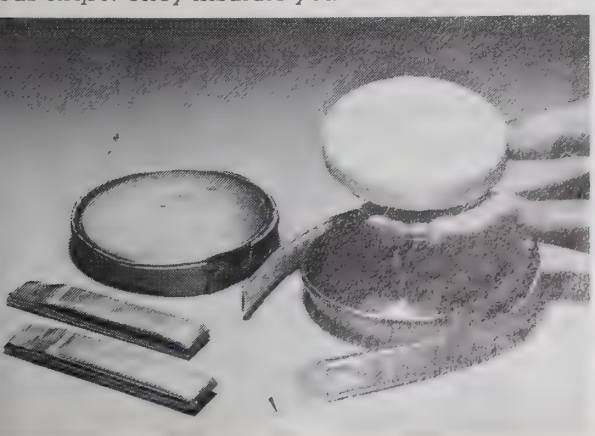
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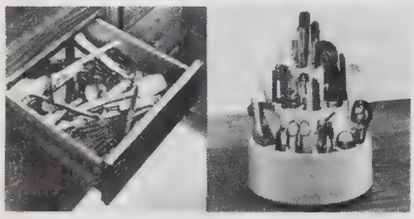
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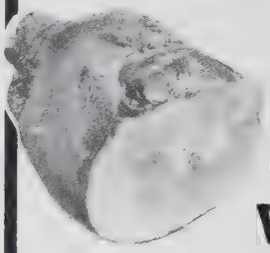
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HARRINGTON'S

5309-0 Main Street, Richmond, VT 05477

continued from page 196

Pumpkin soup

INGREDIENTS

2 onions, sliced
Butter
4 slices white bread, torn up
4 cups beef broth or chicken stock
1 clove garlic
Salt
Minced green chili pepper or Tabasco
2 cups pumpkin purée
Parsley, chopped

METHOD

☐ Sauté onions in butter in a large kettl Add bread, then broth; bring to a bo Blend garlic with a little broth in blend and add to kettle. Add salt and chili pe per—the flavor should be fairly sharp.

☐ Add pumpkin purée and bring mixture a boil. Purée soup in blender or processo Sprinkle with parsley before serving.

☐ *To process:* Pour into quart jars, chec rims for cleanliness, and screw on lid Pressure can 1 hour. Makes about quarts.

☐ *To serve:* Serve with seafood, gree salad.

Green tomato and apple chutney

INGREDIENTS

2 pounds green tomatoes, diced
1–2 large red onions, sliced
Pickling salt
2 pounds apples, peeled, cored, and chopped
¼ pound fresh ginger, thinly sliced and chopped
6–8 whole heads of garlic, peeled and finely chopped. (To peel garlic cloves, take each by top and bottom and twis gently; skins will pop off when you trin off the base.)
3 pounds brown sugar
5 teaspoons minced green chili pepper, or 1 tablespoon Tabasco
2 pounds raisins
Cider vinegar
1 pound almonds, slivered

METHOD

☐ Sprinkle tomatoes and onions libera with pickling salt and let stand overnigh Drain. Mix with all the remaining ingred ents except vinegar and almonds in a enamel pot.

☐ Add vinegar sparingly to moisten. P over a slow fire and bring slowly to a bo then simmer very slowly until chutney the proper consistency, at least an hou Check frequently, because it scorche easily, and the least burned taste will ru the batch.

☐ Add almonds and reheat.

☐ *To process:* Spoon into hot recycle jars, about pint size. Check rims for clea liness, then screws on lids. Let cool, stor (May be processed 5 minutes in a boilin water bath, if you like.) ■

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18. Deliciously distinctive gifts. Holiday food catalogue of delicacies featuring Mary of Puddin Hill original, five generations old, Texas pecan fruit cake recipe. Color catalogue, plus a sample slice of pecan fruit cake. **Mary of Puddin Hill.** Free.

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11. $1 12. $2.50 13. [illegible] 14. [illegible] 15. [illegible] 16. Free 17. [illegible] 18. [illegible] 19. $1 20. Free

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Tribute to tradition

continued from page 166

the original sleeping loft, in humble pine beds, typical of the early Texas ones, with Germanic squared head and foot boards.

Outside there's a gloriously rusted Spanish mission bell for calling everyone to meals or locating the kids, a weathered Ronaldo Maia rabbit standing stiff as a Vatican guard, protecting the herb, flower, and vegetable garden, and for a real touch of Texas farm life—the washer/dryer sitting exposed on the back porch for all the world to see and enjoy.

Although the extended porch can fit 100 people on it comfortably, Beverly, who loves to cook and garden while at the farm, does not like big parties, and Tommy, who parties nearly every night at the restaurant, welcomes the peace and quiet of the sensual countryside. Sometimes the loudest thing they hear is a dirt-dobber making his soft, muddy nest. "Or we'll just sit out and watch the stars, so close and big out here you want to reach up and pick one," waxes Beverly about the place she so obviously loves.

That the farm and its furnishings are "old" and that they can do things they can't do in their manicured, city neighborhood is what makes 5-J Farm so lovable to the Jacomini children. Alone or with school pals brought up for the weekend, Tommy Jr., also known as Tom-Tom, rides his dirt bike on the dusty backroads and searches for birds' nests and arrowheads in the shallow creek, Kathy is on her horses or trampoline out near the "unchinked" log-cabin storage shed, and Joanie works on her tan from the advantage of a twig chaise longue or the lake's wooden dock. Even Joe, the 4-year-old sweetheart of a black Labrador, does his favorite thing at the farm—barks at rocks.

"Someday" Beverly and Tommy talk wistfully of "retiring" to 5-J Farm. "This is a lifetime place, not done up so we can sell it; it's a secure investment for ourselves, our children and our respective families," she says. And he says: "I have plenty of worries and responsibilities, but when I'm on my land I relax and I don't worry so much. It's satisfying knowing I've got a place to call my own. This house will never be sold." ■

Breaking the rules

continued from page 149

He calls his work for developers "my straight stuff"—his designs for them are invariably less extreme than his houses. The most recent example is Santa Monica Place, a mammoth shopping mall now under construction not far from Gehry's office and house. But how straight is it? The exterior of Santa Monica Place will be wrapped in several cut-out layers of chain-link fencing—his most extensive use to date of his favorite material—spelling out the name of the project in letters several stories high. The building will become its own gigantic billboard, a far cry from the anonymous exteriors of most American shopping malls.

Another good example of how Gehry creates the unexpected is his design for a new Children's Museum in Los Angeles. Most such institutions built in this country since 1960 have been spectacularly—and over-specifically—designed. Installations like Hardy Holzman Pfeiffer Associates' Brooklyn Children's Museum are like expensive Christmas toys that do just one thing: The child who gets them is initially enthralled, but is bored quickly, casting them aside to play with the box that they came in. Gehry's L.A. Children's Museum is like the box—abstract enough to encourage imagination and participation—with a messy kind of looseness that seems perfectly attuned to the way in which kids really play and learn. Without any question, this is a place for *them.*

Gehry's healthy rethinking of expected responses can be seen in other areas of design, too. Like several other avant-garde architects in America today, Gehry has tried his hand at furniture design. In the early 1970s he devised a series of chairs, tables, and even a planter and a rocker made from dozens of laminated layers of corrugated cardboard. All the pieces of furniture, constructed from continuous strips of the material, were surprisingly durable. Unlike much of the other "fun furniture" that was produced in the late '60s and early '70s, Gehry's idea offered an appealingly "Low Tech" alternative to the predominantly plastic products then in vogue. Gehry's designs are now in the permanent collection of the Museum of Modern Art in New York. He also designed much of the furniture in the offices of the Los Angeles law firm of Berger, Berger, Kahn, Shafton & Moss, the interiors of which he planned as well. Among his most effective designs there is that for the desk of an insurance fraud investigator. The visitor is seated in a low, Gehry-designed chair that faces the desk, one menacingly pointed corner of which is aimed directly at the heart of the claimant. The investigating attorney reports it to be a remarkably effective psychological device in helping to screen truth from prevarication.

What direction is Gehry's work likely to take in the decade ahead? One exciting new development has been his recent experimentation with computer design. Because of the unusual forms of his architecture, Gehry has had to seek new ways that can help explain his work more effectively than the standard blueprints. Models, which give a three-dimensional sense of space, are better than drawings, but they are slow and expensive to produce. Thus when Information International, Inc., of Culver City, Calif., approached Gehry to try their newly developed process called Digital Scene Simulation, the architect jumped at the chance. Gehry is now at work with the computer, designing a new house for a Los Angeles client. This innovative design tool—originally developed for use in feature film production—could open new horizons for an architect whose work has long resisted conventional means of depiction.

But regardless of his future course, it is clear that Frank Gehry has already become a major figure in American architecture. He has dared—and succeeded—in creating provocative new forms in contemporary design. Those forms might not always be to our taste; but then again neither is everything in the world around us. Frank Gehry has made an important contribution as an artist. He forces us to question the way we would like things to be, the way they are, and the way things should be. There is a great deal of difference among those ways of looking at things, and with his art he is telling us why. ■

SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

■ Cover

Love seat: With single seat cushion, button-tufted back, pleated skirt. 59 x 34 x 30"h, about $935. By Harden Furniture, McConellsville NY 13401.

Cupboard: Late 19th-c. with original blue paint. 37 x 14 x 73"h. **Collection of American blue and white spongeware** and **brown glazed Rockingham pottery. Indian basket with handles** (on mantle): 19th-c., 14 x 14 x 7½"h. All at Thos. K. Woodard, NYC 10021.

American pine mantle, c. 1810. From Danny Allessandro, Ltd./Edwin Jackson Inc., NYC 10021.

Handpainted canvas floor cloth: 6 x 6' by Peter Fasano. About $475. **Provincial French arm chair:** 19th-c. with padded seat, one loose seat pad. About $760. **Cream wool afghan:** 60 x 72", about $600. By Giedre Ambrozaitis. **Green porcelain bowl:** 12 x 6"h. About $225, by John Copper, John Thompson Design Group. **Yellow crackle porcelain plate:** 10¾"d, about $44 by John Copper. John Thompson Design Group. All at Carrington, NYC 10021.

Pine document box (shown at side of love seat): c. 1825, with green paint. 17 x 11 x 9¼" h. About $95, from James Abbe, Jr., Oyster Bay NY 11771. **Pale handled basket** (holding magazines behind love seat): 27 x 13 x 16"h. At Gordon Foster Antiques, NYC 10021. **Molding:** From Dykes Lumber. For catalogue send $1 to: Dykes Catalog, 1901 Park Ave., Weehawken NJ 07087. **Flat latex paint on walls:** In "Corinth blue" by Pittsburgh Paints, PPG Industries.

Wood + Color

24 (lower left):

een Anne-style arm chair: A reproduction
Rhode Island version, circa 1730-1750.
holstered arms, seat and back, cherry
ck-and-turned stretchers, cabriole legs,
curved arms. 31 x 28"d x 36½"h. About
0. By Southwood Reproductions, Hickory
28601.

25 (small photo/upper right):

om designed by Shirley Frampton of Ehni
ociates, and Elaine Segelken of Design
rks, for "A Manor for Living" Designer
wcase, sponsored by the Junior League of
h Point, N.C., and the Carolinas Chapter
he American Society of Interior Design-
Tester bed, Windsor chair, night table,
l credenza: All in oak, from the
anglewood" collection. By Norman
kler for American Drew, High Point NC
61. **"Katsura" carpeting:** Of Anso
uraLuster nylon with Scotchgard finish.
'snow," about $35 per sq. yd. By Bigelow-
ford, Greenville SC 29602. **Wing chairs:**
Carson's, High Point NC 27260. **"Si-
ne" fabric on wing chairs:** Cotton 51"
e. In "ivory." **"Wool Screen" fabric** (on
dow shade): Wool, 66" wide. **"Worsted"
ric:** (on duster) Worsted wool, 54" wide.
"French blue." All from International
rics*, High Point NC 27261. **Pieced mo-
and square quilt** (over wing chair): Blue
pink calico on white background, circa
5. 78 x 84". **Pieced 4-patch quilt:** (on bed)
e and pale pink on rose, circa 1910. Both
America Hurrah Antiques, NYC 10021.
ique bed linens, at The Secret Garden,
C 10021. **Brass lamp** (on bedside table)
brass standing lamp, by Frederick Coo-
Inc., Chicago IL 60647. **Weather vane:**
hand-hammered copper mounted on a
den base. Reproduction of original late
n-c. weather vane of the racehorse "Smug-
," about $975. Catalogue is $2.75 ppd.
n The Nelson Rockefeller Collection, 11
7th St., NYC 10022. **Fabrication of win-
shade and duster:** By Drapery Boutique,
v River NC 27258. **"Blueberry" flat latex
l paint** custom mixed, about $17/gal. By
ochem, High Point NC 27260.

25 (large photo):

eighing Up The Cotton" painting above
ntel: 24 x 36" oil on canvas. By Mattie
O'Kelley, 1979. At America's Folk Her-
e Gallery, NYC 10022. **"Feathered Star"
t:** 37" sq. c. 1885. About $600. At Amer-
Hurrah, NYC 10021. **Custom designed**
Handmade wool rag rug. From Alison
bb*, through Mario Buatta, NYC 10021.
wers by Mädderlake, NYC 10021.

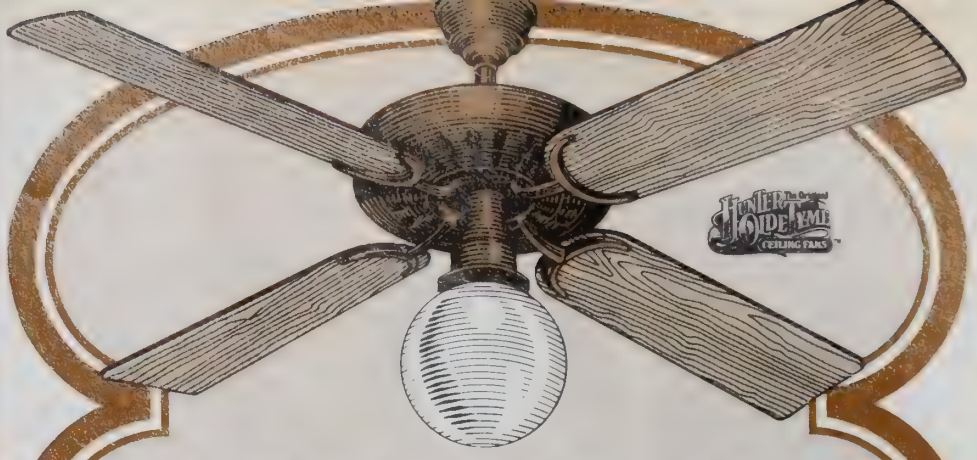
Wood + Color = Charm

28-129 (large photo):

e slat-back arm chair: Scrollwork back
stretchers, rush seat. 26 x 23 x 38 x 18".
out $329. From "Les Classiques" collec-
by Arthur Umanoff and Alain Huin for
id Morgan Ltd, Asheville NC 28813.

29 (lower photo):

tom upholstered furniture: By Decore
holstering, Boston MA 02118. **Custom de-
ed lamps and shades:** By Blanche P.
ds, Inc., Boston MA 02116. **Custom slip-
ers:** By Mrs. Helen Henry, Peabody MA
60. **"Scala Metisse" fabric on chair:** Of
n and cotton, 50" wide. From Brunschwig
Fils*, Boston MA 02116. **Fabric on arm
ir with ties:** Handwoven upholstery fabric
ed on colonial "over shot" pattern. Of
ol and linen. From Leni's Inc.*, Weston
A 02193. **Fabric on pillow and sofa:** Cot-
, 50" wide. In lavender, about $21 yd.



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ROBBINS MYERS

Border fabric on drapes, sofa and pillows: Cotton, 7" wide. In lavender, about $4.50 yd. Both at La Provence de Pierre Deux, Boston MA 02116. **Custom-made area rug:** Cotton, 6 x 9'. About $6 per sq. ft. At La Ruche, Boston MA 02116. **Flowers:** By Trish Morgan of Winston Flowers, Boston MA 02116.

p. 130

Mexican terra-cotta tile: Glazed white tile inset in oak strips and stenciled. By Melbern Tile, Roslyn Heights NY 11577.

■ Wood + Color = Surprise

p. 130

Custom-painted floor tiles: Come in four wood types; oak, ash, teak, or karpa. In 6" sq. or 12" sq. size. About $10-$20 per sq. ft. By Stephen Kelemen. **Custom-designed wood strip:** Of ash wood, 4" wide inserted into a ceramic floor. Stenciling creates a "growing ivy" effect. All designs by Stephen Kelemen, Stephen Kelemen Design Associates, Orient Point NY 11957.

p. 131 (lower photo):

"Billy" fabric (on daybed and wall panel): Of cotton drill, 48" wide, 6" repeat. About $25.50 yd. From Hinson & Company*, NYC 10021. **Handmade bisque urns** (on mantel): By Woodlawn Ceramics, Los Angeles CA 90003.

p. 132–133 (center photo)

Fabric on pillows: "Gleam" cotton chintz: In turquoise and in mint. 48" wide. From Norbar Fabrics*, Deer Park NY 11729. "Tropicana" cotton fabric: About 48" wide. About $64 yd. By Camouflage Fabrics and Wallcoverings. From Harrison-Van Horn*, Los Angeles CA 90069. **Vases:** In "taupe," "plum," and "dove gray" colored glass. Handblown, handcrafted, about $20-$30 each. At Of All Things, NYC 10022. **Other vases in foreground:** About $36 each. **Porcelain green plate:** 17" diameter. About $90. All at Limited Editions, NYC 10021. **Ceramic bowl:** Handmade by Richard Bennett, at Gordon Foster, NYC 10021.

(upper right photo)

"Chintz Uni" cotton fabric: 51" wide. About $19 yd. From Marignan*, NYC 10022. **Table accessories in foreground:** Handmade ceramic bowl and plate, basket, geese. At Gordon Foster, NYC 10021. **19th-century Chinese trunk:** Of lacquered leather. About 40 x 20 x 15"h. About $1,500. From Lorin Marsh*, NYC 10022.

p. 140

"Tahiti" coir tiles: About 20 x 20". In "dark natural." From Jack Lenor Larsen*, NYC 10022. **Parchment table:** 78 x 44 x 29"h. With two 18" leaves. From Roundtree*, NYC 10021. **Hand-painted runners:** By Robert Warshaw, from Robert Tree Associates*, NYC 10021. **"Vancouver" fabric on couch:** Wool, about $60 yd. From Scalamandré*, NYC 10022. **One-of-a-kind fabric on pillows:** English handblocked chintz. About $39 yd. From Cowtan & Tout*, NYC 10021. **Pierced cream ware plates:** One of a kind from A.S. & L.E. La Ganke & Co., NYC 10022. **Black stoneware plates:** By Richard Bennett. At Gordon Foster Antiques, NYC 10021. Drawing by Arnold Bittleman NY 12057.

p. 142 (Upper left photo):

"Siam" fabric (on chaise): Of cotton and rayon, 50" wide, 10" repeat. **"Belfast" glazed cotton fabric** (on screen): 53" wide, 20" repeat. In "parme." Both from Clarence House*, NYC 10022. **Coffee table:** Of ¼" glass, with brass detail. 6' diameter, 20" high.

Continued on page 255



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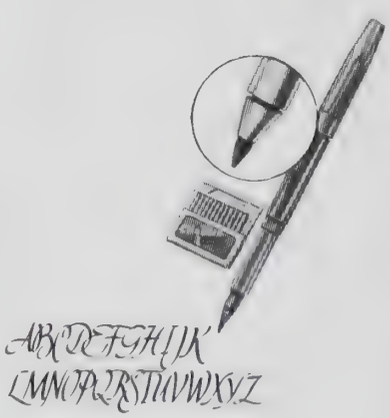
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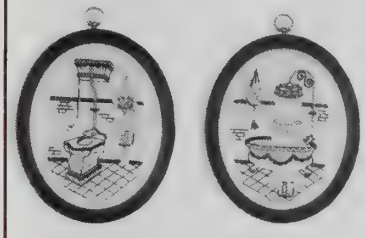
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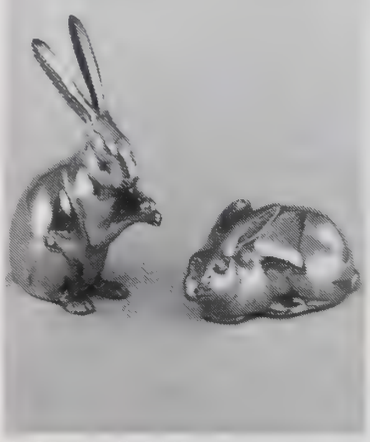
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Multicolored decorative patterns are 100 wool on hand-loomed 100% cotton. Direct from Importer 50" width only 14 p y

We Pay Shipping • Money Back Guarant

Send 50¢ for color catalog and swatch

Gurian's

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THE CHARLESTON BENCH

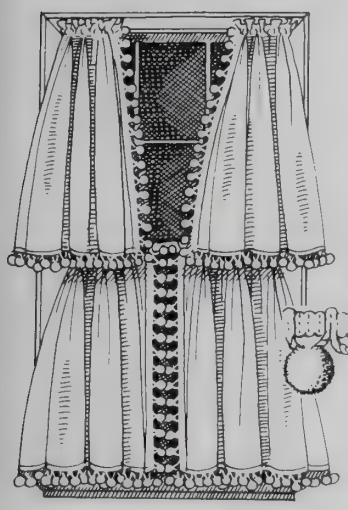
Nostalgic charm that will last a lifetime. Made of cast iron with hardwood seat and back. Your choice of cypress, redwood or oak.

Available in decorator colors. Priced from **$79.95**. Write for free catalog.

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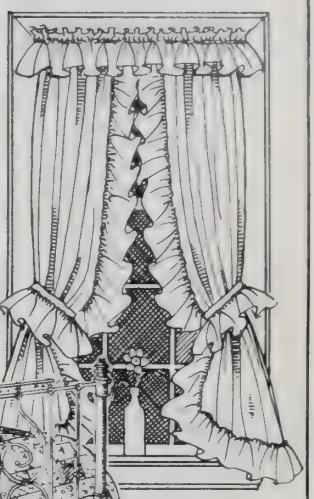
P.O. Box 15 Dept. 199
Yellow Springs, Ohio 45

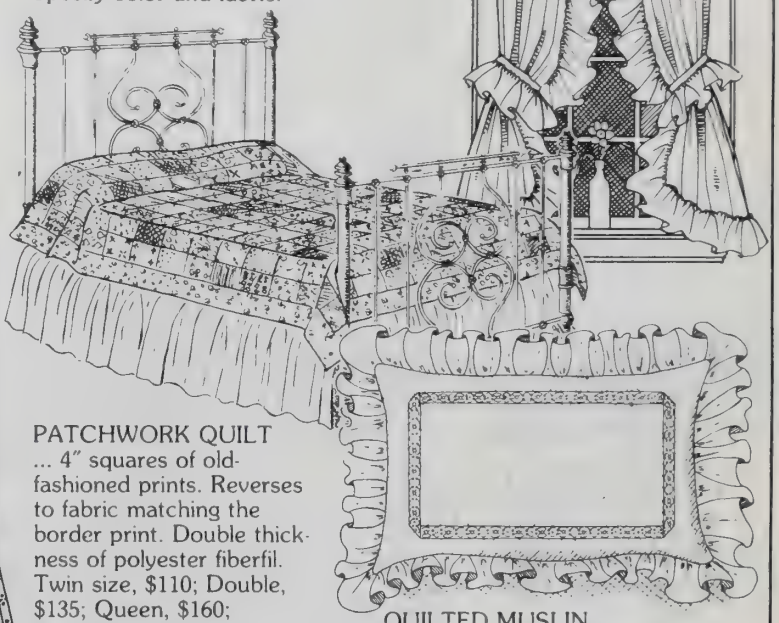
Country Curtains



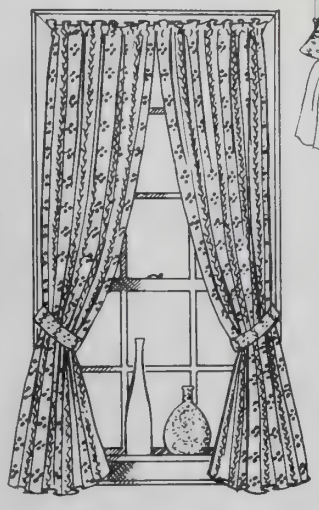
For years Country Curtains have been a charming tradition ... they have lent their extra warmth and crispness to American homes all over the country. Thrifty homemakers rely on Country Curtains for old-fashioned quality and conscientious service.

EXTRA WIDE RUFFLES ... for a truly luscious look on your windows. Natural or white cotton/polyester permanent press. Also unbleached or white cotton muslin. 84″ wide per pair. 4½″ ruffles. 45″ or 54″ long, $15.50 pr; 63″ or 72″ long, $17.50 pr; 81″ or 90″ long, $19.50 pr. Specify color and fabric.





BALL FRINGE ... sturdy, specially-made fringe is stitched on by home-sewers in the village. Pure unbleached or white cotton muslin or cotton/polyester blend in natural or white. 90″ wide per pair. 20″ or 25″ long, $8.50 pr; 30″, 36″ or 40″ long, $10 pr; 45″, 54″ or 63″ long, $14.50 pr; 72″, 81″ or 90″ long, $16.50 pr. Valance, $4.75 each.

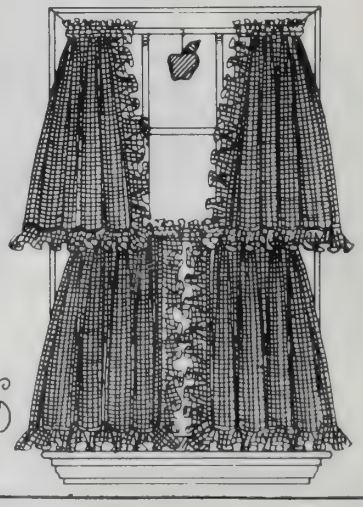


Old-fashioned BROWN FLOWERED STRIPES in flocking on pure unbleached cotton muslin. 70″ wide per pair. 45″ or 54″ long, $13 pr; 63″ or 72″ long, $15 pr. Valance, 10″ x 70″, $4.50 each. Shorter lengths available.

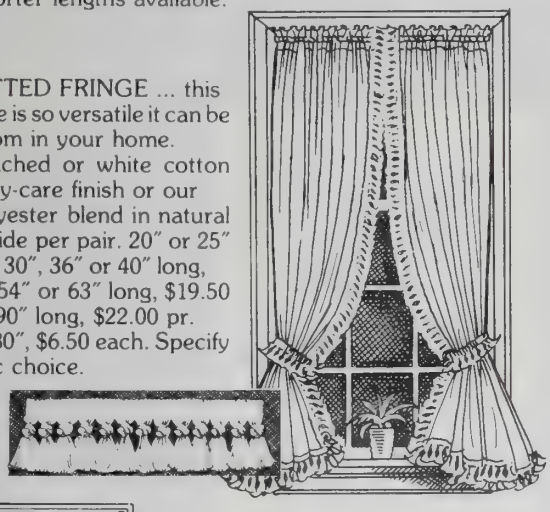
PATCHWORK QUILT ... 4″ squares of old-fashioned prints. Reverses to fabric matching the border print. Double thickness of polyester fiberfil. Twin size, $110; Double, $135; Queen, $160; King, $185.

DUST RUFFLE ... natural or white, cotton/polyester. Twin, 15″, 20″ or 25″ drop length, $20 ea; Double, 15″, 20″ or 25″ drop, $21.00 ea; Queen, 15″ or 20″ drop, $23 ea.

QUILTED MUSLIN PILLOW SHAM with 3″ ruffles and pretty lace trim. Ecru or white. 20″ x 26″. $14.50 each.

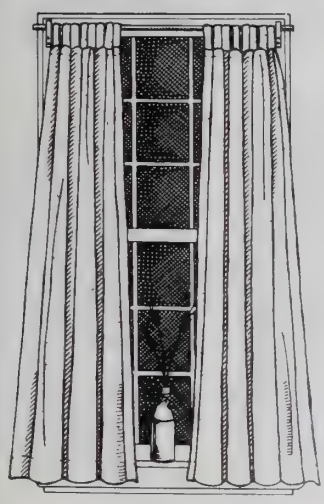


SHORT KNOTTED FRINGE ... this 2″ knotted fringe is so versatile it can be used in any room in your home. Choose unbleached or white cotton muslin with easy-care finish or our cotton and polyester blend in natural or white. 90″ wide per pair. 20″ or 25″ long, $11.50 pr; 30″, 36″ or 40″ long, $13.50 pr; 45″, 54″ or 63″ long, $19.50 pr; 72″, 81″ or 90″ long, $22.00 pr. Valance, 10″ x 80″, $6.50 each. Specify color and fabric choice.



GINGHAM CHECKS ... charming on windows from Vermont to the Swiss Alps. Cotton and polyester blend with ¼ inch woven checks in red, yellow, light blue, pink or brown with white. 74″ wide per pair. 25″, 30″ or 36″ long, $9.50 pr; 54″ long, $12.50 pr; 63″ or 72″ long, $14.50 pr. Valance, $4 each. Twin bedspread, $38; Double bedspread, $42.

Our new retail shop is at Pickering Wharf, Salem, Massachusetts



INSULATED HOMESPUN TAB CURTAINS ... they help keep out the cold air ... just right for so many colonial restorations that are plagued by drafty windows. Warm beige cotton and polyester homespun with supple thermal acrylic lining. Machine washable. 84″ wide per pair. Lengths listed include the 3″ long tabs. 36″ long, $20 pr; 45″ or 54″ long, $25 pr; 63″ or 72″ long, $30 pr; 81″ or 90″ long, $35 pr. Send for free catalog showing this fabric in the ruffle style.

COUNTRY CURTAINS

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Please specify style color, length and fabric choice. Send check, money order or use Mastercharge or Visa. Postage and handling: under $10 add $1.50, over $10 add $2.50. Mass. res. add 5% sales tax. Free catalog shows many curtains, bed ensembles and tablecloths ... Satisfaction guaranteed.

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☐ My order totaling $ _____ is enclosed.

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Draft Guard

A simple, but very clever invention of some ingenious New Englander who was tired of trying to fend off bone-chilling drafts from loose-fitting doors and windows. Today we've added thermal insulation to the sand she used for weight and warmth. All-cotton, 43″ long.

9389-6—Draft Guard **$1.98**



Life Ring Ornament

For your favorite old salt. It's a miniature version of a life ring that boasts the name of his vessel plus "Christmas, '80" to lend distinction to the holiday. The all-wood ornament is 2½″ in diameter, has crisp white cording for a nautical, but nice, touch. *Print boat name.*

XP662-6—Life Ring Ornament, **$4.89**



Personalized Pencils

To get your point across. We'll stamp, in gold, any name, slogan, or place of business (limit of 30 letters and spaces) . Kids love 'em; they're effective for fund drives, campaigns, advertising. One name per set.

RK740-6—Pencils, 1 set of 10, **$1.49**
RK741-6—Pencils, 1 set of 20, **$2.59**



Magic Klinger Snowflakes

The daintiest of all designs—snowflakes from the icy brush of Jack Frost. Just press the vinyl patterns to glass, they stay put through the holidays with no adhesive, no sticky mess. The pack has 21 reusable flakes from 2¼-3⅛″ across.

9803-6—Snowflakes . . 1 pack, **$1.98**

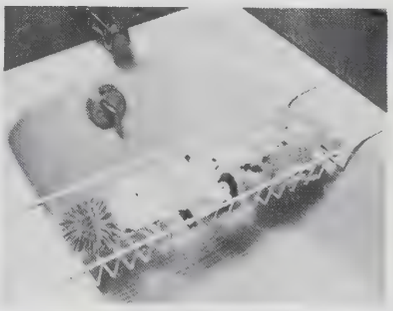
Enjoy Shopping the Miles Kimball way . . .



Corner Shelf Storage Rack

Provides extra storage space in the corner of your cupboard. Rack is 7⅝″ high, 10″ wide and 10¾″ long, made of sturdy steel rods with a rustproof white plastic finish. There's 3⅜″ of space between shelves. A must for tiny kitchens.

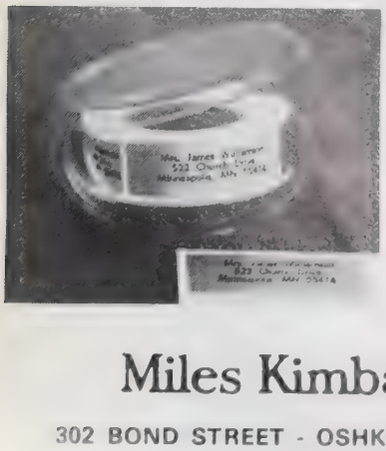
7740-6—Corner Shelf Rack . . **$5.49**



Tub Toy Rack

It straddles all modern tubs and takes charge of Junior's armada of bathtub toys. Rack is 6½x25″, made of sturdy steel, coated with scratch-proof, rustproof vinyl, drains toys dry in a hurry, keeps them out from underfoot between baths.

N6935-6—Tub Toy Rack **$3.79**



Self-Stick Name-Address Labels

Your name and address in sharp black on lustrous gold, silver or white labels. Just press into place. They're self-adhesive, identify books and albums as well as correspondence. They're ⅝x2″, have up to four lines of type, 26 letters and spaces per line. *Print; state color.*

RP101-6—Pack of 225 . . . . . **$3.39**
RP102-6—Pack of 450 . . . . . **$5.00**
RP103-6—Pack of 1000 . . . . **$10.00**

Miles Kimball Company

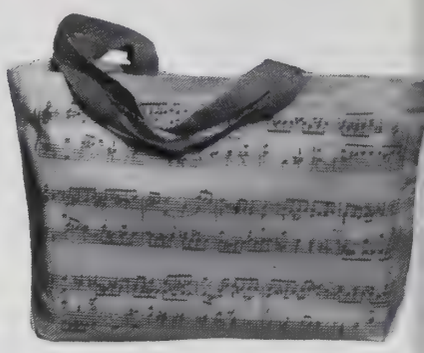
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SHOPPING AROUND

AT

MILES KIMBALL

Musical Tote



Strike a happy note with a tote for music, books, records for a party, other gear. Sturdy, vinyl-lined cotton duck with Bach's "Unnamed Fugue" silk-screened in mocha brown on khaki, twin web handles. Tote: 4" by 11" by 16½" size. $5.98 ppd.



Extra Storage

Hideaway shelves in aluminum provide needed storage space. Ideal for pantry, bathroom, hobby room. 3½" deep, expand from 12" to 21" wide. Install easily, adjustable shelf heights. Not for metal doors. Two-shelf unit, 12"h. $7.98; four-shelf unit, 26"h. $14.89; Five-shelf unit, 32"h., $17.49. Ppd.

Nifty 'n' Red

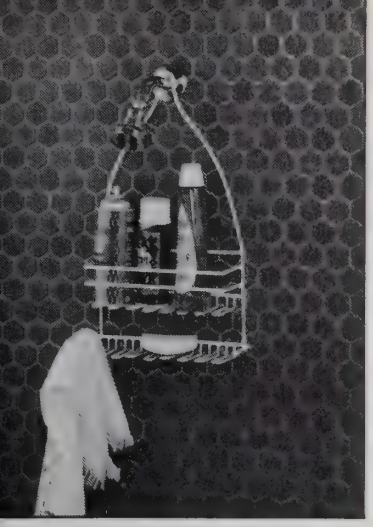


Comfy dog sweater. Fire-engine red, contrasting trim at neck, cuffs, back for high visibility. Fluffy, washable orlon knit. For size: measure dog from base of neck to tail root. S(10"-12"), M(14"-16"), L(18"-20") $3.69 each. X-L(22"-24") $5.89; XX-L(26"-28") $8.29.



Playmat

For little drivers who love tiny toy trucks, c airplanes, boats, farm machinery. One side shows bustling city w parks, docks, busines area and airport. Flip over to a quiet countr scene. Rugged vinyl brilliant non-toxic colo 40" by 44". Folds to store. $3.98 ppd.



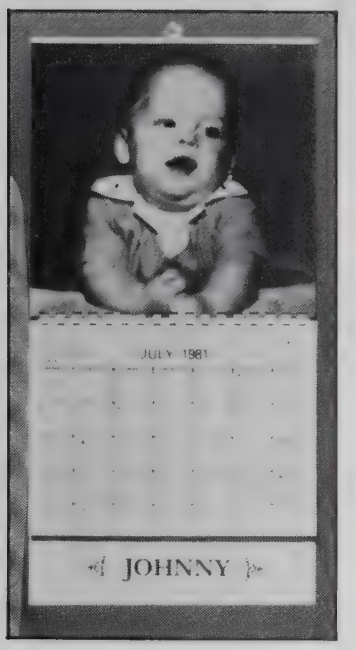
King Size

Caddy to hang over shower head keeps showering and bathing needs within easy reach for all the family. Holds soap, shampoo, creme rinse, bath oils, cap, brush, washcloth, more. Bottles are held securely in deep wells to avoid mishaps. White cushion-coated rustproof steel frame 3¾" deep by 11" wide by 18½" high. $5.69 ppd.



Personalized Belt Buckle

Custom-designed to put you on a first name basis. Your first name adorns center plate of hefty brass-plated buckle. Antiqued and framed in handsome chain link border. 2¼" by 3¼"; fits belts, 1½"-1¾" wide. Any man's or woman's name (not to exceed six letters.) $6.95 ppd.

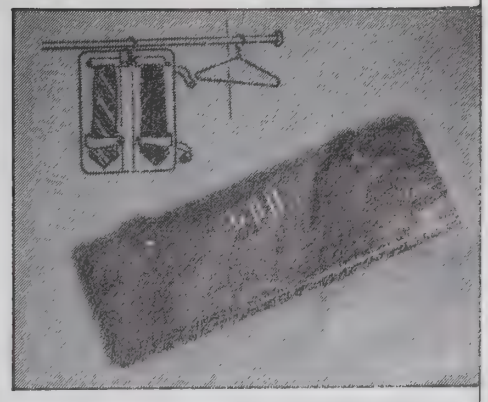


Prize Photo

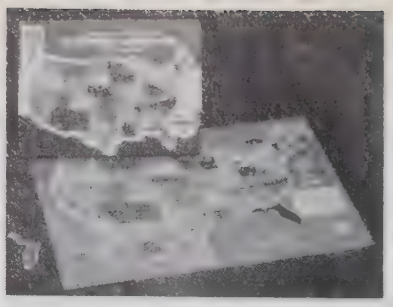
1981 calendar boasts a quality print of your favorite photo: first newborn, grandchild, family group, friends plus any name you wish at bottom. Size: about 10" by 17½". Thrilling gift for grandparents. Send any black/white, color print, slide or negative. School picture, commercial portrait good (photo returned). 2-4 weeks. $7.98 ppd.

e Caddy

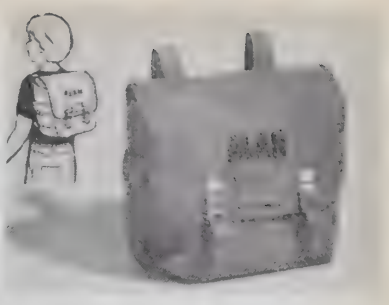
hen traveling neck-
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3.25. Ppd.



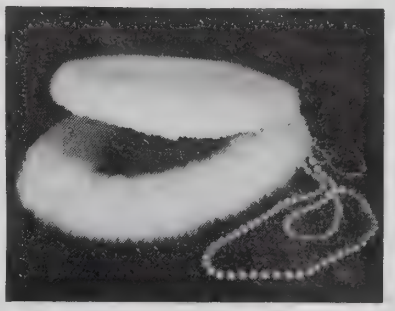
For all merchandise shown write to
Miles Kimball, 302 Bond Street, Oshkosh, WI 54906



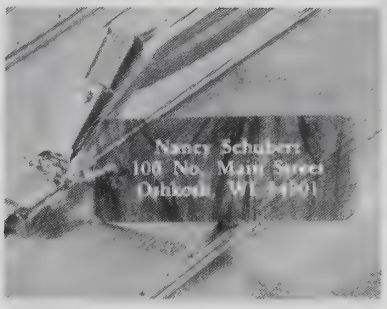
Wooden USA and World Jigsaw
A two-faced teaser for youngsters ages 7-12. One side has an accurate full-color map of the U.S.A. cut out along state lines, with capitals, principal cities, and manufactured items indicated on each. The reverse side has a world map that's a bit more difficult. All wood, 14x20″.
4574-6—Jigsaw Map **$5.98**



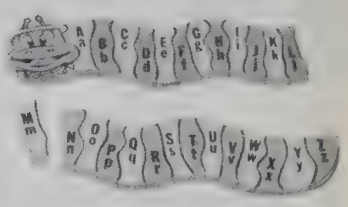
Waterproof Knapsack
A bright red, vinyl-lined fabric pack for back or bike use. It's 13¾x12x5″, has double-strap closure flap, adjustable shoulder straps, three pockets, plus space for attaching canteen. We'll add your name in black if you wish. *Print clearly.*
4545-6—Plain Knapsack **$6.49**
XP583-6—Personalized **$7.89**



Sofmist Lid and Seat Cover Set
Adds luxury and soft comfort to the "bawth." The standard-size set is deeply piled dacron polyester that machine-washes like a dream, has elasticized edges. It's mildew-resistant, nonallergenic, comes in colorfast, decorator colors.
Lid & Seat Cover Set **$9.98**
6824-6-White . . **6830-6**-Bronze Gold
6833-6-Navy . . . **6835-6**-Mint Green
6839-6-Pink . . . **6849-6**-Sable Brown

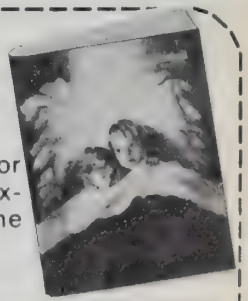


Personalized Luggage Tags
You'll never have to contend with mistaken identity of luggage at crowded baggage claim areas when your bags wear these tags. They're tortoise-tone plastic, 1⅜x3⅜″, have your name and address in rich gold. Set of three, all with the same personalization. *Print it plainly.*
RK722-6-Luggage Tags, 1 set, **$5.00**



Alphabet Worm
His head wears an "A," his tail, a "Z" . . . 24 more letters are in between. Smiley 24″ worm has 26 colorful, nontoxic, all-wood pieces, each with a letter. If tots haven't learned their alphabet yet, they can fit the pieces together like a puzzle until letters are in correct sequence.
3922-6—Alphabet Worm **$2.39**

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☐ Check here to receive our new full color Fall catalog with 196 pages of fresh and exciting gifts, toys and housewares - each one fairly priced and guaranteed to please!

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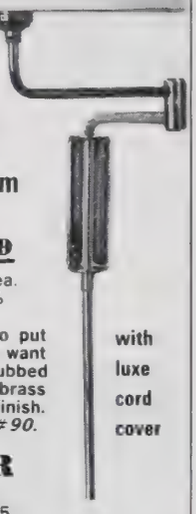
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Lilly Pulitzer

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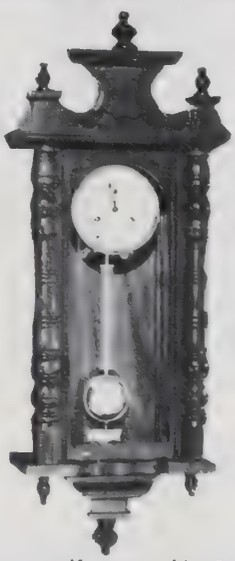
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by Adele Bishop

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TRADITIONAL QUILT DESIGNS

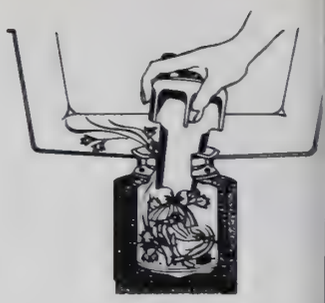
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Empire's new 92-page catalog Diamond rings, bracelets, pins, e rings, necklaces; sapphires, rubi emeralds, pearls set in treasur gold included. Ten-day inspect period allowed on jewelry. Jewe priced from $100 to $100,000. F catalogue. Empire Diamond Co HG9, 350 Fifth Ave., NY, NY 100

CARTOON NAME STAMP



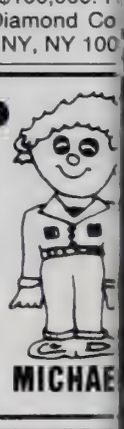
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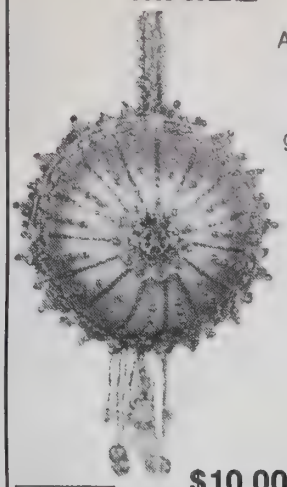
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THE CRACKER BOX
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Introducing

FOOD &MORE

House & Garden's exciting new mail order shop for fine fare and kitchenware

page 192





End gooey soap forever!



Sick of "melting" soap? Well, stop resting it in a puddle of water. Air dry it! The new magnetic Soap Holder suspends soap in the air where it dries and hardens fast . . . so it lasts longer. And it's easy to grab. A small metallic disk penetrates the soap and "sticks" to wall unit . . . magnetically! Installs quickly over sinks or in baths. Chrome plated. **Satisfaction guaranteed or full refund within 30 days.** thornhill's

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Elegant, handcrafted five note wind chime. Made of gilded metal tubing 21" long plus wind baffel. $32.50 plus $3 post. MC/VISA (incl. exp. date).

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FLEXIBLE FLASHLIGHT

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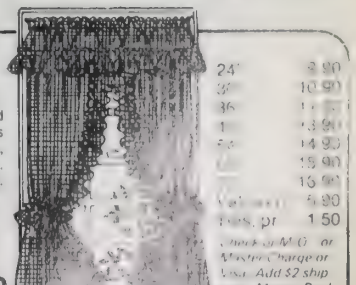
Curtain Corner

Colonial Gingham Cape Cods

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No Cheap Cloth Or Elastic Imitation

Trims Stomach And Hip Bulges The Scientific Way!

WAIST AWAY!™

Reducing belts may come and slimmer devices may go, but WAIST AWAY, that started it all, continues to trim inches off bulging waist lines, long after some imitators have gone by the wayside. Why? Because WAIST AWAY is based on sound scientific principles, that work for everybody. WAIST AWAY was designed and developed by a champion athlete for athletes who need to get rid of fat FAST.

LOSE 4-6 INCHES IN THE FIRST 24 HOURS!
That's right. WAIST AWAY will work on your stomach, waist, hips, or thighs, that fast. The effective slimming action comes from our original design, which cannot be duplicated. Our rubberized material actually stimulates the body to sweat off excess moisture that forms bulky fat . . . quickly and efficiently . . . imagine how delighted you will be to find yourself inches slimmer the very next day.

You have nothing to lose but unsightly fat, so order NOW! YOUR TRIMMER FIGURE IS JUST DAYS AWAY!

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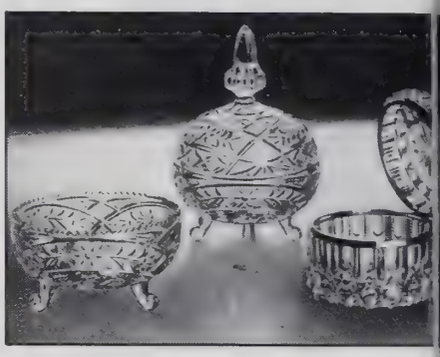
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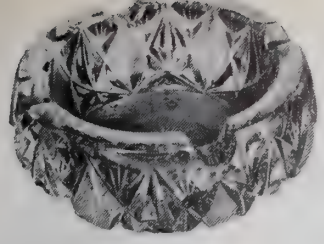
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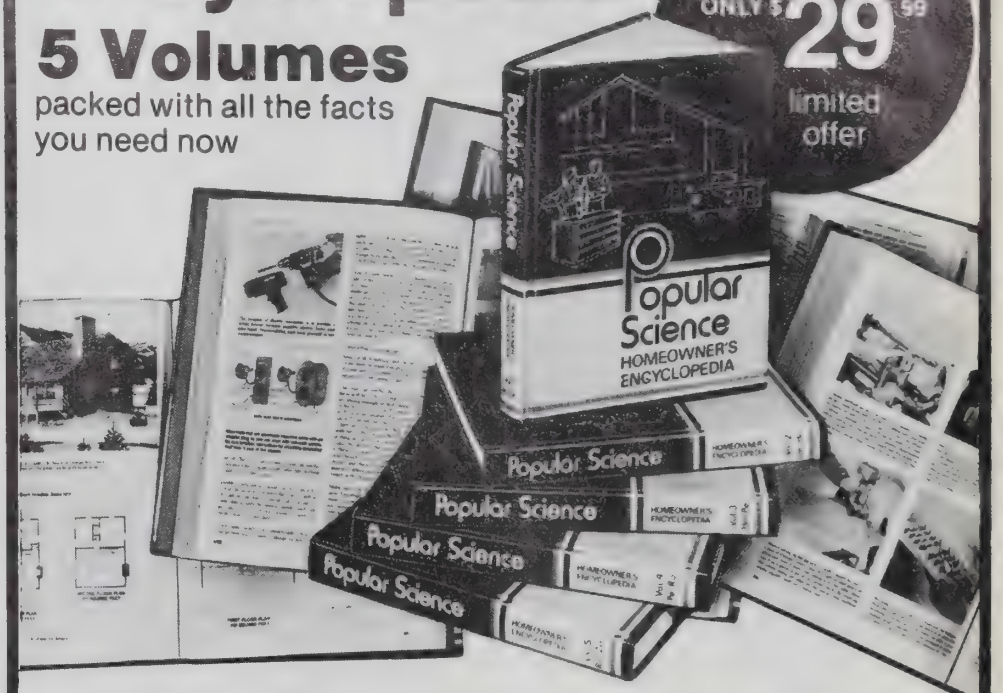
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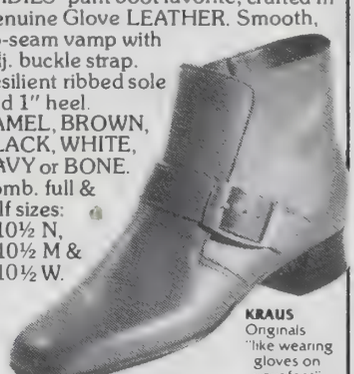
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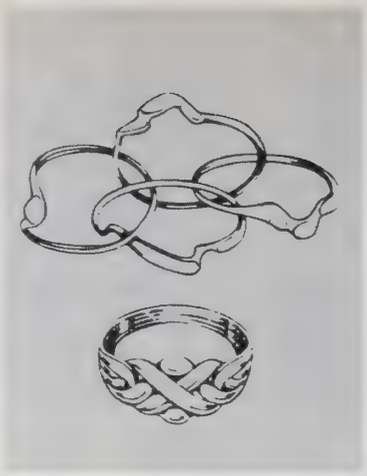
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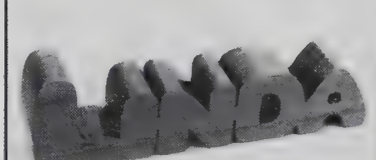
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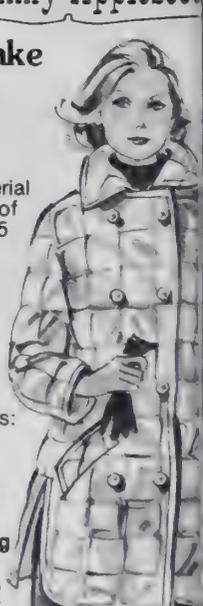
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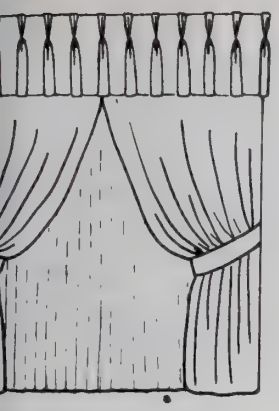
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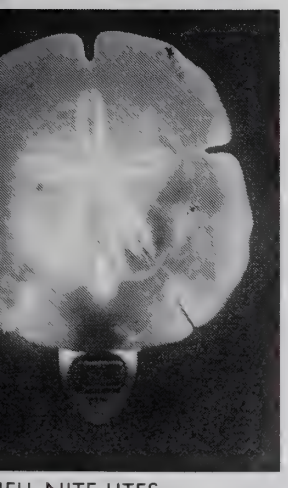
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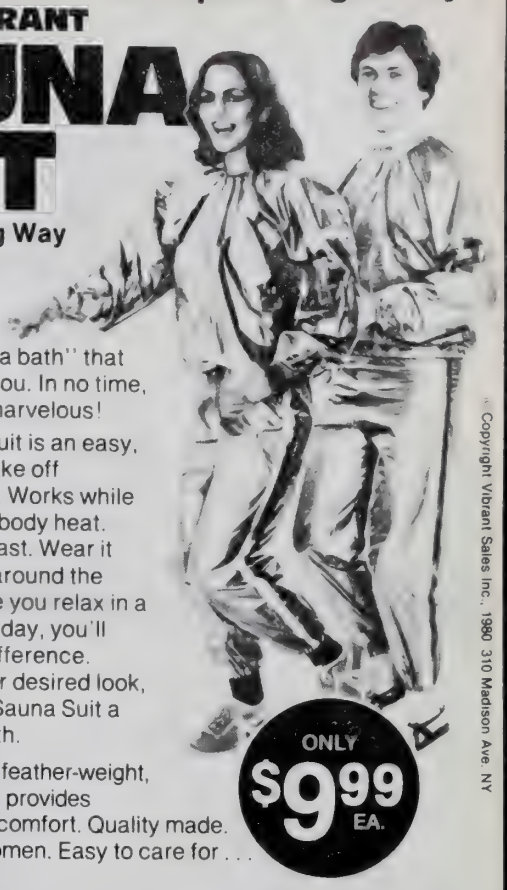
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Both stoves will hold a fire up to 14 hours. Both offer smokeless loading of large-size logs. With the doors open or off, you can warm your feet at a friendly fire.

Find out more about the lifetime investment in fuel-saving warmth the Defiant and the Vigilant offer you. Send $1 for our detailed Operation Manual and color literature.

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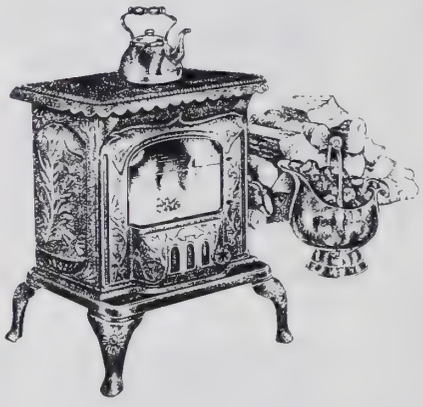
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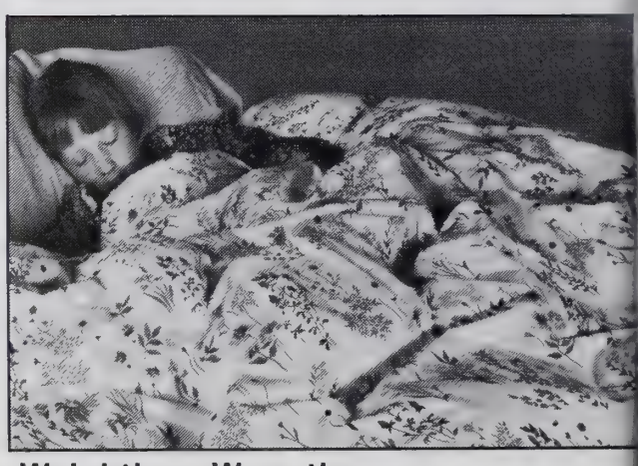
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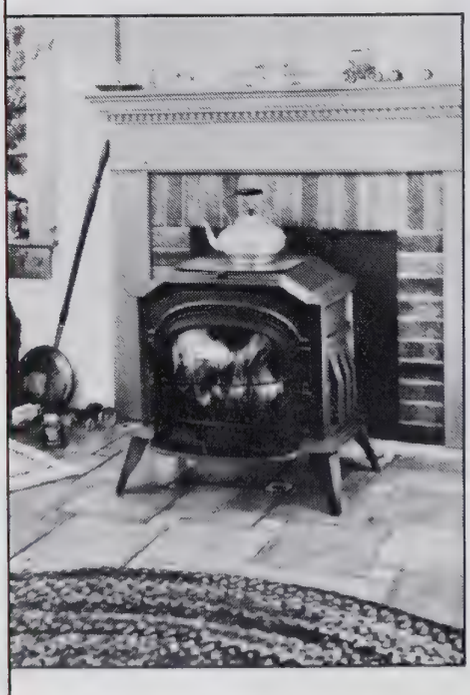
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Multi-fuel stove for wood, coal. Operates as hearth-warming open fireplace, all-night heater, or cook stove. Up to 24 hours on load of coal, over 70,000 hourly BTUs burning wood. Brochure, dealers $1. Comforter Stove Works, HG9, Box 175, Lochmere, NH 03252.



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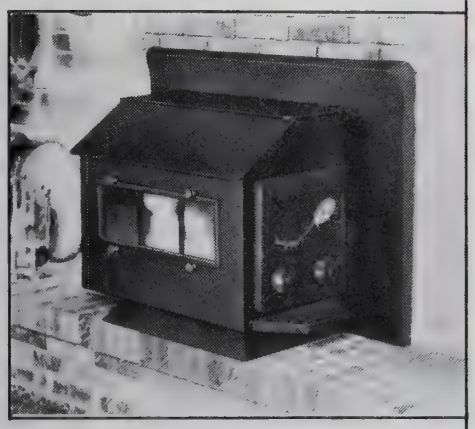
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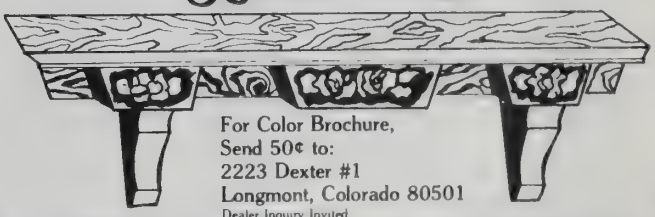
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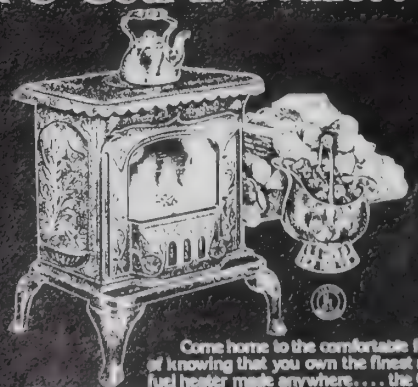
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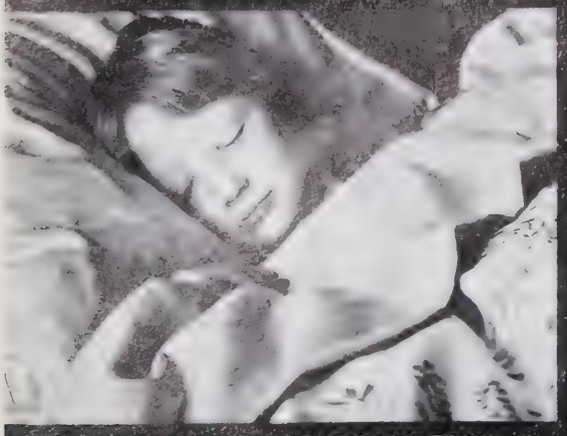
The Comforter operates as a hearth-warming open fireplace (shown with door removed), a super-efficient, air-tight, all-night heater and even as a cookstove.

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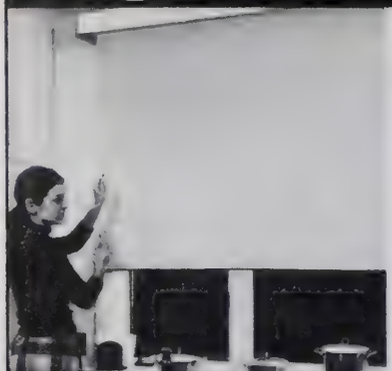
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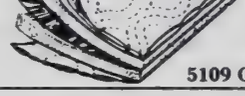
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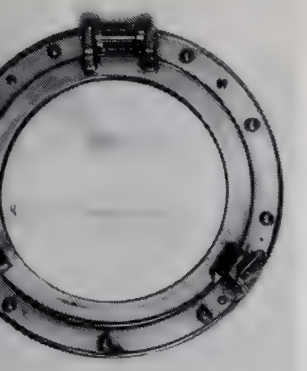


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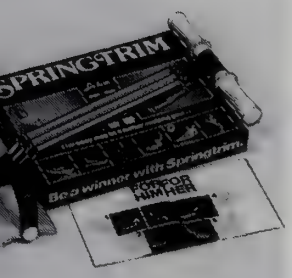
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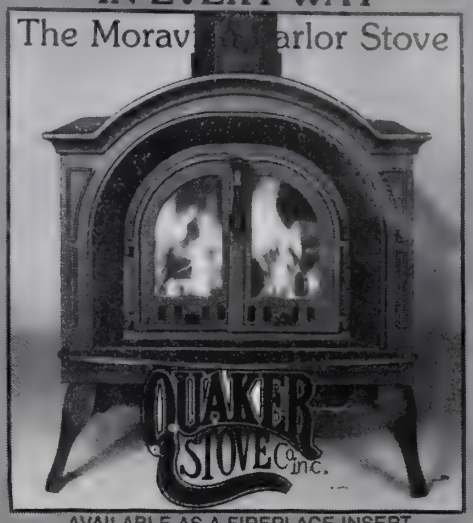
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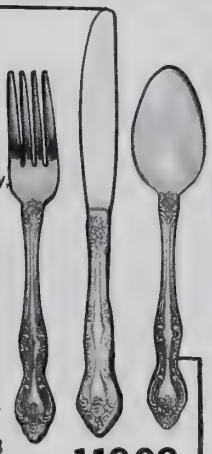
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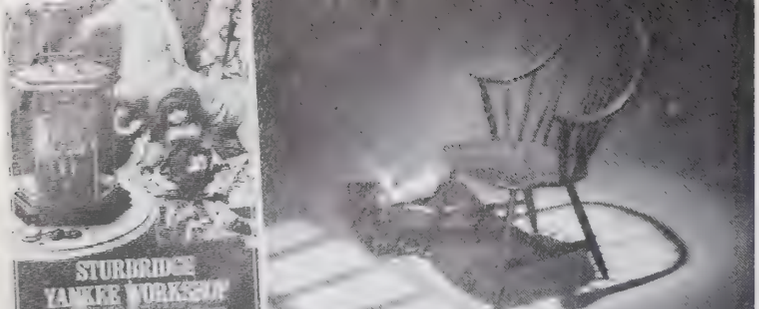
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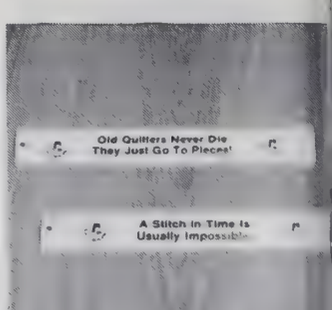
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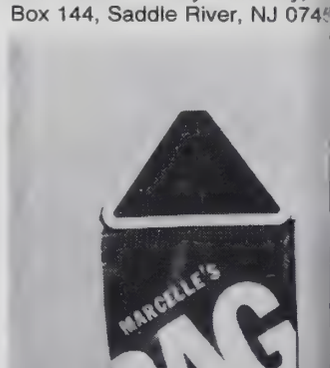
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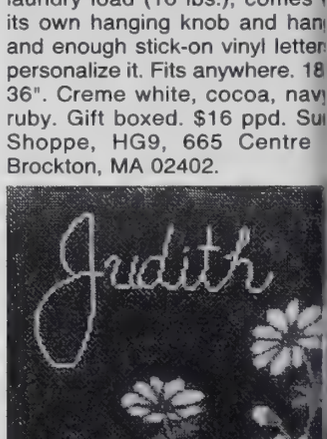
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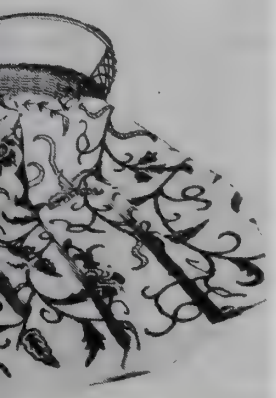
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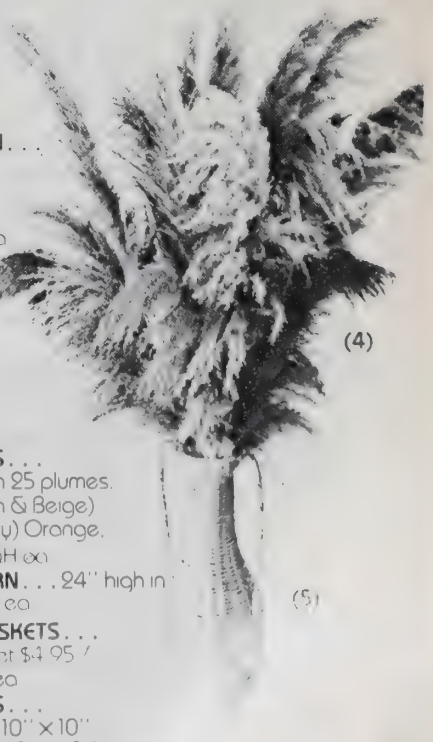




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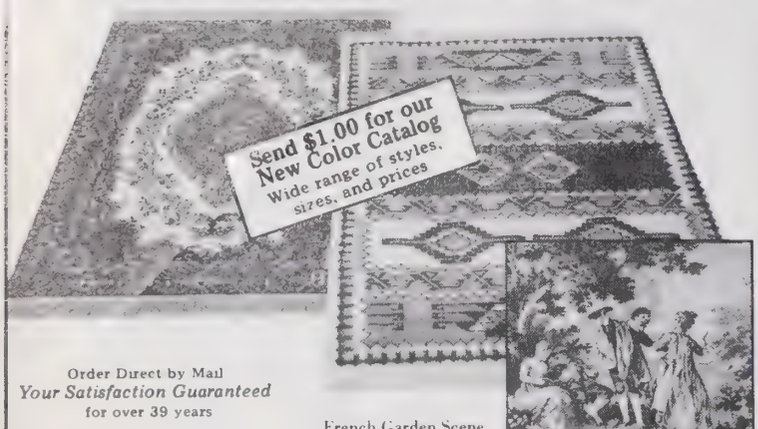
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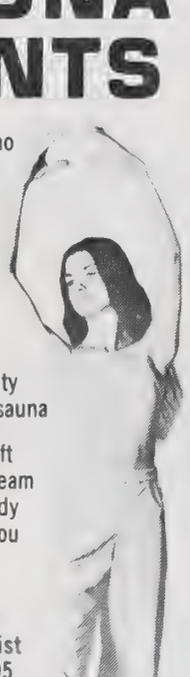
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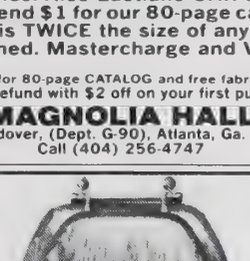
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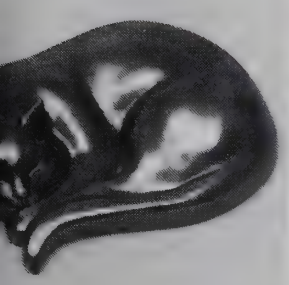
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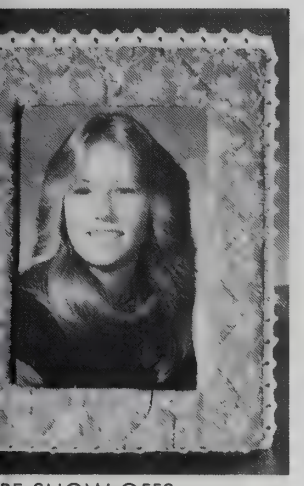
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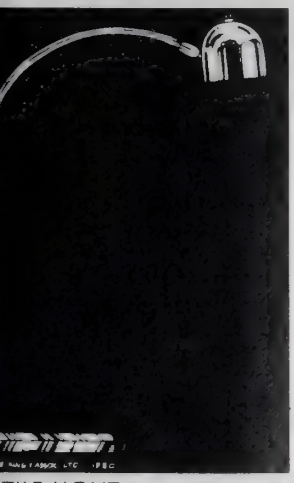
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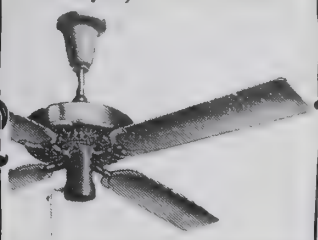
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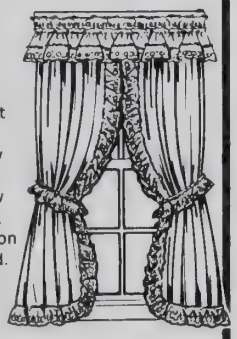
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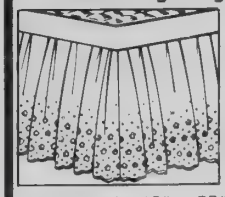
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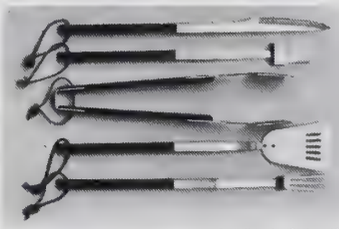
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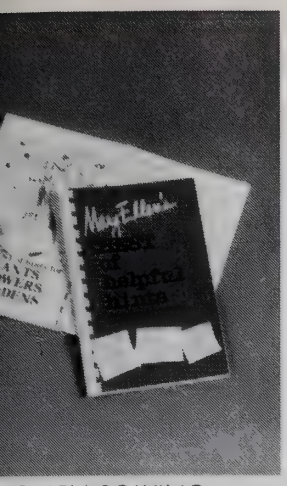
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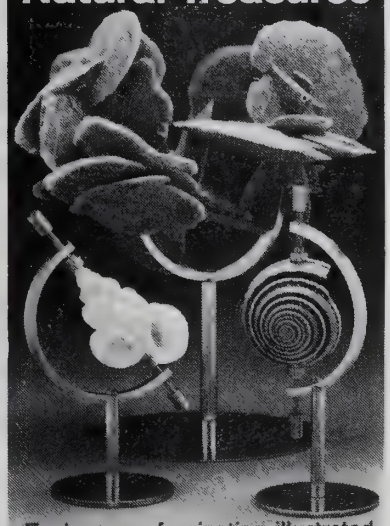


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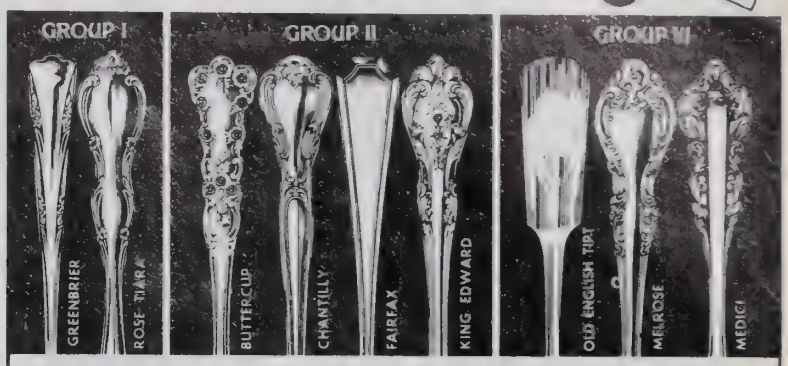
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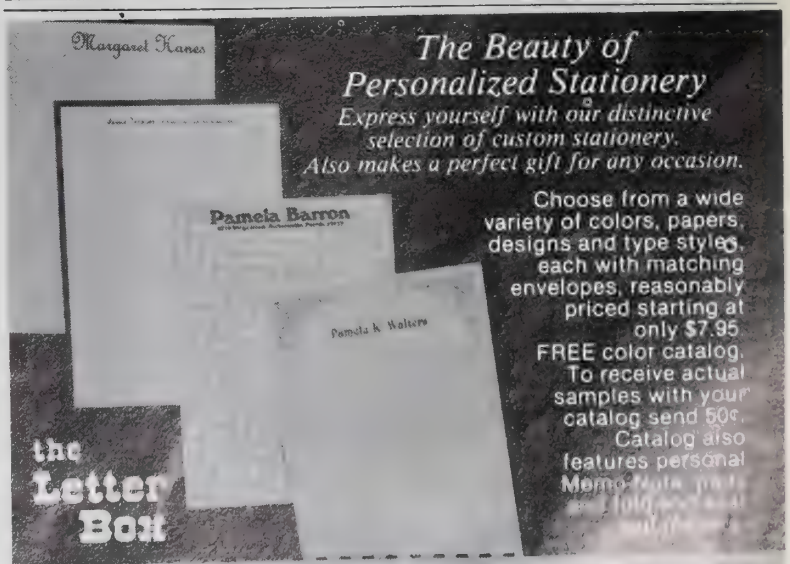
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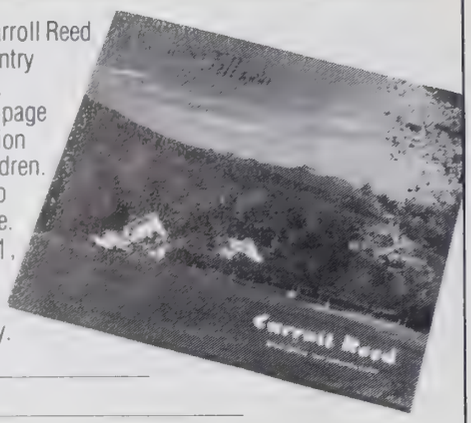
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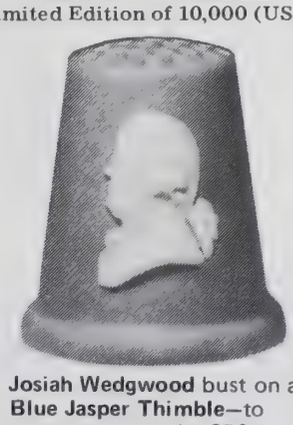
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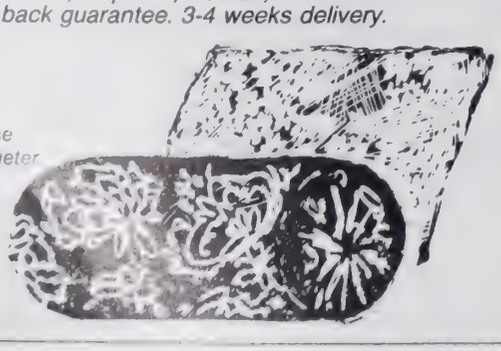
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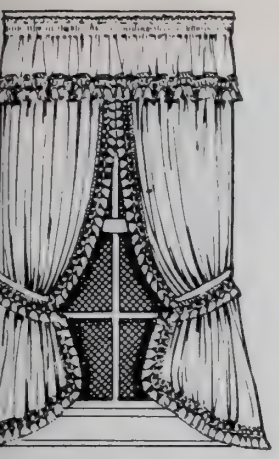
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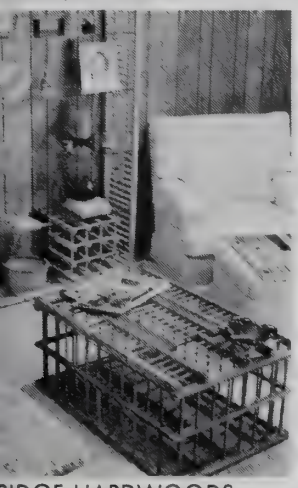
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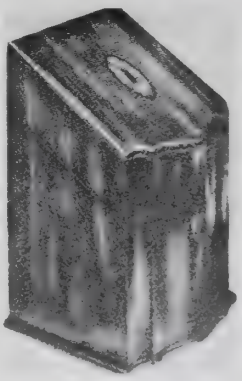
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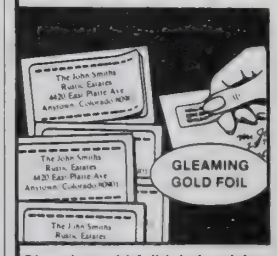
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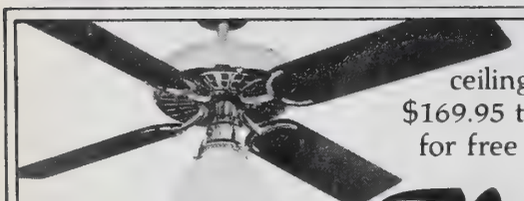
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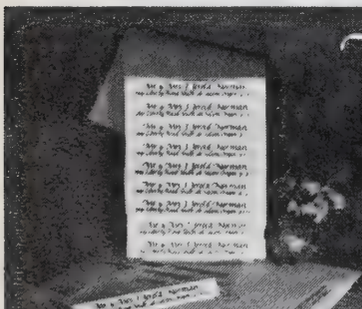
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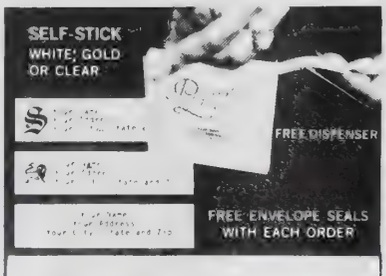
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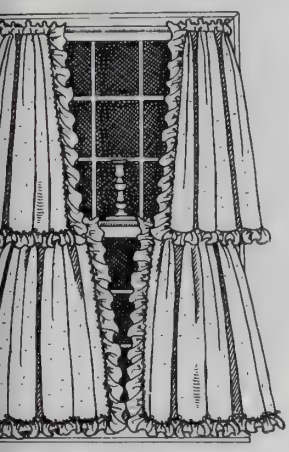
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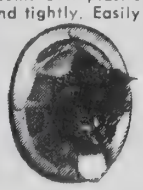


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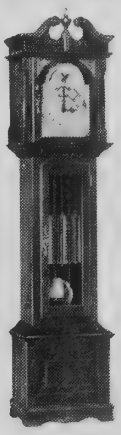
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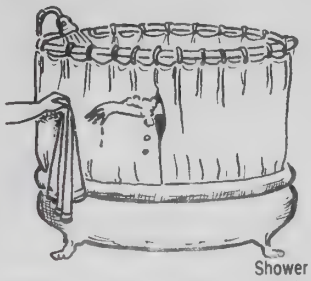
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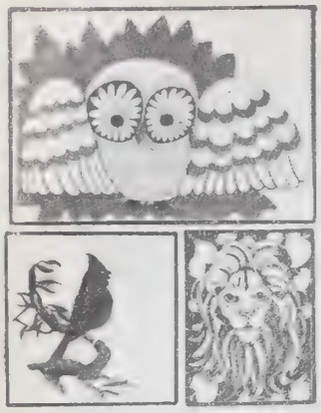
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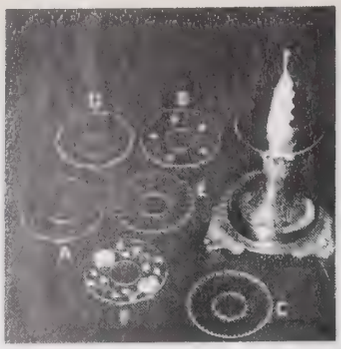


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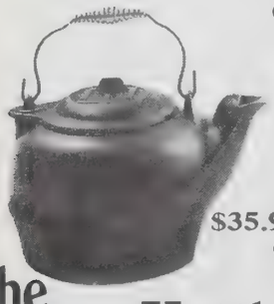
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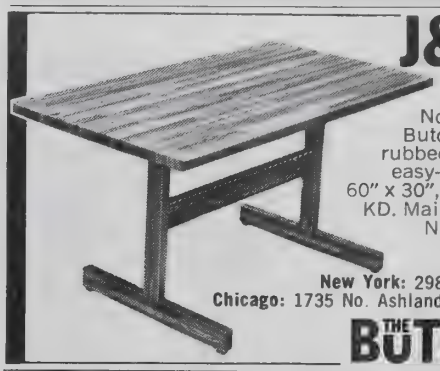
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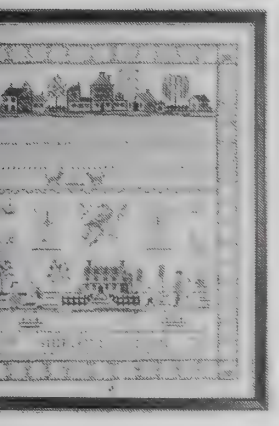


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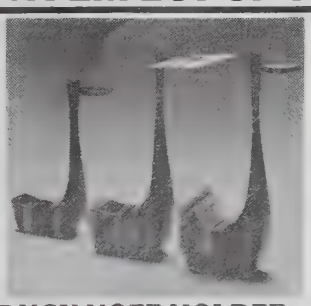


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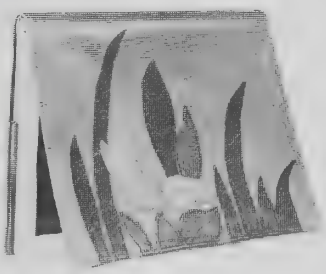
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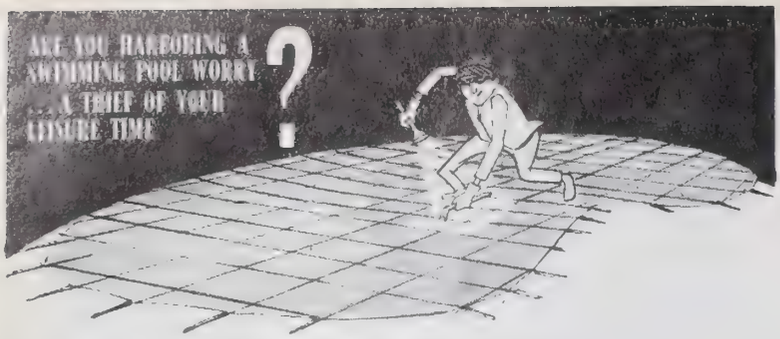
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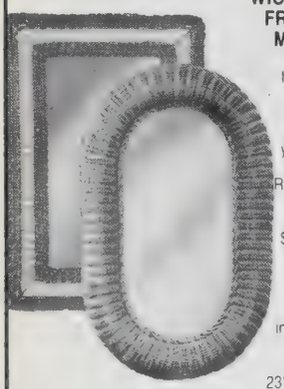
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Dorothy's Ruffled Originals, Inc.

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88 The best in rest. Teste practical suggestions for improved greater comfort, tips on convalescer Catalogue includes 45 time-tested ai make perfect Christmas gifts for niacs, convalescents. Better Sleep In

Dover Scientific Corp.



89 Treasures from the earth lect and display. Fascinating catalog numerous illustrations: fossils, shell erals, natural jewelry, stands and also a handsome portfolio of color Dover Scientific Corp. $3.

Burpee Seed Co.

90 Colorful 1980 fall bulb a ideas catalogue. Quality bulbs produc beautiful blooms; grapes, berries, fr ornamental trees, flowering shrubs, plants, gardening tools. 68 pages. Seed Co. Free.

PEACHTREE REPORT

91 Full-color report keep ahead of the times, presenting latest er fashions, imaginative gifts, dec home accessories. Editors make shopping with them interesting, infor and easy. Peachtree Report. $1.

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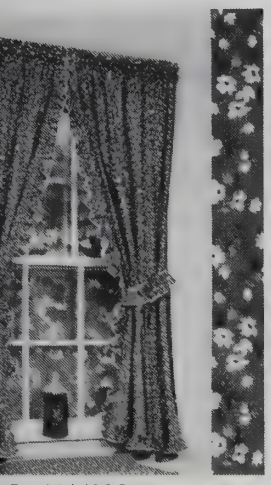
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tables with crystal glass
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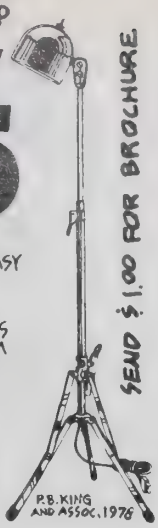
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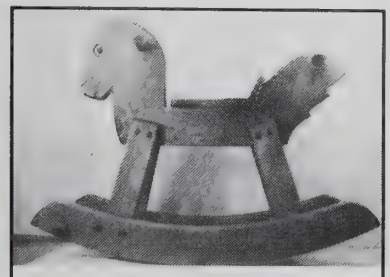
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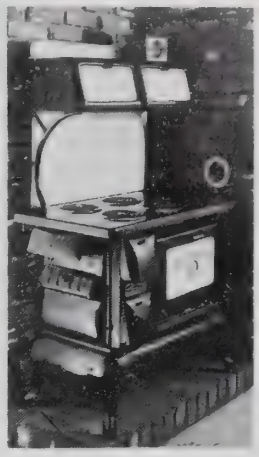
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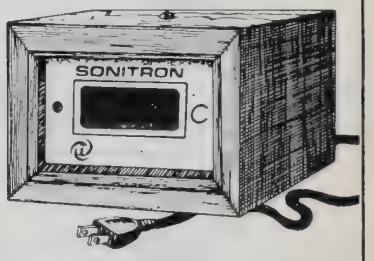
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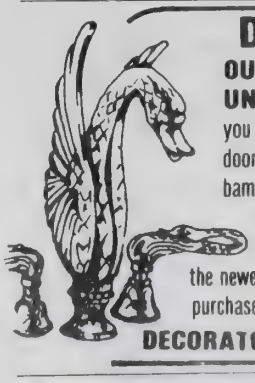


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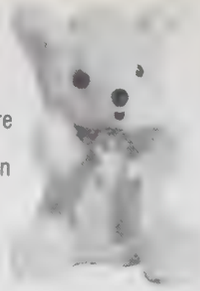
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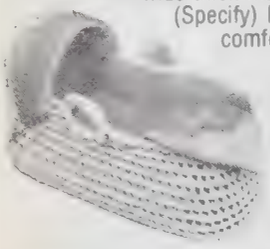
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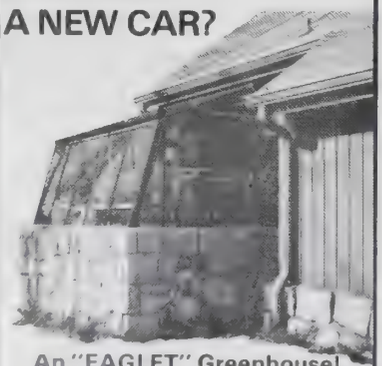
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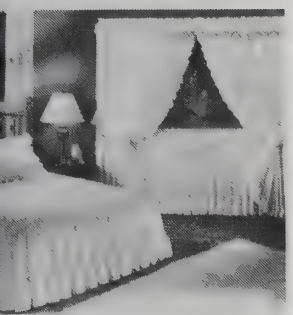
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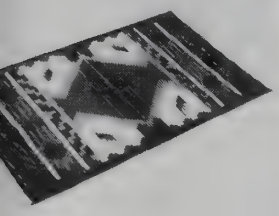
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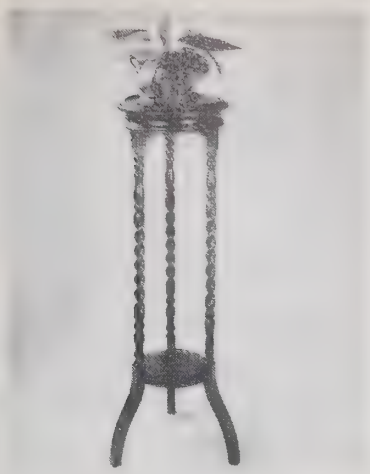
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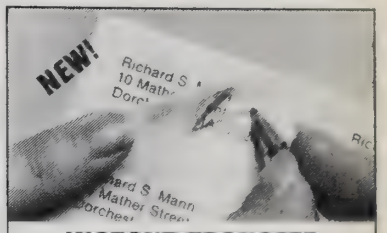
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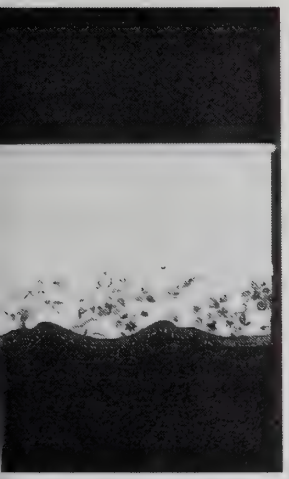
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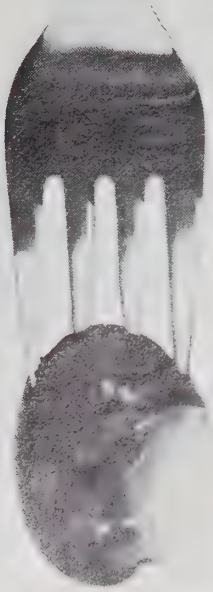
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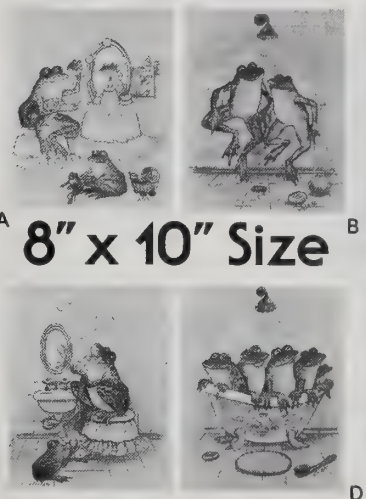


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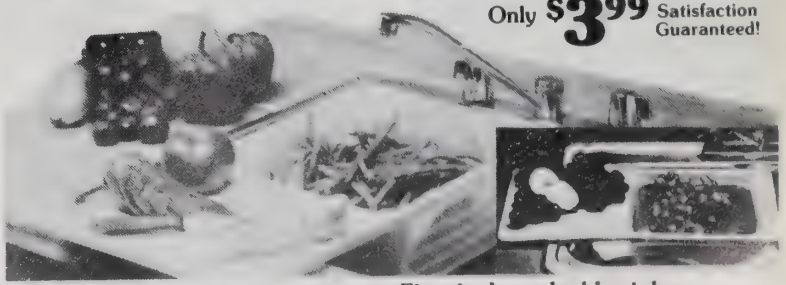
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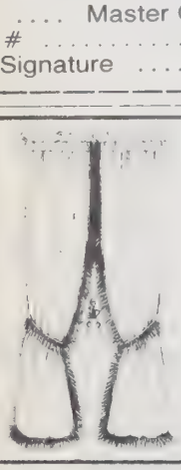
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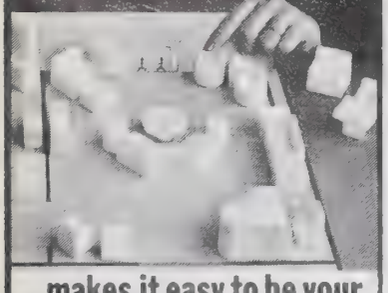
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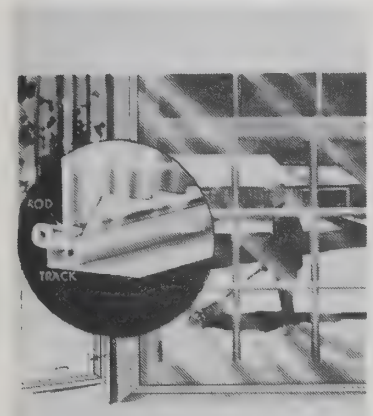


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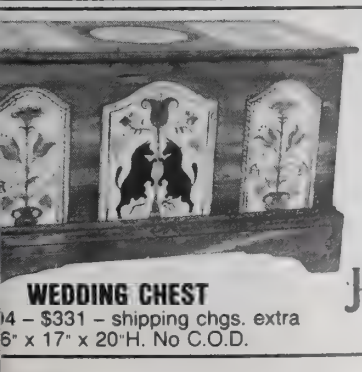


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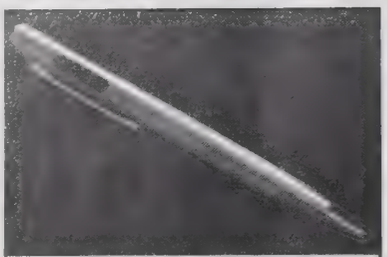
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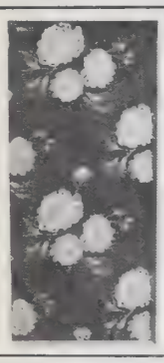


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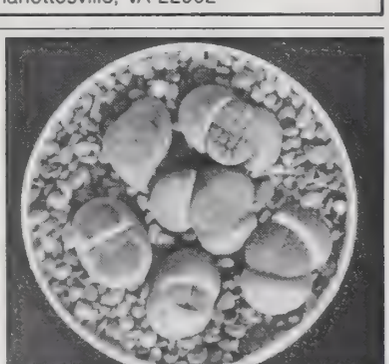
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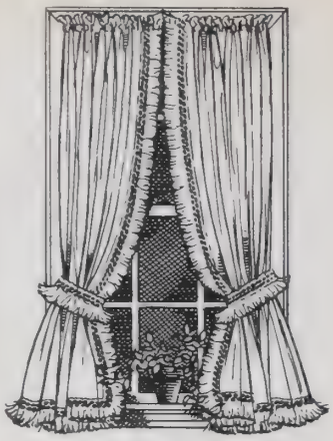


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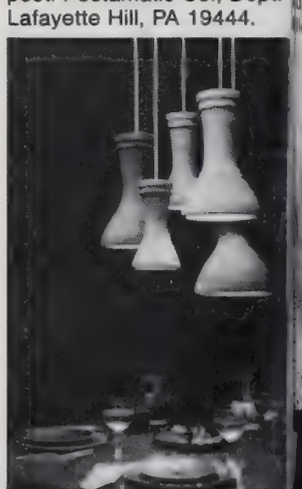
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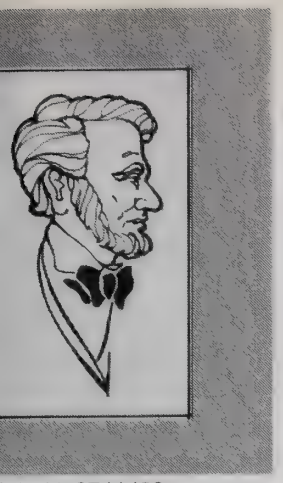
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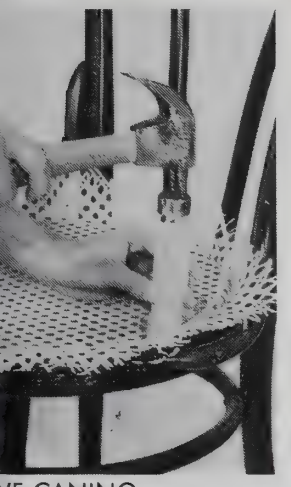
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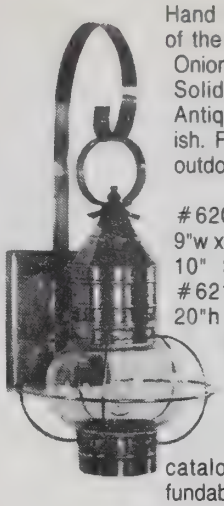
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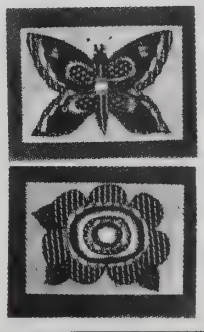
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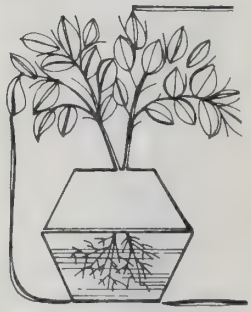


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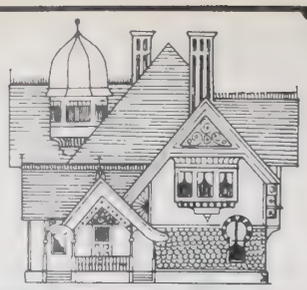


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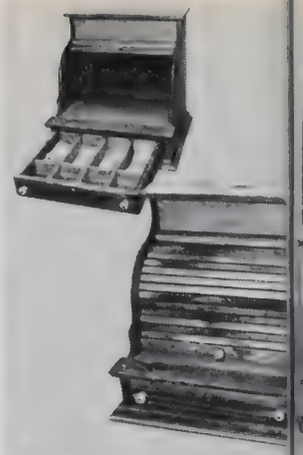
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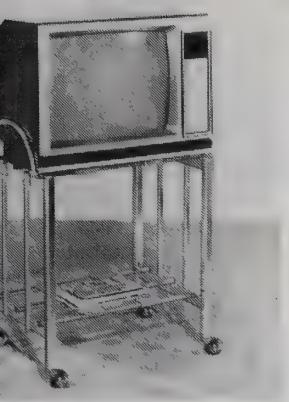
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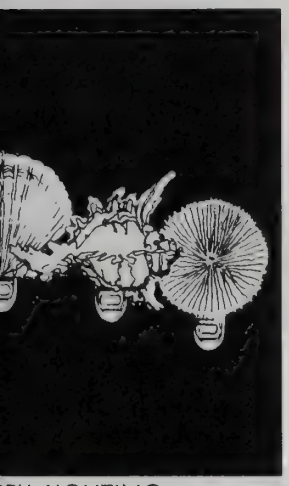
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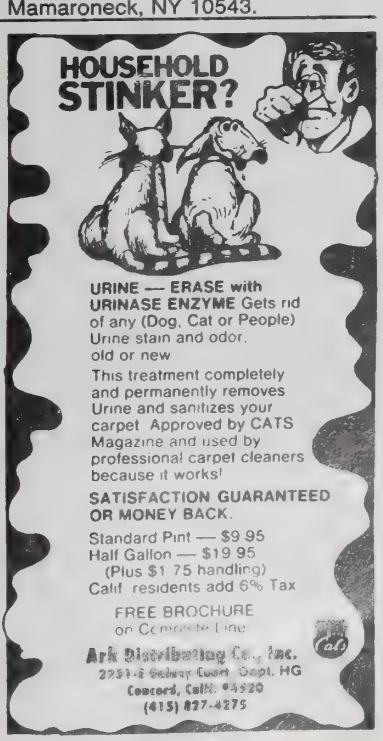
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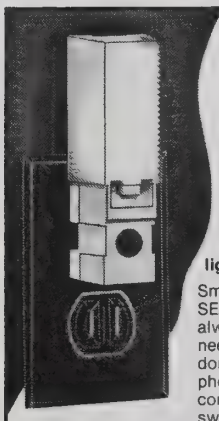
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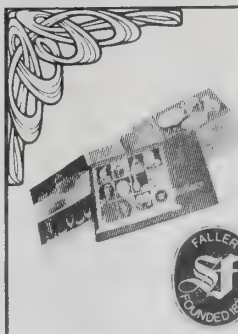
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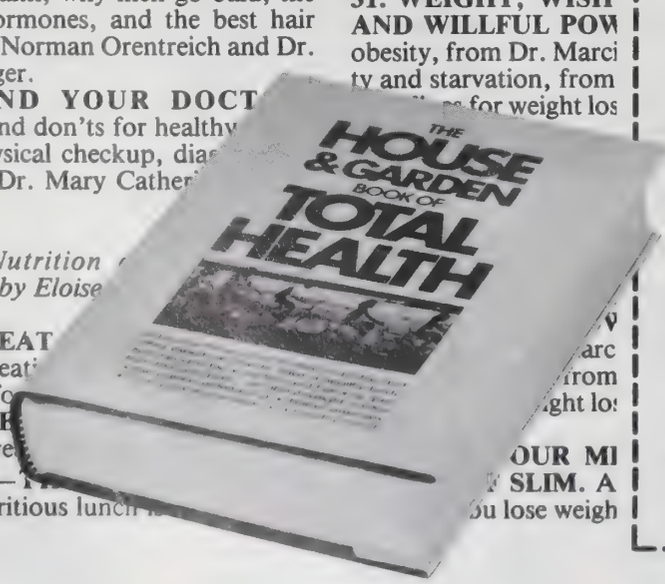
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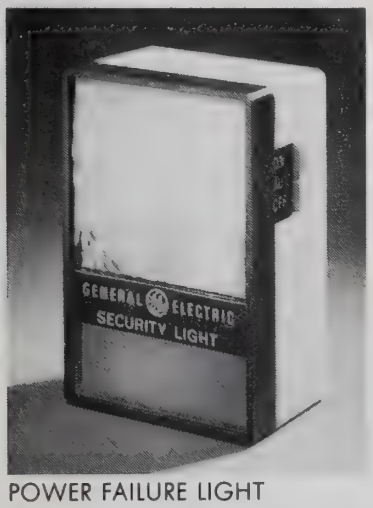
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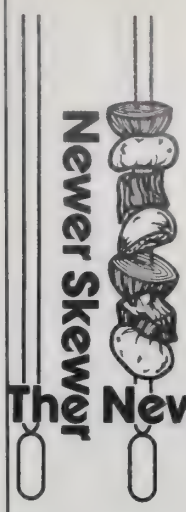
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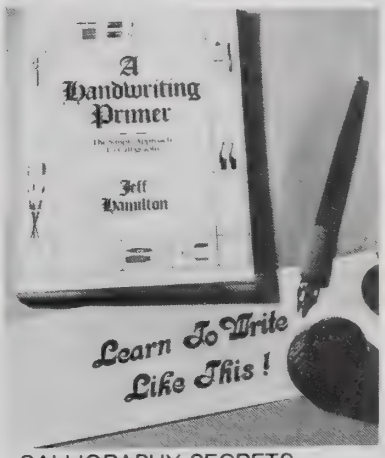
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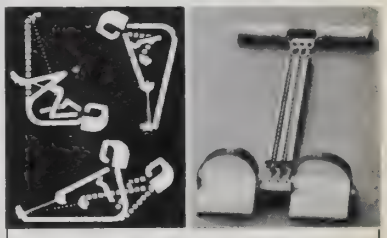
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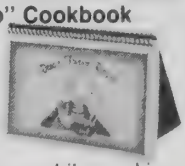
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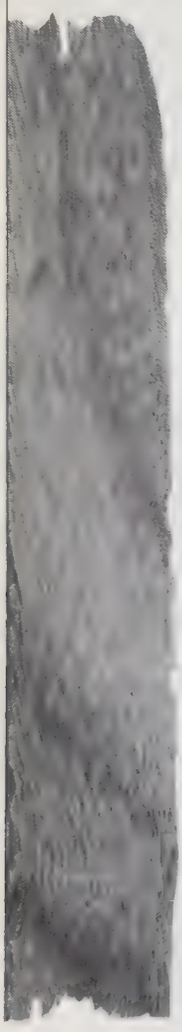
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INSIDE STORY

Dyed in the wood

"You can enhance the natural color of wood," explains designer Robert Hutchinson, "or you can persuade a piece of wood to be something it isn't." To enhance a wood's color on a piece of furniture—whether unfinished or stripped—use a pigmented stain of the color desired. Saturate a soft cloth with the stain and rub the raw wood, filling the pores and skimming the surface. Once the stain has penetrated the wood and is thoroughly dry, sand the surface and apply a coat of clear lacquer. Repeat these last two steps several times. Finally, Mr. Hutchinson suggests waxing the finish for a richer lacquered look. To "persuade" a wood to be a new color, follow the same procedure using a dye, which is more penetrating.

Wood you know?



You may be able to recognize the grains of pine, oak, and maple. But what about rosewood, ebony, or zebrawood? Albert Constantine and Sons, Inc., a supplier of fine veneers to craftsmen, woodworkers, and cabinet makers, offers a collection of 50 veneer samples. Each sample measures 4 by 9 inches and is labeled with the common and botanical name, and country of origin. Not only are the samples excellent for identification, they can be used for experimenting with finishes and stains, and for minor repairs. The cost is approximately $8.50. For a catalogue and more information write to Albert Constantine and Sons, Inc., 2050 Eastchester Road, New York, N.Y. 10461.

FLOORED? Terms to know

Bleached Wood: Floors that have undergone a process which removes the color of the wood without obscuring the grain pattern. Wood bleaches are available at most paint stores. For the whitest floor of all, follow the bleaching operation with a white stain or a wood filler mixed with white pigment.

Distressed Wood: Floors that have been wire-brushed to remove the soft portion of the wood, giving it an antique, textured appearance. What remains after the wire-brush treatment are only the toughest wood fibers which are somewhat resistant to penetration by the finish color.

Penetrating Sealer: Finish recommended for most residential floors. The sealer soaks into wood pores without changing the color and hardens to seal floor against dirt and certain stains. It can usually be refinished without sanding—by cleaning it and applying another coat of sealer or special reconditioning product. Penetrating seal can be used as an undercoat for varnish or shellac when high gloss is desired. Colored penetrating sealers are also available in a number of wood tones and other colors, an easy method since the floor is colored as part of the finishing operation. Sealer applications may be further enhanced by a wax coating.

Pigmented Wiping Stains: A penetrating oil-resin vehicle to which pigments have been added. The pigment collects in the open pores of the wood and thus accentuates the grain pattern.

Surface Finishes: Include polyurethane, varnish, shellac, and lacquer. All of these are applied with a high-quality brush or lamb's-wool applicator. With most surface finishes, the recommended method of restoration is to sand off the old finish and apply a completely new one. Surface finishes are always applied after a stain or sealer.

Polyurethane: A blend of synthetic resins, plasticizers, and other film-forming ingredients which produces a very durable, moisture-resistant surfac Available both in high-gloss and mat finishes, it is the best choice for kitche and other areas exposed to stains, spil and high traffic. For a particularly goo finish—combining the best qualities of sealer and a surface coating—use a pe etrating sealer followed by one or mo coats of polyurethane.

Varnish: Depending on the ty of varnish, available in high, medium, low gloss. Tends to darken with age a is difficult to touch up. If good quali it will provide a highly durable surfa that resists stains and spots. If not, tends to become brittle, to powder a to show white scars. Drying time is hours or more.

Shellac: A quick-drying finis allows for complete application in o day. Gives a high gloss with modera resistance to water and other stainin agents but will spot if liquids are n wiped up promptly—also chips easil Shellac will not darken with age quickly as varnish. It may be used as sealer under a varnish top coat. Waxi is essential to protect the finish.

Lacquer: Faster drying th shellac. It produces a tough, high she with about the same durability as va nish. Scuff marks show easily, but wo spots may be easily retouched. Lacqu is difficult to apply because of fast-dr ing properties.

Varnish Stains: A formulation of va nish with an oil-soluble dye to provi color. As with penetrating seals, you c or the wood at the same time you app the finish coat.

Wax: Provides a protective barrier a soft patina for any finish to keep out d and potential stain-causing matte Available in a liquid buffing wa cleaner or paste wax. Be sure wax is d ignated for use on hardwood floors.

For more information, send for t "Wood Floor Care Guide," 25¢, "Hardwood Flooring Finishing/ Refi ishing Manual," 50¢, from the O Flooring Institute, 804 Sterick Buildi Memphis, Tenn. 38103. Price includ postage and handling.

By Frances Phillips. Editors: Joyce MacRae, Jacqueline Gonn

o-It-Yourself oodgraining



ten and brighten the old-
d look of wood paneling
ne contemporary feeling
n in Chuck Winslow's
on page 131. Mr.
low tells how. First,
ir the moldings where
ssary and prepare the
ce for painting. Paint
valls in a soft beige
gloss paint and allow to
Using a medium brown
and working in *one di-*
on, brush a section with
stain. Don't worry about drips.
e will be worked into the overall
ern. Using cheesecloth, and again
ing in a downward direction,
away the excess stain to pro-
the wood-grained effect. It is best
e quick strokes. For the moldings,
h with the stain, then just wipe
the excess. Allow the walls to
vernight and cover with a coat of
shellac. This will not only pro-
the finish, but will highlight
ichness of the carving. Mr. Winslow
ests practicing a few strokes on
lumber before beginning.

ps from ne Pros

hael Taylor—"Always first clean urface of the wood to find the true and luster which years of grime wax may have obscured."

ph Braswell—"Quite often, espe-y in older homes, wood-paneled as were meant to be painted. If you not sure of the quality of the wood rneath the paint, test a small section re stripping an entire room if you're king of leaving it unpainted."

ert K. Lewis—"When refinishing wood, especially furniture, consider a finish that will approximate the of the piece, rather than trying to eve a contemporary look."

olyn Gutilla—"Decide what the rtant elements are in a room. If the d—molding, paneling, or flooring—ecial, do everything to enhance it. ot, consider painting, bleaching or uering the wood. Sometimes, espe-y for a contemporary look, painting woodwork and moldings enhances architectural quality of a room."

rgina Fairholme—"Think of your rs as part of your color scheme. ten the floor in a small room to play he color balance and to visually en-e the space. Consider darkening the rs in a larger room."

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Indoor Garden Pool

How you can create a pool indoors complete with waterfall



A tropical hideaway on a porc wicker table and chairs near t sound and shimmer of water.

When Till Miller transformed her back porch in Princeton, N.J., into a garden of potted plants and gravel paths (see page 157), she still longed for a pool. She couldn't excavate—the floor under the gravel was a concrete slab—so she came up with an idea even apartment dwellers might borrow. She had a tinsmith make a watertight tray, just 4 inches deep.

She designed it in a heart shape because she collects hearts, because the tip fits neatly into a corner, and because the graceful curves are ideal for plants concealing the rim. The tip also provides a double-edged support for the rocks and log that form a small overhang concealing the pump. With her plants and gear on hand, it took her only 75 minutes to set up her fish pool garden.

This south room, with its three Thermopane sides, works as a passive solar collector, warming the adjoining living room and kitchen-dining room. The humidity provided by the 20-gallon pool encourages the growth of plants. Though the 35-by-17-foot room may occasionally drop to 55 degrees on freezing New Jersey nights, the pool is kept at about 62. The garden hose that filled and replenishes the pool (some water evaporates) is hooked up to a warm-water line.

Plants hanging from 40–50-pound nylon fisherman's line ("no risks and it's almost invisible") include huge ferns, tradescantia, begonias, chlorophytum, Swedish ivy, and grape ivy. Till waters them from a ladder with a wand hose or squeeze bottle, "often in a bathing suit on bright winter days." Other plants, grouped on upended pots or stump pedestals, or in pots on the gravel, are watered by hand and bubbler. Water simply drains into the floor's 2 inches of gravel. She feeds all her plants in spring and summer: balanced formulas for most of the plants, an acid fertilizer for citrus and hibiscus, special food for African violets. In winter she feeds only the flowering plants, including bird-of-paradise, or-

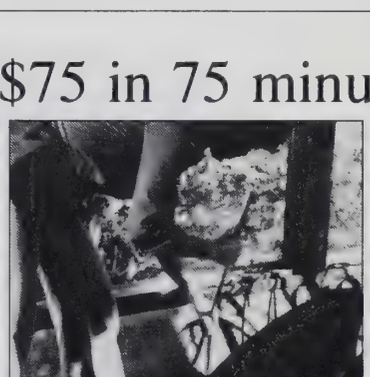
Continued on page 255

■ Town-house Waterfall

The Francis Masons have a water garden in their Manhattan dining room (page 118). To recycle water down a rock-filled 5-by-4-foot alcove, they chose a small submersible Little Giant pump, the 115-volt model 1-AA. It 3-foot cord reaches a nearby electric outlet, powering wa ter up from a foot-deep trough to the top through a tub behind large rocks, stacked but not cemented. Two smal tubes, bought at a surgical supply center, then send down a double trickle through plants tucked in earth and moss in the rock crevices. Pat Mason supplements this watering with daily mistings, and replenishes water in the trough twice a month with a bucket.

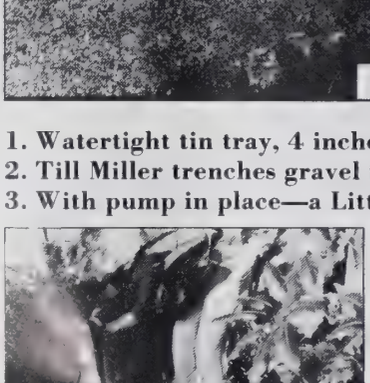
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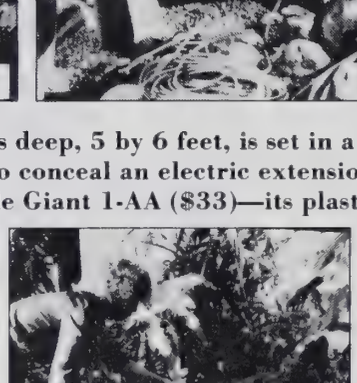


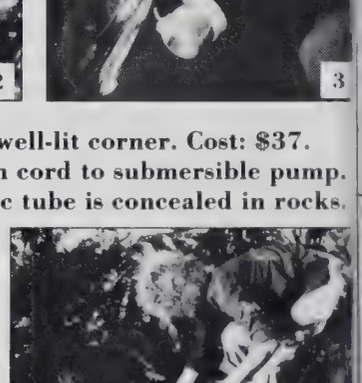




1. Watertight tin tray, 4 inches deep, 5 by 6 feet, is set in a well-lit corner. Cost: $37.
2. Till Miller trenches gravel to conceal an electric extension cord to submersible pump.
3. With pump in place—a Little Giant 1-AA ($33)—its plastic tube is concealed in rocks.







4. Till Miller rims tray with her plants, adds flamingo she found and painted stone gray.
5. Hose attached to porch faucet fills the pond with water the pump recycles.
6. Aquatic plants and goldfish—1 small one, 3 tiny ones ($5)—add beauty. Total cost: $7

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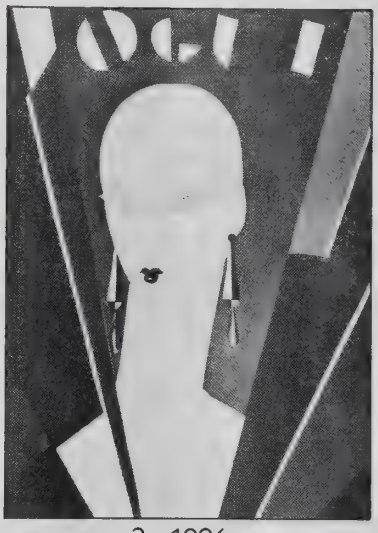


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3. 1926



4. 1931

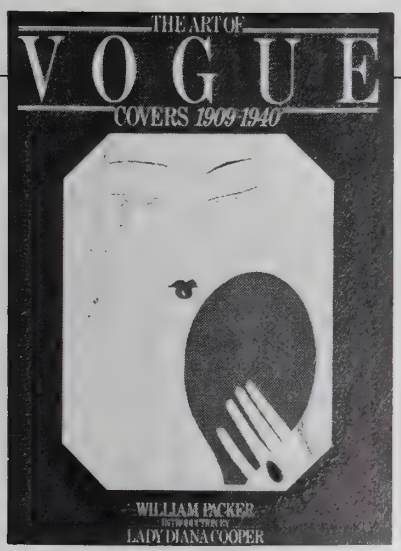


5. 1936



6. 1937

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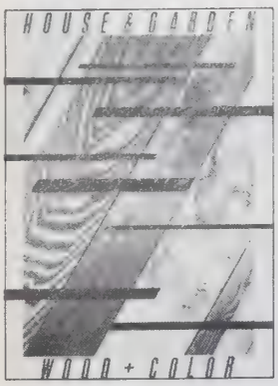
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Braintree; Brockton; Burlington; Framingham; Hyannis; Lowell; Malden; Methuen; Peabody; Worcester; Portland, Me.; Bedford, N.H.; Warwick R.I.

Michigan
J. L. Hudson, *Detroit*
Ann Arbor; Briarwood; Eastland; Fairlane; Fashion Square; Genesee Valley; Grand Rapids; Kalamazoo; Lakeside; Northland; Novi; Oakland; Pontiac; Southland; Westland; South Bend, Ind.

Missouri
Stix Baer & Fuller, *St. Louis*

Nebraska
J. L. Brandeis, *Omaha*
Miller & Paine, *Lincoln*
Gateway; Grand Island

New Jersey
Bamberger's, *Newark*
Cherry Hill; Deptford; East Brunswick; Livingston; Menlo Park; Monmouth; Morristown; Ocean City Ocean County; Paramus; Plainfield Quaker Bridge; Rockaway; Willowbrook

New Mexico
American Furniture, *Albuquerque*

New York
Bayles Furniture, *Rochester*
Macy's, *New York City*
Bayshore; Colonie; Flatbush; Huntington; Kings Plaza; Massapequa New Rochelle; Parkchester; Queens Roosevelt Field; Smith Haven; Staten Island; White Plains; New Haven, Conn.

North Carolina
Belk's, *Fayetteville*
Dunn; Greensboro; Laurinburg Rockingham; Winston-Salem

Ivey's, *Charlotte*
South Park

Ohio
Higbee's, *Cleveland*
Beldon; Great Lakes Mall; Parmatown; Randall; Severance; Westgate Youngstown

alle's, *Toledo*
Vestgate; North Towne; Woodville Mall

arus, *Columbus*
Eastland; Home Store East; Kingsdale; Lima; Mansfield; Northland; Westland; In Indiana: Castleton; Lafayette Square; Washington Square

Neils, *Akron*
Beechmont Mall; Kenwood Mall; Tri-County; Western Woods

ouss, *Youngstown*
Eastwood; Southern Park

Oklahoma

erior Concepts, *Oklahoma City*
Robert, *Norman*

Pennsylvania

nbels, *Pittsburgh*
Beaver Valley; Eastland; Monroeville; North Hills; South Hills

ss's, *Allentown*
Altoona; Bethlehem; Doylestown; Easton; Harrisburg; Plymouth Meeting; Pottstown; Quakertown; Scranton; Stroudsburg; Trexlertown; Wilkes-Barre; Williamsport; Frederick, Md.

awbridge & Clothier, *Philadelphia*
Ardmore; Christiana; Exton; Jenkintown; Neshaminy; Plymouth Meeting; Springfield; Wilmington, Del.; In New Jersey: Cherry Hill; Echelon

Tennessee

lers, *Knoxville*
Eastgate; Henley; Kingsport; Market Center; Northgate; Oakridge; West Town

Texas

ke's, *Houston*
Baybrook; Beaumont; Greenspoint; Gulfgate; Lake Jackson; Northline; Post Oak; Town & Country; Westwood

ger-Harris, *Dallas*
Arlington; Fort Worth

Utah

C.M.I., *Salt Lake City*
Cottonwood; Ogden; University

Washington

rland's, *Seattle*

Wisconsin

nbels, *Milwaukee*
Appleton; East Town; Hilldale; Mayfair; North Ridge; Southgate; South Ridge ■

Beautiful bonsai

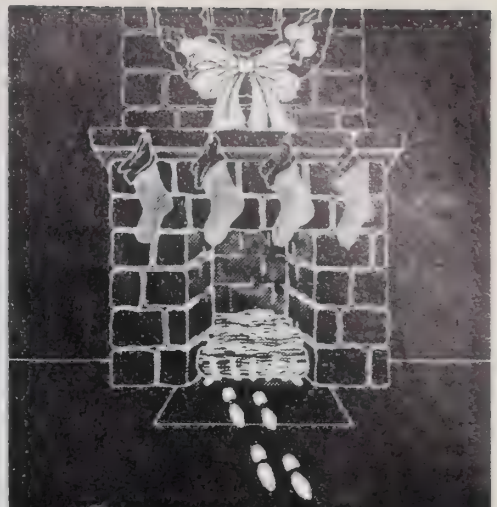
continued from page 49
should grasp the soil firmly.

Does the tree look healthy? Although it has been forcefully stunted, your bonsai should be glowing with life. Leaves or needles should be undamaged, sharp and clear in color, with no evidence of pests past or present. The tree should be struggling to grow—and winning. The condition of the moss or ground cover beneath the tree is often a good indication of the overall care the bonsai specimen has been getting.

Last but not least is the container itself, a significant part of the bonsai's overall appearance that cannot be neglected. And you won't be repotting soon. Make sure the container suits the tree—and you.

■ Where to Find Bonsai

Bonsai is a horticultural art that rewards time and study with distinctive, long-lived sculpture. It is best learned with the help of experienced enthusiasts. A good beginning is to join the American Bonsai Society. Annual membership, $15, includes a quarterly, *The Bonsai Journal,* which also lists sources for plants and supplies. For information, you can write the American Bonsai Society at 228 Rosemont Ave., Erie, Pa. 16505. ■



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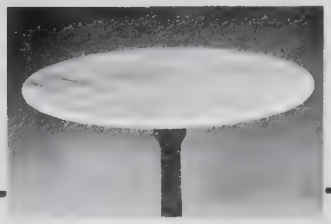
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BY JAMES FANNING

GARDENER'S NOTES

Roses are ready; Old species never die; Conservation news; Garden tips

■ Roses for '81

It's time to think about ordering roses to plant for next year's bloom, and, as usual, All-America Rose Selections offers the results of its test program as a guide to selecting varieties. The list of three AARS varieties for 1981 is headed by *Bing Crosby*, a hybrid tea with orange-red, long-lasting flowers produced throughout the summer on long, straight stems. *Marina*, a floribunda type with big coral-orange flowers in clusters, is particularly bushy, compact, and disease-resistant. *White Lightnin'* is, as the name suggests, a sparkling white grandiflora, with vigorous, straight-stemmed growth and, marvelous to relate, an intense fragrance. All of these, plus AARS roses of previous years, will be available from mail-order firms and garden shops this fall and next spring. Look for the AARS tag on the plants.







Above: Bing Crosby is a bright orange hybrid tea. *Above left:* Marina, a coral-orange floribunda, comes from the respected German firm of Kordes. *Left*: White Lightnin', a white grandiflora, is intensely fragrant.

■ On with the old

The U.S. Congress has had under consideration a bill to amend the Plant Variety Protection Act of 1970. This would add first-generation hybrids of all kinds, as well as okra, peppers, tomatoes, carrots, cucumbers, and celery to the list of patentable plants. A few viewers-with-alarm have raised cries of concern that the act would lead to the extermination of old varieties and natural species of plants. But it is difficult to see what these well-intentioned people may be thinking about. Certainly no one wants to deprive plant hybridizers of the well-deserved profits from their skill and imagination. The plant breeders themselves are deeply concerned about the continuing availability of old varieties and wild species: They are essential tools of their trade. As Dr. Gilbert S. Daniels, president of the American Horticultural Society, points out, plant patents provide the economic incentive for plant breeders to maintain a broad-based pool of genetic material, rather than to destroy the foundations of their own business. New plant varieties no more drive old ones off the market than this year's automobile drives last year's off the highway. The original Plant Variety Protection Act, as a matter of fact, set up the National Seed Storage Laboratory at Fort Collins, Colo., for the purpose of preserving outmoded varieties and wild species of plants used in hybridizing. If Congress may be faulted on its approach to the problems of the preservation of plant varieties, it is because, in Dr. Daniels's words, "This Act does not protect plant material in the wild from extinction, and this lack of protection is far more significant than the loss of older cultivars." The real culprit is land-hungry humanity, overrunning areas where wild plants make their homes, and from which they cannot, even under threat of extermination, pick up their roots and move.

■ Healing nature's wounds

Nature always heals its own wounds. Sometimes, though, man can help speed the process, particularly in repairing man-made scars. Highway embankments and mine-spoil heaps have been of particular concern to environmentalists, who have enlisted the help of the U. S. Department of Agriculture, with results that are now beginning to be evident. Its Soil Conservation Service begins where nature begins: with plants native to the region. Many of these are beautiful wildflowers. For instance, gayfeather (Liatris), whose tall purple spikes are often found in florist

s, turns out to be an excellent soil
er, particularly in dry, wind-swept
ions. The plumy reed (Phragmites)
e perfect plant for retaining the
es of tidal estuaries and marshes.
rtment scientists have selected par-
rly fine varieties of these and many
plants for conservation use, and
made them available to commercial
eries and the general public. As part
s policy of keeping the public in-
ed, the Soil Conservation Service is-
several booklets about all of this,
ll as providing experts for personal
ltation. The service has offices all
the country—just look for Depart-
of Agriculture Soil Conservation
ce under the United States Govern-
listings in your telephone book.

Let us spray

One of the most useful gadgets to come along in many a growing season is the battery-powered sprayer. The one made by H. D.
son has a neat rectangular plastic
and a wide mouth that makes for
filling and cleaning. Designed for
hand operation, with a simple
b switch, it may be used indoors
ut with equal ease. It comes in 1-
t and ½-gallon sizes, with a charger
ug into household electricity. An
ight charge will keep either size
yer operating long enough to do
ever spraying may be needed in an
nary dooryard garden or home
house. The Hudson Cordless Elec-
Sprayer retails for about $19.95 in
-quart size, $29.95 for the ½-gallon,
rger hardware and garden shops ev-
here. Hudson also makes a full line
and-pumped and motorized spray
pment.

How to spike r lawn

ns are likely to become sun-baked
te summer. This means that water
rain or sprinkling cannot penetrate
e grass roots as easily or quickly as
ould. Thatch—a build-up of dead
blades—also may form on the soil
shed water just as a thatched roof
house does. Spiking, sometimes
d aeration, is the easy answer to this
bination of lawn problems. It's done
machine that pushes an array of
w tubes down into the soil and
gs them up again filled with earth.
the next plunge, the first soil core
shed out of the top of the tube, and
n, so that the lawn becomes perfo-
d. Watering will then penetrate the
much more quickly and deeply than
rwise. A light raking will break up
distribute the soil plugs, and the
s will gradually fill in so that in a
weeks the lawn will be as closeknit
er, and considerably healthier. Spik-
machines are available at garden
pment rental shops everywhere. ■

Shopping information

continued from page 201

About $7,500. At Dakota Jackson, Long Island City NY 11101. **Handmade ceramic plate:** At Gordon Foster, NYC 10021.

p. 144 (left):

Thai handwoven silk fabric (on poufs): 50" wide, about $47 yd. **"Sahara cotton texture" fabric** (on sofa and armless chairs): 54" wide, 3" repeat. About $34.50 yd. **Pillow fabrics.** All fabrics above from Brunschwig & Fils*, NYC 10022. **"Organdy" rug:** Custom made by Edward Fields*, NYC 10022. **Coffee table:** Stainless steel with brass detail. 45 x 45 x 16"h. About $1,425, from Paul M. Jones*, NYC 10022. **Lighting:** By Lighting Services Inc., NYC 10022.

p. 144 (right):

Curtain fabric: Hand-painted silk by Robert Warshaw. From Robert Tree Associates*, NYC 10021. **Flowers** by Mädderlake, NYC 10021. **Carpet:** Wool durrie, Delhi design. From Rosecore Carpet*, NYC 10021. **Acrylic coffee table:** 42 x 24 x 16"h. About $4,050. From Karl Springer*, NYC 10021.

p. 145

Fabric on sofa, pillows, ruffle across window, and trim on curtains: "Paper roses" cotton chintz. 48" wide, 25" repeat. About $42 yd. **Fabric on chair and curtains:** "Moon pennies" cotton chintz. 48" wide, 8" repeat. About $35 yd. Both for The Watercolour Collection by Designers Guild. At Vice Versa*, NYC 10022. **Painting:** By Kaffe Fassett. at Designers Guild, London, England. **Pottery on floor:** By Roy Hamilton, at Designers Guild, London, England.

■ Five memorable meals

p. 172-173

"Københavnstyle" rectangular enameled baking dish: Blue exterior, white interior. By Jens Quistgaard for Dansk International Designs. At Altman's, NYC 10016. **"Tavola Venezia" china salad plate:** White with thin blue band inside rim. About $11.50, by Hutschenreuther. At Macy's, San Francisco CA 94108; Dayton's, Minneapolis MN 55402. **"Anvil" stainless steel flatware:** Serving spoon (shown) about $15, by Dansk International Designs. At Bloomingdale's, NYC 10022; The Crate and Barrel, Chicago IL 60610; Bullock's, Los Angeles CA 90010.

■ Terrific terrace buffet

p. 176-177

"Windmill" hand-painted, high-fired stoneware: Individual ovenproof soup tureen with lid, decorated on interior and exterior, about $15. Casserole dish: About $26 the 1 qt. size, $35 the 2 qt. size, $70 the 4 qt. size. All by Roy Hamilton for Hartstone. **"White Feather"** hand-painted, **high-fired stoneware:** Tumblers, about $6 each. Dinner plate, about $8. About $30 the 5-piece place setting. All by Roy Hamilton for Hartstone. At Tiffany & Co., NYC 10022. **Handmade slipware bowl:** Glazed white with desert-rose-colored design. At Gordon Foster, NYC 10021.

■ Kitchen Page

p. 190

"Plant Helpers" pot and saucer: Of "topaz" tinted Pyrex glass. Dishwasher-safe. Optional accessories include: Glass marbles for rooting, about $2.50; jute macramé hanger, about $4; two-tier plastic window-sill tray, about $13; clear domes for terrarium effect, 5" diam. about $2, 7" diam. about $3, 9" diam. about $4. Three sizes: About $4 (5" diam.), $6 (7" diam.), $9 (9" diam.). By Corning Glassworks. **Paper gift-wrapping accessories:** Jar trimming kit includes six labels, ties, and covers for standard wide-mouth jam jars. In red, green, blue, brown, rust, and gray. About $2 per kit. All by Porcellana, San Francisco CA 94107. **Pasta-Drying Rack:** Of American hardwood. Folds up to 12 x 18 x 3". 12 removable dowels. About $20, by MPM Productions. At Williams-Sonoma, San Francisco CA 94119; Kitchen Bazaar, Washington DC 20008. *Microwave Cooking—Adapting Conventional Recipes* **book:** By Publication Arts. At participating Litton Microwave dealers, housewares departments, and bookstores.

■ Correction

Shopping Information for the June 1980 issue should have included the following for the tabletop accessories on pages 186-187:

Cotton print **tablecloth** with 3-band trim: 90" diameter. Quilted, about $115; unquilted about $60. Bound quilted **placemats:** Print reverses to solid. Oblong, about $6.50 each. 15½" round, about $7.50 each. **Napkins:** Each combines print and solid, comes with a fabric ring tied in a Chinese knot, about $5.50. Similar accessories available this month at Saks Fifth Avenue, all branches. ■

Indoor garden pool

continued from page 250

chids, begonias, geraniums, kalanchoes, episcia, streptocarpus, spathiphyllum. "Work? I enjoy garden housekeeping," she says, "and this room normally requires no more than 4 or 5 hours a week."

Observing her make her rounds in her colorful "Plant Lady" van to maintain other gardens she has designed for architects, banks, showrooms, and private clients, you see that she was an artist before her hobby led her to full-time plantscaping. She doesn't just prune, she sculpts with her clippers. She doesn't just plant, she paints with plant colors, shapes, textures. She is also an ardent environmentalist and uses organic pesticides whenever possible.

Tips: "For white-fly and aphids, boil a fistful of chewing tobacco in 2 gallons water. Turn off heat, let steep, then strain through cheesecloth. Store in a cool place and use as a spray every week as needed.

For mealybug and mites, boil a half cake of grated Fels Naptha soap in 2 gallons water. Steep, strain, and store. If it becomes too gelatinous, thin with hot water shortly before using."

For scale, she will sometimes use Volk oil or malathion laced with detergent.

Her advice to others considering an indoor garden is: "Start with a pad and pencil, a tape measure, a budget. Study your rooms in August and September when many of your house plants may still be outside. Keep your natural light sources and lifestyle in mind. Most of us live in a climate that keeps us indoors almost half the year. A garden inside is the greatest delight imaginable. Hold onto that dream." ■

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2. CONTEMPORARY HOME FURNISHINGS. Many of the products in this mail-order catalogue are exclusive to Conran's and were designed in its studios to meet your specific needs. Sofas, chairs, dining-room furniture, exciting new coordinated fabrics, plus wallpaper, linens, floor coverings. Conran's. $2

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5. PAN ASIAN—As the name implies, the inspiration for this living, dining, and bedroom furniture collection comes from many areas of the Far East . . . China, Korea, Japan. Some designs are copies of rare antiques while others translate ancient Oriental themes for contemporary homes. Henredon Furniture Ind., Inc. $2

6. NEW INTERIOR DECORATING BOOK. The desire to decorate seems to be instinctive. "At Home With America" is dedicated to you and your efforts to create a place of your own. Pages and pages of Clayton Marcus sofa and chair designs are sure to inspire your own individual look. Clayton Marcus. $2

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8. ELECTRIC BLANKETS. "How To Save Energy Without Being Left In The Cold" includes helpful information on how to buy, operate, and care for electric blankets, as well as a description of how they save on energy. Northern Electric Company. 25¢

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12. "COOKIES, CRACKERS AN CREATIVITY," a booklet contai ing 22 new recipes, is available fro the Keebler Company. Booklet fe tures recipes using cookies an crackers, ranging from a crunch Party Mix and a Pecan Sandie De sert Torte to a zesty stuffed-pepp dish and luscious cheese soufflé.

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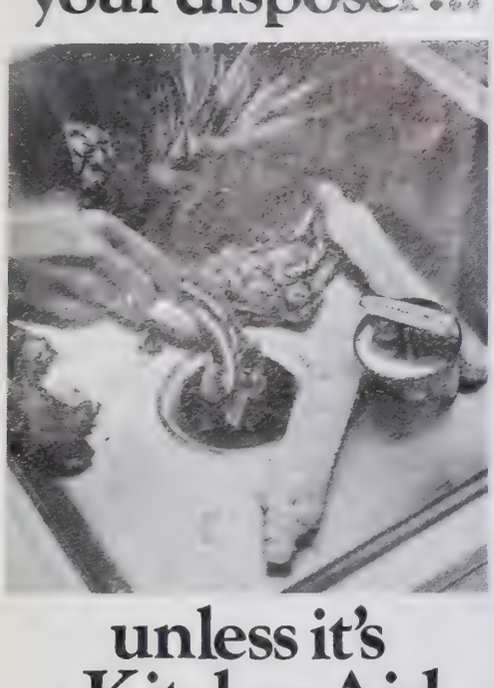


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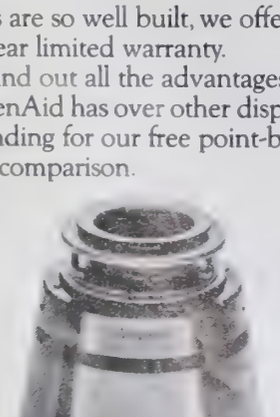
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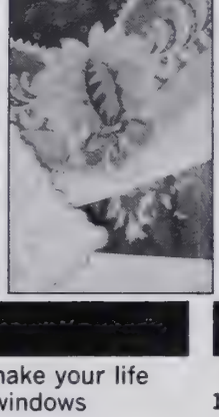
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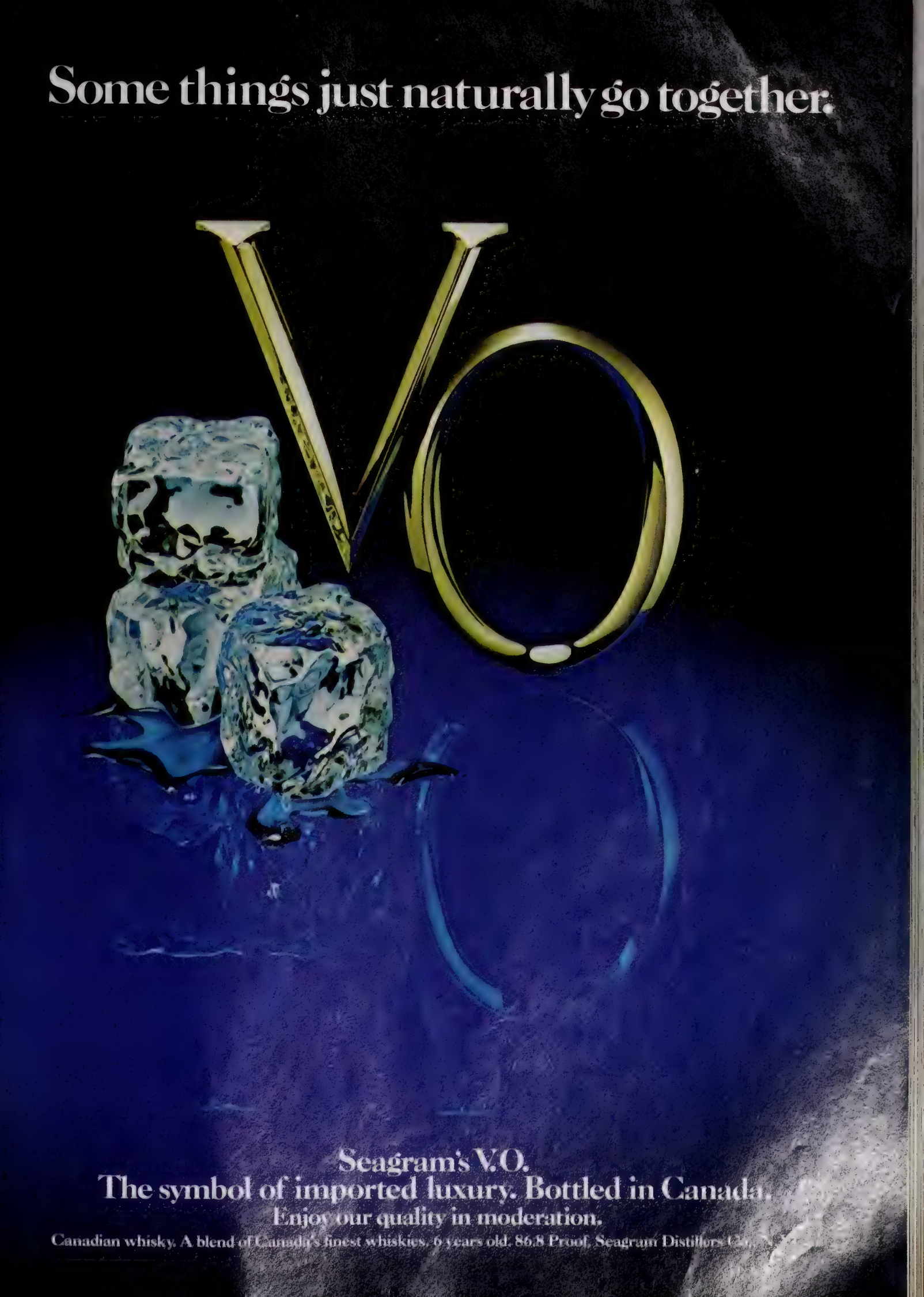
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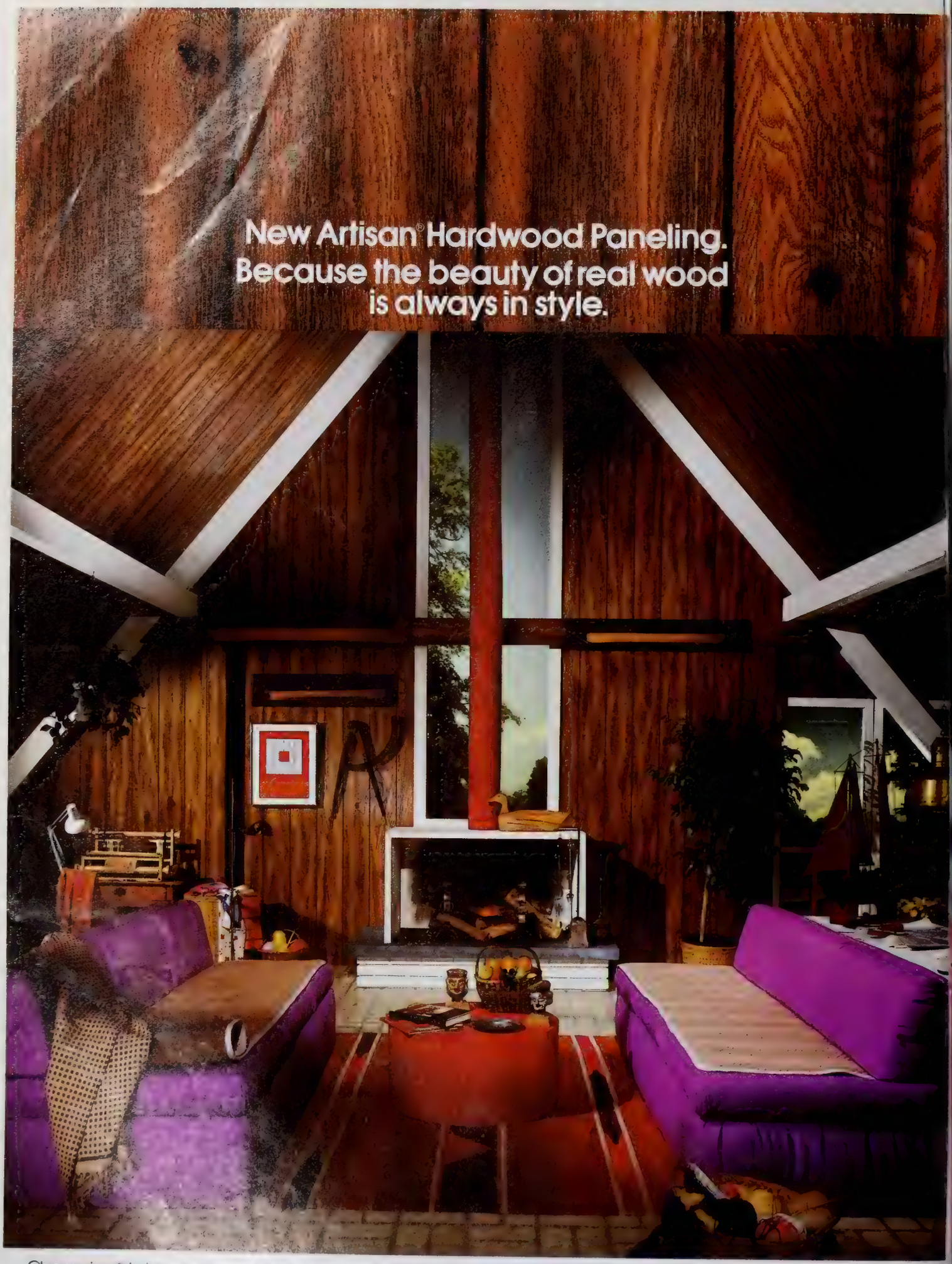
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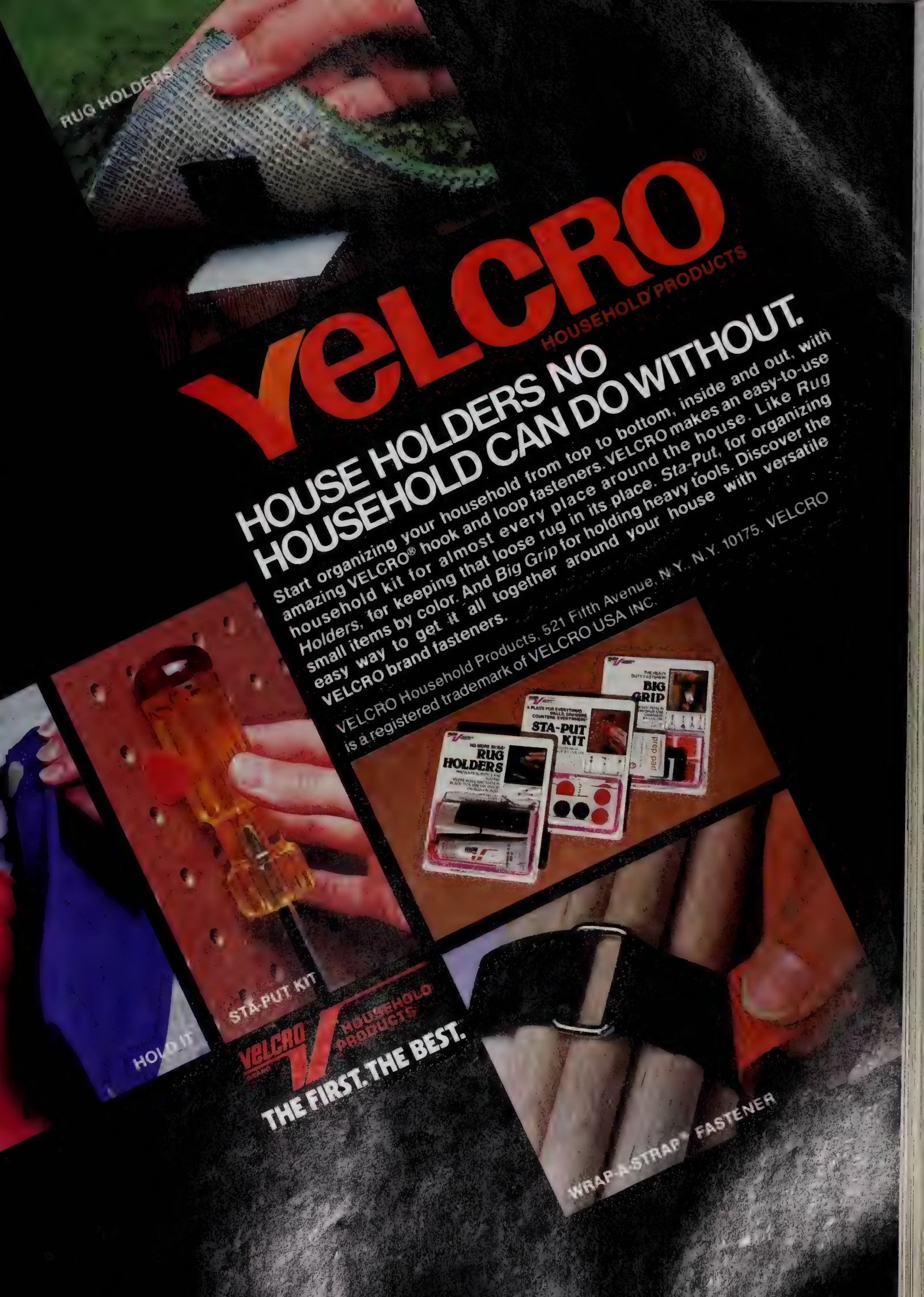


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HOUSE & GARDEN



Bruce W

On the cover: If the soft mode look appeals to you, you're sure to lik this living room, part of a duplex pen house high above Manhattan's Centr Park. Colors are soft and inviting; cush ions are pleasingly plump; and there ar layers of touchable surfaces that add u to today's new modern mood. In th leather-upholstered seating zone, one three in the room, designer John Sala dino and project designer Laura Boh surrounded a free-standing sofa with carpeted ledge, so it looks built-in. Th rest of the furnishings are decidedly sim ple. The small petal chair matches thos in the neighboring dining room, so it ca be used in either place. The ottoman, distinctly Saladino design, is topped wit a channel-quilted mat lashed to the un derside of the ottoman with nylo stretch rope. The mat is removable fc easy cleaning. Because the overall desig of the room is simple, accessories are es pecially important in creating the fin ished look. Here, the attitude is subtl but precise. The area rug, handloome of linen and wool, creates another laye of comfort on top of the carpeted plat form. Its caramel and rust tones are a easy blend with the honey-toned leathe upholstery. A handwoven Merino woo throw on the ottoman is the perfec wrap-up for chilly evenings. Pillows o the sofa are a mix of Chinese silk, cot ton, and linen. And flowers and plant add their own distinctive shapes and col ors: cut pink astilbe in a ringed glas vase, tall purple alliums, and a lush ole ander thriving behind the sofa. To se more of the room, please turn to pag 130. More on alliums, see The Garde page, and story on pages 146–151. B Mary Seehafer. Editors: Kaaren Gray Joyce MacRae. For details, see Shoppin Information. ■



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NGENIOUS WAYS TO MAKE YOUR LIFE EASIER

28 IDEAS FOR WINDOWS

hat's the well-dressed window wearing this season? Answers range om heavily layered looks to almost nothing at all. To suit all fancies, re's a variety of window dressings—one's sure to appeal to you.

BY MARY SEEHAFER

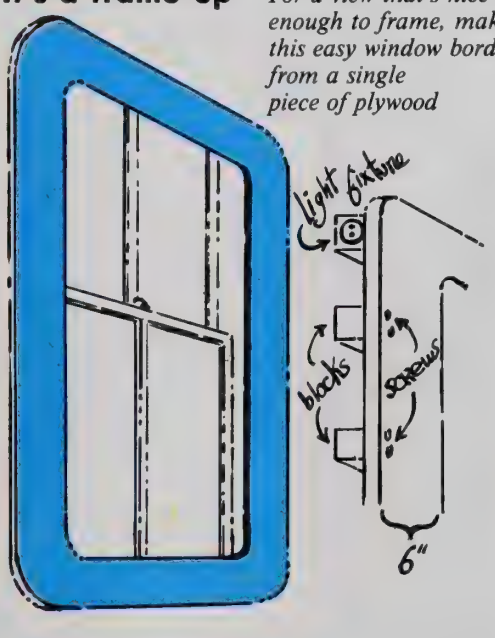
ully Dressed

ese window shades don't roll or pleat—they tuck. To make them, Jan Jessup suggests aming two pieces of fabric, right sides together, leaving an opening to turn the shade ht side out. Press. Using twill tape, sew horizontal channels across the back of the ade every 18 to 36 inches. Slip thin rods—brass, acrylic, or wooden—through the annels. (The more channels, the more positions for the shade to fold and tuck.) Line ndow frame with tiny brackets, and adjust shade up or down by resting rods on brack-. Work out the number of rod channels and brackets before you begin sewing, using ength of muslin and a handful of push pins to simulate shade and brackets.

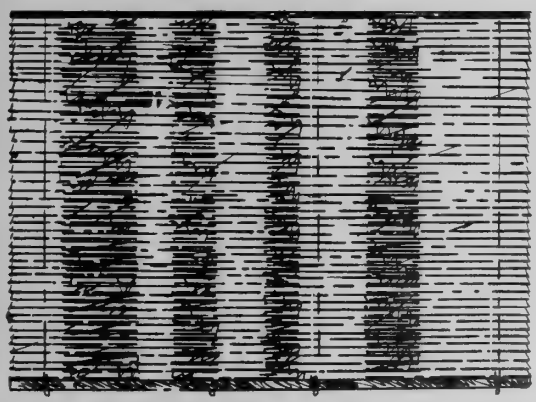
ame a window by surrounding it with a ply-od lambrequin, backlit for drama. Cut it m a standard 4-by-8-foot piece of plywood ndow must be smaller than this so existing odwork doesn't show). Lambrequin's in-e measurement should be slightly smaller an the window frame; outside measure-nts larger than the window frame. A pleas-width for the lambrequin is 6–8 inches. r a soft look, round off inner and outer rners. To install lambrequin so it stands ay from the window, attach several small cks of the wood to the wall using wood ews (and anchors, if necessary). Then ew lambrequin to wood blocks, counter-king the screws and spackling over them fore lambrequin is painted. For a lighted ect, install a warm white fluorescent tube oss the top back edge of the lambrequin. ght will be out of sight and cast a soft in-ect light at night, highlighting the perim-r of the lambrequin. To finish the look, tall skinny-slat blinds at the window be-d the lambrequin.

It's a frame-up

For a view that's nice enough to frame, make this easy window border from a single piece of plywood



eate a pretty, moiré-like pattern of light and disguise an unattractive view by hanging veral matchstick blinds, one in front of the other, from the ceiling in front of a long panse of window. The width of each blind should vary, and the blinds should be stag-red across the full width of the window to create a pleasing random pattern of light. Some blinds might be just a foot wide, others 3 or 4 feet wide. Cut blinds to desired width with a razor or utility knife. The number of blinds you'll need, their widths, and the number of layers you set up will depend on the size of your window and the pattern of light you wish to create. For a no-view window, remove the pulleys and strings that raise the shades, and make this a stationary window treatment.



stant update: Instead positioning curtain backs halfway down window, Jan Jes-of Calico Corners ggests moving them e-third down from top of the win-w—or to sill level if rtains are floor ngth, for a more iceful fall of fabric.

Make your own curtains and shades, with patterns and instructions from the major pattern companies. From Simplicity Pattern Company's Simplicity House series, romantic window looks include ruffled "theatre" curtains (pattern #101), a shirred opera curtain (#102), gathered tie-backs (#103), and unlined curtains with a fabric-covered valance (#110). Simplicity's contemporary looks include a Roman shade (#111) and a two-color rollup shade with cornice (#116). From Vogue Patterns, romantic tie-back curtains, café curtains, and a ruffled valance (#2334), and a rainbow-striped roller shade appliquéd with clouds (#2360) for a child's room.

Lightly Clothed

● ***Make semiprivate window shutters by stapling caning to window-size frames of pine. Caning can be found at shops specializing in chair repair, or check the yellow pages under Furniture Repair or Caning.***

● For Colonial-style windows, hang muslin half-curtains at the windows and surround the window frame with a painted stencil. Repeat the stencil beneath the ceiling molding above. (Half-curtains could also be made from filmy white gauze, a lightweight curtain lining, batiste, or broadcloth.)

● ***Create a tropical-style window shutter: Make a pine frame to fit inside the window frame, or create one using stretcher frames (traditionally used to stretch canvas for artwork). Cover the frame with mosquito netting, or any light fabric that admits light and air while still maintaining privacy. Fabric can either be stapled to the back of the frame, or shirred across the frame on two spring-type sash rods attached to the frame with screw eyes. The top of the "shutter" hinges to the top of the window frame. The lower edge can be held away from the window frame with a short length of dowel. Bore a small hole into the lower edge of the pine frame to hold dowel in place.***



● Give ordinary shades a lift of color and pattern by covering them with lightweight fabric. Sheets are great for covering extra-wide shades. Adhere fabric to shade using 3M's Multipurpose Spray Adhesive or Elmer's new Craft Bond I, found at stationery and craft supply shops.

● ***Weave ribbons through matchstick blinds, in rows, or just behind the strings. For a romantic bedroom, spray-paint blinds white, weave pastel ribbons in and out. For a library, try deep green blinds, plaid ribbons. In a child's room, natural matchsticks with striped or gingham ribbons are fun.***

● Interior porch blinds can be painted, sponged with dye, or tinted with a colored wood stain. Earthy colors give a natural look that seems to come from within. Bright colors look peppy.

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

28 Ideas for Windows

Nearly Naked



Fast window dressings: Make a "soft frame" from a length of fabric (two sheets sewn end to end will do). Drape over two or three wooden knobs or finials at the top of the window frame (one knob at each corner, one in the middle, depending on the width of your window). The sides can fall free to sill level, or be bound into soft puffs with colored ribbons and fall to the floor.

A recessed window becomes a showcase when glass shelves are installed. In a bathroom, fill shelves with moisture-loving ferns and ivy. In another part of the house, display collections.

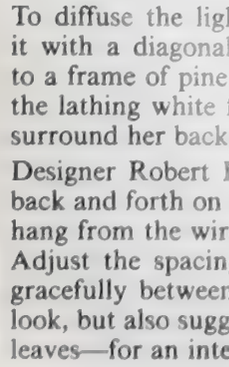
Mirror the reveals of a recessed window to bring more light into a room, or to reflect a pretty view.

To emphasize windows, leave them bare, and outline them with double bands of half-round moldings, or sleek metal moldings—the same kind used to edge cabinetry. Both can be found at lumberyards and building supply houses.

Give your windows a garden look: Build a window box to span the full width of a window. Paint to match surrounding woodwork. Fill with all-of-a-kind flowering plants, or a "hedge" of greenery. This looks great with a wall of windows all in a row.

Revive grandmother's old lace curtains for a fresh, airy look, or improvise with a cotton lace tablecloth shirred between two tension rods at the top and bottom of the window. Variation on the theme: Stretch an old antimacassar or piece of crochetwork spiderweb-style at the windows by catching it on small cuphooks lining the window frame.

Privacy



Silhouettes on the shade

Don't forget that window shades can be installed from the bottom up, for privacy without sacrificing light streaming in from above. The brackets for bottom-up shades are the same as for normal shades; get them wherever window-shade hardware is sold. You might ask for reverse-roll brackets, so the fabric of the shade faces the room instead of the roller. Screw eyes catch the string of the shade at the top of the window frame and guide it to one side. A cleat attached to the lower edge of the window frame secures the string to keep the shade in place.

Line matchstick blinds with sheer batiste for added privacy. When you roll up the shades, the fabric will show, not the blinds—another pretty plus.

Stand tall, lightweight folding screens at either side of a bare window to decoratively frame a view by day. For privacy at night, move them in front of the windows. Screens can be made of lightweight hinged panels of painted wood, or by stapling fabric over hinged frames of pine.

For instant privacy if you've just moved in, accordion-fold lengths of heavy kraft paper to hang at the windows. It's a super, temporary solution and an interesting texture—you may be tempted to keep them up permanently!

A barrier of light gives an uncurtained window privacy at night. Just rim the window with spotlights, makeup lights, or gooseneck lights directed toward the glass. Those outside can't see in.

Skylights

To diffuse the light from a rooftop skylight, Lynne Hall of California covered it with a diagonal criss-cross of heavy 1½-inch lath. The lathing was attached to a frame of pine nailed around the perimeter of the skylight. Mrs. Hall painted the lathing white for a crisp, clean look that matches the latticework fences that surround her backyard.

Designer Robert K. Lewis shades a skylight with swoops of fabric. Shades ride back and forth on taut wires attached across the length of the skylight. The shades hang from the wires on rings, sewn to the back of the shade every 8 to 12 inches. Adjust the spacing of the wires and the spacing of the rings, so shade droops gracefully between the wires. Mr. Lewis used white bamboo shades for an airy look, but also suggests a patterned fabric—maybe a cotton printed with big banana leaves—for an interesting shadow play of dark and light.

Energy-Saving Windows

Half of the heat in your house m be lost through your windows t winter. To help thwart this great cape, here are some decorative, pr tical tips and treatments:

Using window shades in addition to c tains can shave dollars off your heat bills this winter. Any light-colo opaque roller shade can reduce heat l through windows by 24 to 31 perce according to a recent study by the N York State Cooperative Extension. S ply lower shades in the evening, at nig and during early morning hours, w air is coldest. Shades will act as barr to block heat loss through the wino glass. During sunny daylight hours, ra your shades to let in warming sunli for a greenhouse effect.

Don't let window treatments block h flow. Curtains should hang at leas inches above radiators or baseboa heat; 8 inches above heat registers.

They close at nig tie back by day

Quilted cover-up for windows

Give windows new dimension, and save ergy, too, with windowBlankets—chann quilted tab-top cotton curtains filled w polyester fiberfill. A properly installed w dowBlanket can help save as much energy two single-glazed storm windows. A stand 45-by-84-inch size fits most windows. U two to cover most patio doors. In tan, ru ecru, and white. Custom lengths availab $75, plus $2 shipping, from Energy Alter tives Unlimited, Main Street, Box 537, An gansett, N.Y. 11930. Do-it-yourself alter tives: gingham or calico-print quilted fab gathered on a rod in a child's room; chann quilted Roman shades in a library.

A closed-top cornice or valance abo your windows will eliminate a draft tu nel that carries warm air over the t of your curtains, and across cold wi dows, bringing cold air back into t room. Curtains should touch the valan at the top, and be weighted at the bo tom so they touch the floor, to make t formation of a draft tunnel impossible.

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XCITING DRINK. BECAUSE IT'S ALSO A SPLENDID COURAGEOUS MOVE.

DRAMBUIE OVER ICE

BY MARGARET MORSE

DEAR H&G

Answers to your questions. Here we share some letters from our readers

Erasing fingermarks

Q *My folding screen was badly soiled with fingermarks during a move. It's covered with a French Directoire documentary wallpaper on one side, canvas on the other. Can you give me some advice?*
—M.B.T., San Francisco, Calif.

A An antique or really valuable screen, of course, should be cleaned only by a reputable, professional restorer: Museums with furniture collections or fine antiques dealers may be able to refer you to one.

If your screen is not of great value, you might try to clean it yourself. One product to look for at wallcovering, paint, and hardware stores is "Absorene" wallpaper cleaner. It's a pink kneaded-rubber ball that helps erase fingermarks from sturdy wallpapers, vinyl windowshades, and nonlacquer-painted surfaces.

Whether or not the wallpaper on your screen is sturdy enough to treat with "Absorene" cleaner only you can judge: *Test the cleaner first,* on a small, inconspicuous area, with gingerly strokes. If this doesn't abrade the surface or remove the design, use the same strokes on the rest of the wallpaper. As the outer surface of the eraser becomes soiled knead it to expose a fresh surface. Wor gently but evenly over whole side. Tr the same procedure on canvas side.

If you can't find "Absorene" locally have your store salesperson write Th Absorene Manufacturing Co., 160 North 14th St., St. Louis, Mo. 63106.

If the wallpaper is slightly soiled, yo might try the "old wives' " trick of rub bing it with a piece of rye bread. Th adhesive-like gluten in rye flower common ingredient in wallpaper paste supposedly helps pick up surface soil.

Continued on page

Get fiber into more foods your family will like.
Like Chocolate Chip Cookies.



Chocolate Chip Cookies

2¼ cups all-purpose flour
1 teaspoon baking soda
½ teaspoon salt
½ cup margarine or butter, softened
½ cup shortening
¾ cup granulated sugar
¾ cup firmly packed brown sugar
2 eggs
1 teaspoon vanilla flavoring
1 cup KELLOGG'S® ALL-BRAN® cereal or KELLOGG'S® BRAN BUDS® cereal
1 pkg. (6 oz., 1 cup) semi-sweet chocolate morsels

Stir together flour, soda and salt. Beat margarine, shortening, granulated sugar and brown sugar until well blended. Beat in eggs and vanilla. Mix in dry ingredients. Stir in cereal and chocolate morsels. Drop by level measuring-tablespoon onto greased baking sheets. Bake at 350° F. about 12 minutes or until lightly browned. Remove from baking sheets. YIELD: 5 dozen.

Variations: In place of the All-Bran cereal, use 2 cups KELLOGG'S® 40% BRAN FLAKES cereal. Or crush 1 cup KELLOGG'S® CRACKLIN' BRAN® cereal to coarse crumbs.

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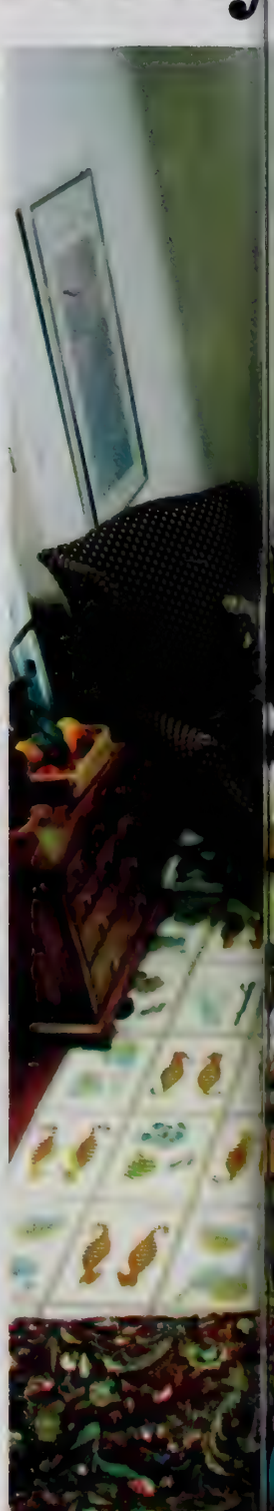
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continued from page 28

Unsticking Stoppers

Q *How can I try to loosen a ground-glass stopper that is stuck in the neck of its decanter?*

—B.S., Southbury, Conn.

A Here's what one maker of fine crystal recommends: Apply warm (not hot) water around the opening. If this alone won't undo the seal, try to work a little soft soap into the stuck area along with the warm water. You may have to let it sit a while to soak in. Then try to lift the stopper out, holding the decanter down securely on the tabletop as you do so. You'll probably find you get a better grip on the glass if you wear rubber gloves and make sure the areas you're gripping are dry.

If this doesn't work, you might try applying this mixture—recommended in Veva Penick Wright's *Pamper Your Possessions* (Barre Publishers)—½ teaspoon alcohol and ¼ teaspoon each of glycerine and common table salt. Let the mixture soak in around the opening for a few hours, then *gently* tap the stopper and remove it by lifting it out, as above. (Mrs. Wright warns against using a twisting or pushing motion, as this may tighten the seal.)

For the future, remember that stoppers are apt to become stuck when they're moist. The sugar in liqueurs and other spirits can stick like glue, and even plain water can cause sticking. So be sure the stopper and the inside of the decanter neck are clean and *dry* before putting the stopper back in place.

Portable gardens

Q *I was very impressed with three stories in the April 1980 issue—"Grow-Anywhere, Go-Anywhere Gardens," "Hanging Salad Gardens," and "Vegetables in Containers" (pages 162–166, 254, and 257). Movable container gardens seem so practical when one lives in rented quarters. Is there other reading you could recommend for a beginning gardener like me?*

—S.E.C., Houston, Tex.

A Garden centers across the country carry a good paperback instruction book on the subject, *Container and Hanging Gardens*, published by Ortho Books. A wide variety of attractive container gardens are shown in color photographs, and topics from annuals to water gardens are discussed in concise, ready-reference form. Building instructions for containers are given—even "root view" boxes children will like. If your garden center doesn't have one, you may order a copy for $4.73 ppd. plus your local sales tax from Ortho Books, 742 Bancroft Way, Berkeley, Calif. 94710. Make check to Ortho Books.

Glazed walls

Q *I love the glazed walls shown in your magazine recently, but I have yet to find a painter who is familiar with the technique. Where can we learn how glazing is done?*

—N.P., Northbrook, Ill.

A The glazed walls that have appeared in House & Garden—most recently in the March 1980 issue on pages 122 and 124—were done by specially trained professionals. If you're interested in investigating the technique, a very complete description appears in Isabel O'Neil's book *The Art of the Painted Finish for Furniture and Decoration*, published by William Morrow. A copy of this paperback may be ordered for $11.45 postpaid from Condé Nast Books, P.O. Box 431, Bloomfield, N.J. 07003. A check or money order payable to Condé Nast Books must accompany the order.

Simpler techniques of putting color over color were demonstrated in the September 1978 issue, pages 134–135. For a reference copy of this issue (now out of print), please check your public library. While you're there, you might also look over the instructions for painting "marbelized" walls, in the April 1980 issue, page 169. ■

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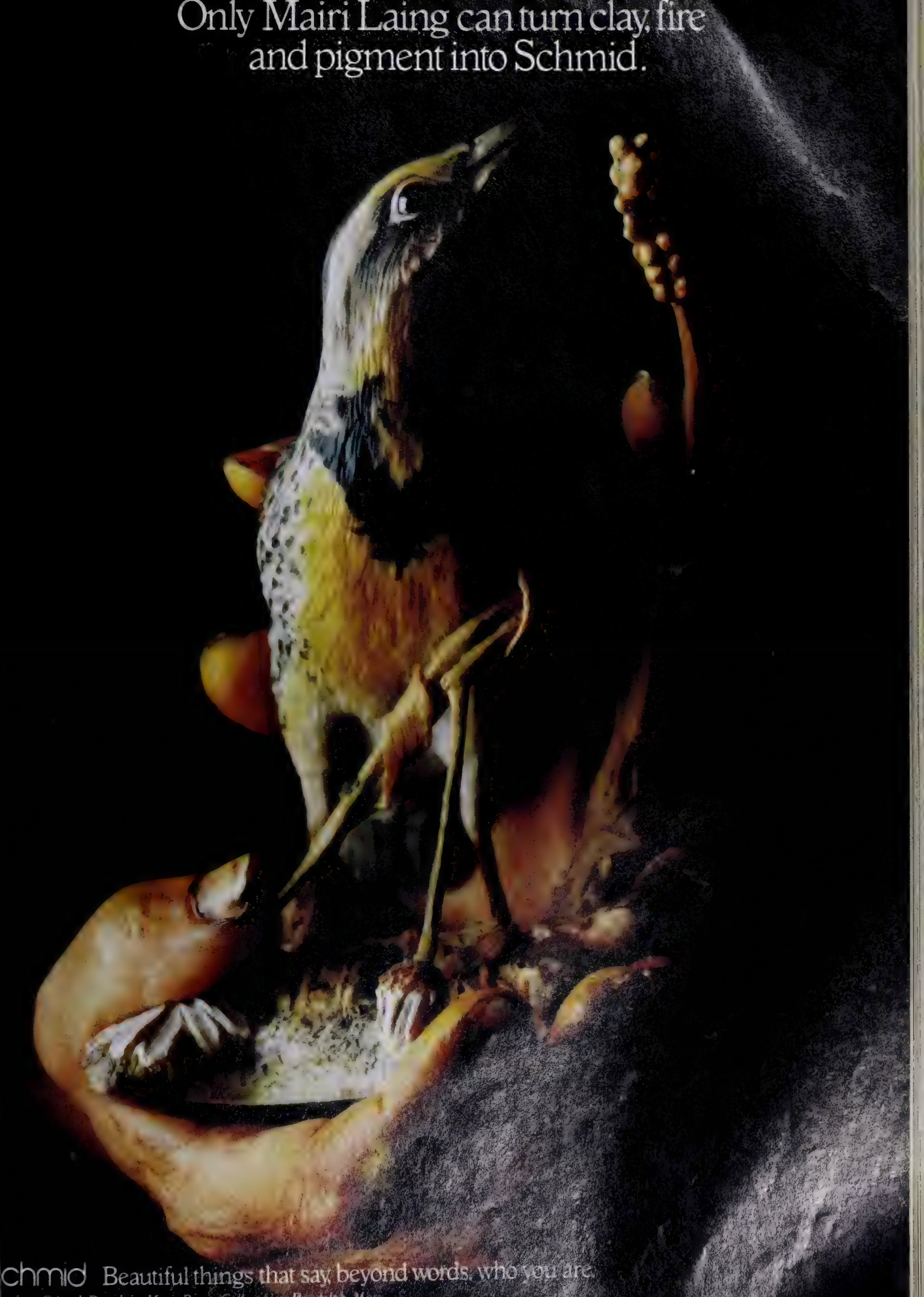
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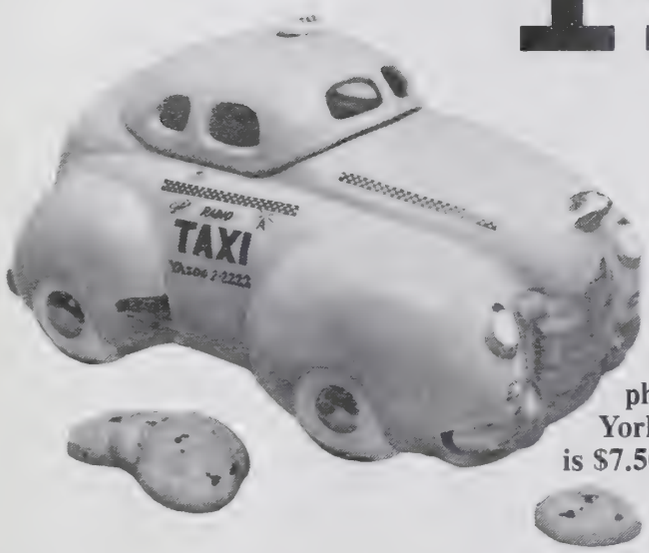
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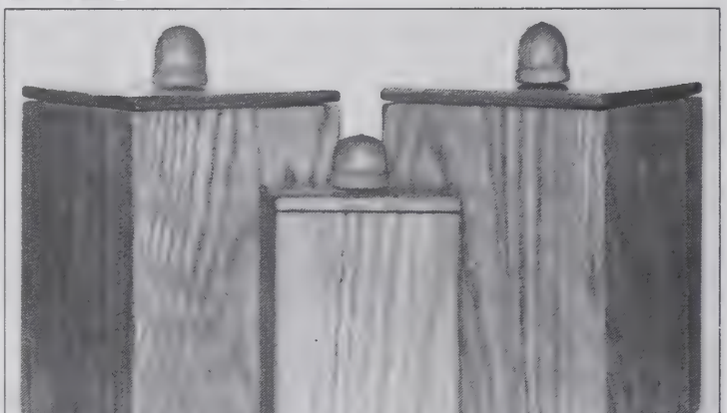
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CRAFTY CANISTERS



The sleek oak canisters by Frederick Reitter are a beautiful, skillful example of how Master Crafters turns talents into profits. Master Crafters is a community-sponsored shop for retired men and women in Nassau County, New York. The master crafters will also hand-smock dresses, restore old photographs, make hand-molded chocolates, knit, needlepoint, or macrame. Master Crafters, 42 Orchard St., Manhasset, N.Y. 11030. Master Crafters will also have workshops for artisans to sharpen their skills.

Miniature Masterpieces

A little romance? They're evocative one-inch to one-foot miniatures of American Victorian furniture. And they're from a new collectio called "The Coronation Series." The collection, all wit hand-carved details, include chairs from wing to rocker, an *étagère* with solid brass pedestals, a pillar table with

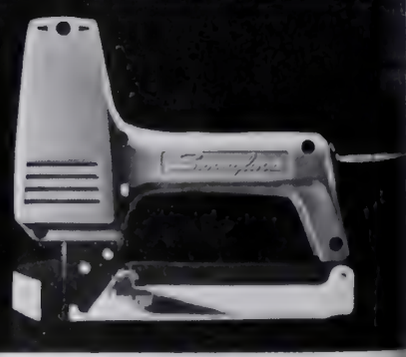


marble top, a standing clock and a sofa with hand-tufted upholstery. Prices range fro $15 for a plant stand to $10 for the *étagère*. From X-act At your local hobby shop.

ELIZABETH DEBRY LORENZ

Trigger Happy

Relief for ten-thumbs carpenters is here. It's an electric nailgun, the kind that used to be for professionals only (so that's how they did it!). Nails are loaded into the gun, then you aim and pull the trigger. The nail goes in perfectly straight. Top-of-the-list uses include installing paneling and weather stripping, and assembling cabinets and valances. Plus there's a special attachment for hanging pictures. By Swingline; $40.



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Best Books

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A Sweet Idea

Want to know more about chocolate? History, recipes, and accouterments are found monthly in *Chocolate News*, published by Milton Zelman; $9.95 for a year's subscription. Write *Chocolate News,* P.O. Box 1745, FDR Station, New York, N.Y. 10151.

Pasta Power

Inexpensive, healthful, and delicious, pasta perks up any meal. Pasta fanciers Robert Alda, the actor, and his wife Flora share their favorite recipes in a new book, *99 Ways to Cook Pasta.* The Aldas show how pasta can launch meals diverse in flavor, content, and calories. The recipes are peppered with tales of twirling spaghetti with the stars, and tips for cooking and enjoying pasta. The preface is by Robert's son, Alan Alda. $9.95, Macmillan.

You Beautiful Doll

For centuries, dolls have b made from whatever's hand—corn husks, dried fr pipe cleaners, rags, and number of materials. And craft continues. *The How Book of International Dolls* Loretta Holz contains o 900 photographs of d from all over the world, w descriptions and traditions their makings. And it includ a list of supply sources if y get inspired to create y own. $12.95, Crown.

CLAIRE SCHO

On the Move?

Take some tips from *The Moving Experience*, by Geraldine H. Dav $5.95, The Donning Company, Publishers, Virginia Beach, Va.



Getting Car Smart

What's under your car's hood need no longer be a Black Hole. Three companies—The Firestone Tire & Rubber Company, The Goodyear Tire & Rubber Company, and Atlantic Richfield Company—are offering short, free clinics to help women better understand their cars. Among other things, the clinics teach drivers how to check vital functions—oil system, transmission, brakes, radiator, even wheel alignment and the electrical system. You'll be able to run your car more efficiently, and deal more effectively with mechanics. If you're interested in a car clinic (men can join, too) call a local branch of any one of the above three companies—they're listed in your yellow pages.

Perfect Plant-sitter

Hydroponics is one of those gardening fads that appears with g fanfare every 20 years, touted as the latest great new thing. But time around, the revival offers something different. It's the per solution for homeowners who would like to have a mass of pla brightening their abode but who simply can't fit a regular pla care schedule into their daily routine.

One popular unit is called Moduleponics. It is completely s contained and self-maintained. All you do is add the plants and g them a little loving attention once every couple of months. basic unit consists of two white rigid PVC tubes. The upper o which looks like a tubular window box, is filled with growing chi offering the plants a relatively sterile and disease-free footing. lower tube holds a nutrient solution which is periodically pump up by air pressure to trickle through the growing chips above. nourishment, water, and aeration are all delivered to the plants' ro at the same time. An adjustable automatic timer switches the pu on and off to afford the best growing cycle for the type of pla you are cultivating. Almost any plant will thrive.

If lack of good growing light is a problem, extra assembly is available which holds two four fluoresce bulbs. Suspend from chro rods, the lig ing system is fu automated well. The M duleponics un are available 2½-foot, 5-foot, a 10-foot version $149 and up, fr Homeland Indu tries, Inc., 1545 Ocean Ave., Bohemia, N.Y. 117 Telephone (516) 567-8700. Free catalogue.



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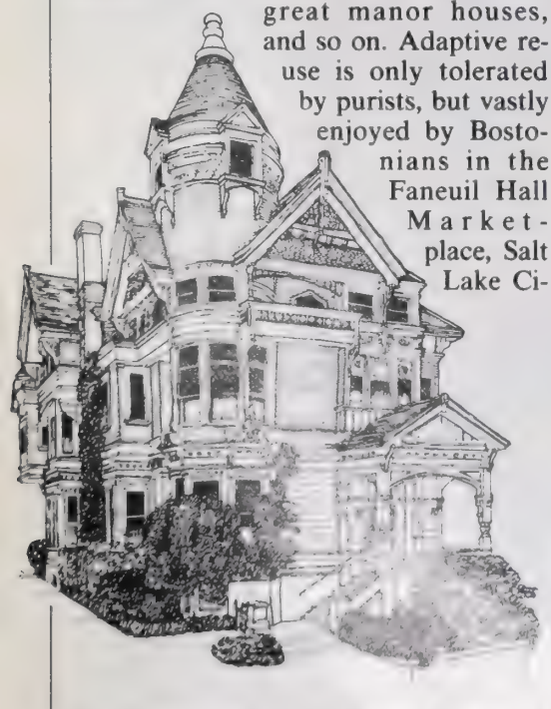
Housing's Biggest Bargain

Historic preservation has come a long way from what used to be a pastime for well-intentioned historians. It's now a national passion. With housing and commuting costs ever on the rise, people are returning to the cities, searching for greater value. Fixing up a house costs a lot less than building a new one. And the government has provided encouragement by allowing certain tax advantages. As a result, we're seeing the renovation of entire neighborhoods. And we all benefit: better housing, block after block of aesthetic reward.

The Best of the Past

Preservation takes three basic forms: **House museums**—A California version of the house museum is an entire preserve called Heritage Square. Off the Pasadena Freeway in Los Angeles, it's a park where several Victorian monuments long treated as architectural pariahs in L.A. have been relocated. Five buildings are currently undergoing restoration, including the redwood 1888 Hale House and the Victorian Gothic Palms railroad depot. Eventually there will be 15 buildings, including a schoolhouse, church, more Southern California houses from 1870–1915.

Adaptive reuse—This type of preservation entails the transformation of older buildings which have outlived their original use as factories, streetcar barns, great manor houses, and so on. Adaptive reuse is only tolerated by purists, but vastly enjoyed by Bostonians in the Faneuil Hall Marketplace, Salt Lake Citians in Trolley Square, San Franciscans in Ghirardelli Square, Cincinnatians in Union Terminal. And on the East Coast, there's begun a trend to divide large estate houses into condominiums.



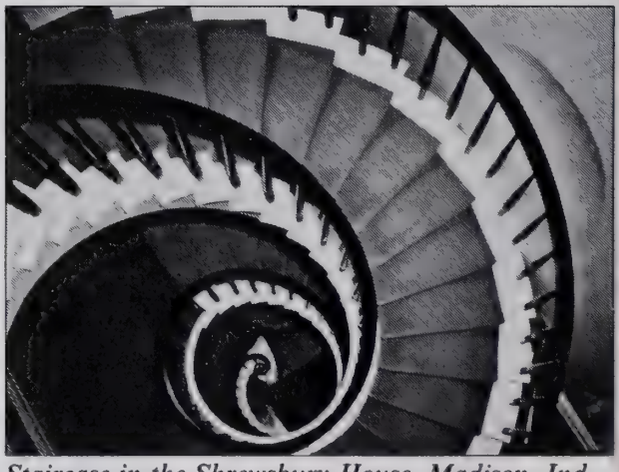
The landmark 1886 Ha[illegible] House, special pride of The Foundation for San Francisco's Architectural Heritage.

Town preservation—This is the approach of the "Main Street Project," begun in 1976 by The National Trust for Historic Preservation. The program is meant to keep small-town downtowns economically and socially viable. Today three towns are involved: Hot Springs, S.D., Galesburg, Ill., and Madison, Ind. In Madison, 130 blocks of Federal and Greek Revival houses are being preserved. "Main Street" has been so successful, plans are under way to expand the project to 30 cities in 6 states.

"The preservation movement is right now at its apogee, and it will continue at this level three to five years more—then it will become a mature movement."
—Porter Briggs, editor and publisher, American Preservation *magazine.*

"Some of the best preservation results can be seen in New Orleans, which has set the standard for the rest of the country. But it's always a fight. And in very old cities there always remains a great deal to be done."
—Martha G. Robinson, nonagenarian native of New Orleans who has led and won round after round in the preservation battle for her city's French Quarter.

"The movement is growing so strong, we can no longer be interested just in keeping certain buildings from being torn down. The National Trust is redirecting its focus to educate not only the public and preservationists but government and corporate decision-makers as well. And because of the cost of energy, preservation as opposed to new construction makes more and more sense."
—Michael Ainslie, newly appointed president of The National Trust for Historic Preservation.



Staircase in the Shrewsbury House, Madison, Ind.

Don't miss: ***This Old House*** **by Bob Vila, Jane Davison. A book on restoring houses issued in conjunction with the fall PBS series of the same name (Little, Brown, $22.50; $12.95 paper).**

DUNCAN H. MAGINNIS

SPECIAL EVENTS

- St. Louis Art Museum
  QUILTS AND COVERLETS
  Ends October 12
  Examples from America, Spain, the Greek Islands, Turkey, and China, some from the 1700s. St. Louis, Mo.
- Fort Mason, San Francisco
  THE 1980 EXHIBITION OF THE PEOPLE'S REPUBLIC OF CHINA
  September 13–28
  For the first time in the U.S., a massive exhibition of Chinese products: crafts, cooking, industrial wares; examples of each on sale in a retail shop at the exhibition. San Francisco, Calif.
- Asia House Gallery
  CHINESE JADES FROM HAN TO CH'ING
  October 8–December 7
  2,000 years of Chinese jade carving from distinguished collections in Hong Kong and the U.S. The Asia Society. New York, N.Y.
- Washington Monument Grounds
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  Americans from all over the country display their heritage—Caribbean, Finnish, Vietnamese, and more. Washington, D.C.

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FESTIVE EVENINGS
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JOHNNIE WALKER RED

THE RIGHT SCOTCH WHEN ALL IS SAID AND DONE

BY HANS FANTEL

How to pick the speaker that's right for you

More than any other component, the loudspeakers in your stereo system determine what you hear. They, after all, produce the actual sound. In a sense, they are musical instruments—but musical instruments of an extraordinary kind, alternately or simultaneously sounding off as violins, trumpets, drums, and flutes, or whatever musical fare is fed to them in the form of electric signals. That such unlikely "instruments" proved possible at all is a fortunate and astounding feat in the linked history of music and electronics.

Because the loudspeakers' task is difficult, and because so much depends on their performance, picking the right speaker is the most important single decision you have to make in choosing your sound system. Here are a few basic guidelines to steer you around possible pitfalls.

In comparing speakers, keep two facts in mind: There is no perfect speaker, and no two speakers sound quite alike. The ideal speaker would have no tone color of its own. It would merely reproduce the true musical sound without adding any tonal flavor. But so far this ideal remains an engineering dream. Even the best available speakers have a distinctive character of their own—a tonal coloration superimposed on the music. The trick is to pick a speaker whose sonic foibles happen to match your own taste.

As for the difference between speaker models of otherwise equal merit, they might be compared to the differences in sound between fine makes of pianos—between a Steinway, for example, and a Baldwin. One isn't necessarily better than the other, and the choice is purely a matter of personal preference.

■ Tonal Types

Loudspeakers—as characterized by their sound—tend to fall into two basic groups. One sounds bright and brilliant, etching out every sonic detail with a kind of chiseled sharpness—that kind of sound is now much in vogue. It adds a sense of excitement and immediacy to jazz, rock, and similar music. But listeners oriented more toward classical music often feel that these bright-sounding speakers add a false hardness to the sound of strings. Also, if poorly designed, such speakers may sound overly bright to the point of being harsh and piercing.

The other kind of speaker—a minority these days—is notable for its ability to blend orchestral textures into coherent sonority, conveying the feeling of warmth and solidity typical of a great symphony orchestra. On the other hand, such speakers usually lack the dramatic bite, the incisive crispness, that mark their more bright-sounding counterparts.

At minimum cost, with careful listening and comparing, you can have loudspeakers that will be eminently satisfying no matter what type of music you prefer



■ How to Judge a Speaker

The printed specifications of loudspeakers are little help in describing a speaker's character. The only way to tell what a speaker really sounds like is to listen and compare it with others. That is a more valid test than any laboratory measurement. After all, it's *your* ears that have to be satisfied, so let *them* be the final arbiters—not salesmen, friends, test labs, or whoever claims to be an authority.

But there are certain risks in all this subjectivity. For example, you may be particularly impressed by a speaker when you first hear it in the dealer's showroom. Yet you may be responding to something bright and flashy in the speaker's sound that would be annoying in the long run. Some speakers are deliberately designed to make a spectacular first impression, even though they are hard to live with on a day-to-day basis. So bring along a friend to the audio showroom to confirm your judgments. If he disagrees with you, ask why. The answer will help you sharpen your own critical perceptions.

■ How to Listen to a Speaker

Take along one of your records when you go speaker shopping. Pick a favorite you know well, but make sure it's a new copy—not a worn disk. Play the same part of the record over each of the speakers you're considering, so you'll have a constant factor for comparison. You can try other records, too, to give you a sampling of different kinds of music. But the same record played on all the speakers you're comparing provides the essential reference.

Some dealers like to show off their equipment by means of special "demonstration records." Stay clear of those. They usually feature spectacular-sounding brass and percussion, and sometimes the recording itself is hoked up to make a poor speaker sound better than it is. Your best bet is to play the kind of music you normally listen to for your own enjoyment.

Symphonic music provides the most stringent test for a speaker because it contains the full range of musical frequencies, and the many different instruments provide a variety of sound textures. As you listen, be on the alert for the following telltale clues:

1. Do the violins have a silky sheen of sound without harshness? This shows the speaker has smooth treble response.

2. Is there solid weight in the sound of cello and contrabass? This is a test for bass projection.

3. Do drums and other percussion instruments sound sharp and crisp? This is a test for so-called transient response—the ability of the speaker to reproduce sudden sounds without blurring.

Continued on page 44

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continued from page 42

Clarity of texture is probably the most important single attribute of a good speaker. When a full orchestra plays, can you discern the individual instruments? Or do you just hear a glob of homogenized sound?

The bass should be solid and weighty—where the music calls for it. But where there is no deep bass in the music, none should be heard from the speaker. Some poorly designed speakers try to give an impression of more bass than they can clearly reproduce. They just thump along with a kind of jukebox boom regardless of the actual pitch. A good test for this is to tune in an FM station and listen to the voice of a male announcer. If the speaker has a false bass resonance of this kind, the voice will sound boomy, as if speaking inside a barrel.

Also keep in mind that speakers vary considerably in the amount of amplifier power required to drive them. Some need less than 10 watts to reach full volume, others more than 20. The minimum power requirements for each model are clearly stated in the specifications, and before you settle on a speaker, make sure your amplifier delivers sufficient wattage.

One final word of caution: When comparing speakers in an audio showroom, make sure you are hearing the different speakers at exactly the same loudness. Due to the nature of the human ear, even a slight difference in loudness is deceptive. The louder speaker will always seem better, even though it may actually not be as good.

Performance and Price

Any speaker passing such critical muster is likely to prove a lasting source of pleasure regardless of price. In fact, price alone is no index of speaker quality, and some models in the $100 to $200 range are musically preferable to others costing twice as much. One of the most welcome trends in current speaker design is the great improvement in inexpensive speakers—those selling for less than $150. The Acoustic Research AR-18, for example, priced at a mere $70*, looks like a bantam, being hardly bigger than a shoebox. But its nicely balanced and eminently musical sound makes it an outstanding bargain. Granted, this little speaker won't let you shake the rafters, and the very lowest bass notes may lack ultimate convictions. But at normal volume levels and in a relatively small room, the sound coming from this speaker is altogether pleasant and satisfactory. The same is true of several other compact, low-cost speakers, notably the Advent/1 ($114), the EPI 100 ($105), and the Bose 301 ($121)—the latter featuring a unique deflecting panel to vary the direction of the high frequencies. This lets you alter the space-effect, giving you either a broad sound spread or a sharply focused sound image.

An unusually successful design among budget speakers is the Allison Six ($125), a speaker in the shape of an 11-inch cube, thus fitting conveniently on a shelf, table, or sideboard. Its distinctive feature is an upward-facing woofer, which partly accounts for uncommonly good bass response for such a small speaker. If you put this speaker against the wall in back of it, with at least 1 foot of unobstructed wall space above it, the wall acts as sounding board for the lower frequencies, reinforcing the bass in a manner not obtained with conventional bookshelf speakers which project the bass forward rather than upward. Combined with an exceptionally clear and sweet treble, this results in astoundingly fine sound for a speaker in this price class.

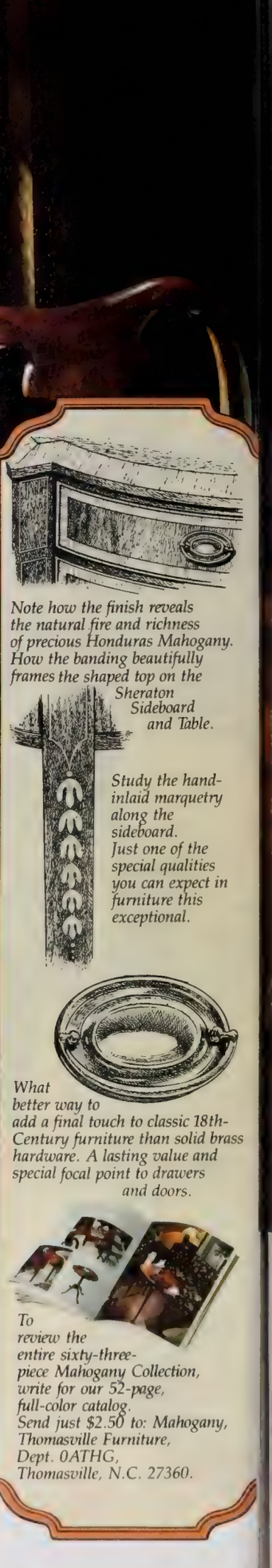
The most welcome news in speaker design is the great improvement in inexpensive speakers—those under $150

For the same low price of $125, KLH offers its new Model 160, a bigger floor-standing speaker distinguished by its very accurate bass and ample power-handling capacity. If your taste runs to heavy orchestrations or punchy rock at lifesize volume, the KLH 160 is one of the best speakers you can buy for the money. It takes up to 50 watts without flinching and maintains its admirable clarity even at higher power levels.

When you get into the higher price brackets, there are now literally hundreds of good speakers to choose from. If you hanker after rich, powerful sound, with deep bass and crystalline treble, you might lend a critical ear to: the New Advent ($169), the Allison Four ($220), the Bose 601 ($300), the Acoustic Research AR-92 ($300), the JBL Radiance 902 ($220), the Epicure 14 ($200), the Ohm C2 ($275), the Pioneer HPM-60 ($260), and the Jensen System 3 ($399).

These models are by no means the only good ones in the current crop, but they would rank near the top in any lineup. And with so wide a choice, you can be pretty sure to find a pair of speakers to live happily with. All it takes is some careful and attentive listening before you say yes. ■

*All prices are subject to change and widespread discounts.



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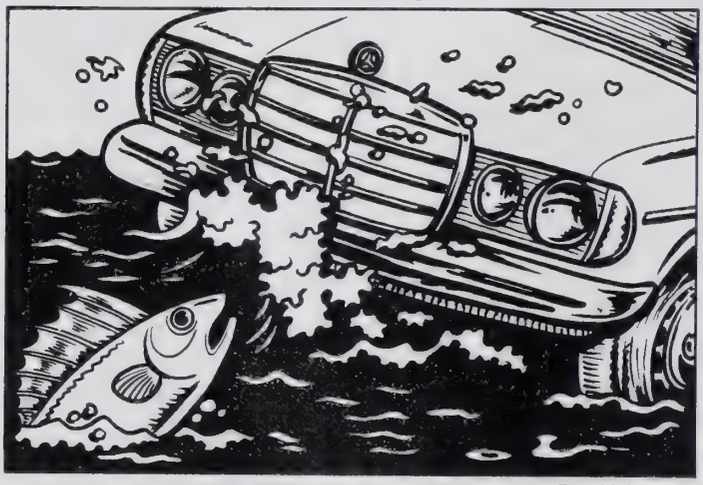
YOU AND YOUR CAR

Buying new cars overseas, looking at old ones here . .

checking the car you have . . . and mapping your trips

A new plan for buying a car in Europe that may very well constitute the ultimate in European discount vacations has been developed by Mercedes-Benz and the Cunard Line. You start by flying free from any city in America to Stuttgart via British Airways. In Stuttgart, you take delivery of a new Mercedes-Benz at a discount Tourist Delivery Plan price, approximately 15 percent less than what you'd pay for the same car in the U.S. From Stuttgart, you can drive almost anywhere in Europe and stay at a Cunard or Intercontinental hotel at a 20-percent discount.

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Ron Lieberman

Do You Need a Turbocharger?

The turbocharger is a magical device you should know about. It's nothing more than a pump which forces extra air and gasoline into your engine under pressure . . . usually between 5 and 15 psi. Typically, this extra boost will increase horsepower between 30 and 50 percent. Many cars are already available with a turbo, and more are being introduced each year. Turbochargers are popular because they provide extra power, less noise, and reduce exhaust emissions without cutting fuel economy, reliability, or driving ease.

The turbocharger works only under hard acceleration when you need extra power—cruising on the highway is as economical as ever. Turbocharger power is "free," because the small turbine pump is turned by another turbine in the exhaust system, spun by otherwise wasted exhaust gases. Having this turbine in the exhaust keeps it quieter and cuts emissions, too. To withstand the extra power the turbo adds, most manufacturers use heavy-duty engine parts which will last longer than those in an unturbocharged engine.

Right now, turbocharging is the best way to combine the performance of a big engine and the fuel economy of a small one. The turbo does add between $500 and $1,000 to the price of an engine, and many manufacturers add extra options which make their turbocharged cars 2 or 3 thousand dollars more than the "normally aspirated" version. If you pull a trailer, carry heavy loads, or simply like snappier performance, a turbocharger can be well worth the expense, especially since a small turbocharged engine will get much better fuel economy than a large, unturbocharged engine in the same car.

Car Care:

Five-minute Safety Check

Once a week, take a few minutes to wal around your car and look for thing which might be wrong. You could sav yourself a serious accident, or expensiv repairs to correct something which star ed out as a small, easily fixed fault. Her are some potential trouble spots t check:

Outside the car

Tires: Check for proper air pressur look for cuts on the sidewalls, trea depth of less than 1/16 inch, uneven trea wear that means your shock absorber are worn or your front suspension i misaligned.

Lights: Check all exterior lights an turn-signal flashers, and especially brak lights.

Shock absorbers: Bounce each fender in dividually. If the car returns to leve after one bounce, the shocks are okay If it continues to bounce up and dowr you need to replace your shocks.

Inside the car

Warning lights: When you turn the ke one notch prior to starting the engine all warning lights on the instrument pan el should light. If one doesn't, it won' light when you need it. Most likely it' just a 50-cent bulb that needs replacing

Horn: Try the horn periodically whe you don't need it to make sure it wi work when you do.

Windshield wipers/washers: Press th washer button and wipe the windshiel clean. If the washer is dry, refill it wit special washer solution from the servic station. If the wipers leave a vision-im pairing smear, you should replace ther in a minute for a couple of dollars.

Brakes: Step on the brake pedal and hol it down for 30 seconds. If it goes sof or goes to the floor and must be pumpe up again, you probably have a fluid leak This is extremely dangerous and must b repaired immediately.

Parking brake: The parking brake ca be easily adjusted by any mechanic if i won't hold on a hill.

Under the hood

Vital fluids: Check the engine oil leve using the dipstick, the transmission flui level using its dipstick, the power-steer ing fluid level (usually a screw-off ca

Continued on page 4

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

continued from page 46

or small dipstick on the power steering pump), and the brake fluid level at the master cylinder. Look in your owner's manual to find where they all are.

Battery: Check the battery solution level; it must be above the battery plates. If the terminals are covered with corrosion, carefully wash them off with a baking soda and water solution.

Radiator: Remove the radiator cap (carefully if the engine is hot), and check the fluid level. It must be above the radiator core. Look for leaks or especially soft or hard hoses.

Drive belts: The fan belt, power-steering belt, and alternator belt must all be tight. Push on them with your finger and they should give just a little. If they're loose, any mechanic can easily tighten them. If your car squeaks when you turn the steering wheel all the way in either direction, that's your drive belt saying it's too loose. If your drive belts look frayed or have threads or wire sticking out, have them replaced immediately.

Leaks: Start your engine and just look at it idling under the hood. If you see oil, water, fluids, or smoke leaking out, better consult a mechanic.

Ignition: With the engine off, check the spark plug wires to make sure they're tightly fastened to the plugs and at the other end to the distributor.

Spare tire: Check the air pressure in the spare tire and make sure you have a jack and lug wrench—just in case. Your owner's manual will tell you specifically how to use them to change a flat.

The Joy of Antique Cars

Throughout the country, there are literally thousands of old-car meets, many sponsored by local charities. Your hometown newspaper should list them. There are also a handful of national-level shows where you can see hundreds, or even thousands, of old cars, all of them probably in better shape than your new car.

The biggest old-car meet in the world is in Hershey, Pa., this year, the weekend of October 9 through 11. Over 150,000 spectators attend. (Hershey makes a good place to take the children, because in addition to the old-car activities, you can visit the Hershey chocolate factory and amusement park.)

In the Midwest, the biggest old-car event takes place in Iola, Wisc. Sponsored by *Old Cars* newspaper, the Iola show, in addition to having on display around 2,000 old cars, includes a chili contest and chicken roast.

The premier old-car event in the country is on Monterey Peninsula, Calif. Saturday, 20,000 spectators line Laguna Seca race track to watch wealthy collector/racers like Otis Chandler, Juan Fangio, and Phil Hill actually race hundreds of old sports cars, some of them worth a quarter of a million dollars each. Sunday, classic-car collectors like Steve McQueen and Briggs Cunningham display their cars, by invitation only, on the grounds of the famous Pebble Beach golf course.

Finding Your Way

The new 1980 *Road Atlas* from Rand McNally is easily the best map book of the entire United States we've seen. It has a large (11 by 15) format and within its 128 pages there are maps as detailed as, for example, this treatment of California: a 2-page map of Northern California, a 2-page map of Southern California, a 2-page map of the Los Angeles area, plus separate street maps of downtown L.A., San Diego, Fresno, Bakersfield, Monterey, San Jose, San Francisco, the Bay area, Sacramento, Yosemite and Sequoia National Parks. Any map book that includes Wible Road in Bakersfield is more detailed than you'll ever need. All this for only $4.95 at bookstores throughout the country. ■



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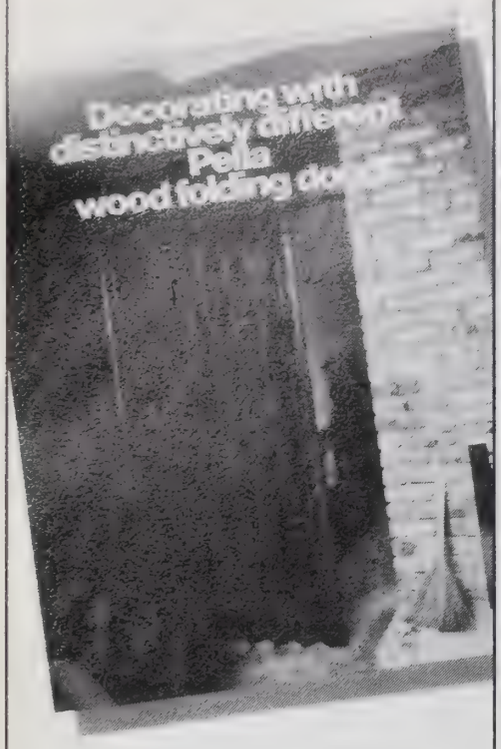
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How to get maximum energy efficiency from your water heater

Plus two other basement basics: water softeners/filters, sump pumps

Hot-water heaters consume the second greatest part of home energy dollars after air-conditioning/heating systems—about 20 percent. The reason is simple: A hot-water heater operates continuously to maintain the temperature of the water in the tank as you use it (hot water is replaced by cold) while other appliances are used in spurts.

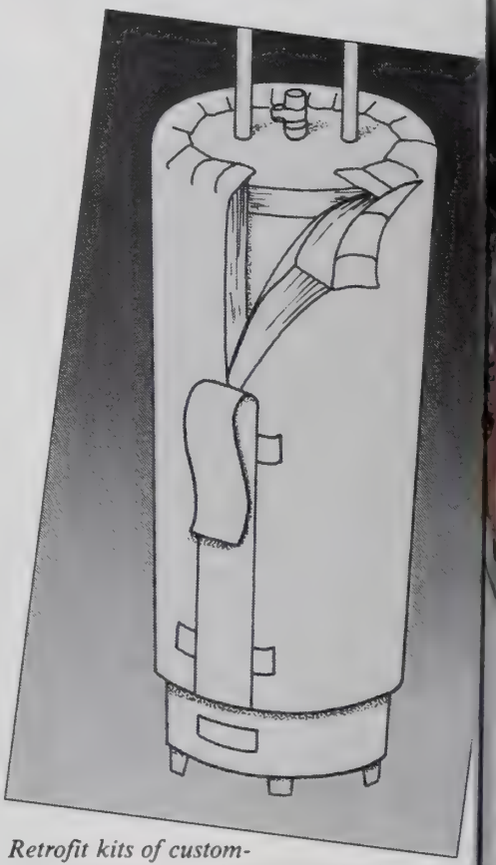
As we are all becoming aware of the importance of insulating to keep indoors the hot or cold air produced by climate-control systems, it's easy to forget to insulate the hot-water system. Many older houses have uninsulated hot-water pipes, which together act as a radiator to allow heat to escape from the tank before you make use of it to shower, wash dishes, or do laundry.

You can insulate hot-water pipes yourself fairly easily. While you're at it, install pipe jackets on cold-water pipes as well, to eliminate sweating in warm weather. Plastic- or foil-covered fiberglass or plastic-foam pipe-wrapping tape comes in relatively inexpensive rolls. It is easily wrapped around exposed pipes. Some brands are self-adhesive, while others require tape. Prices vary, but a roll of foil-covered vinyl-foam tape 30 by 2 inches wide to cover 16 feet of ¾-inch pipe will run about $4.50.

Molded polyethylene foam pipe sleeves are made in various sizes (½, ¾, or 1 inch for copper tubing; ⅜, ½, or ¾ inch for iron pipe) and are easiest to use. Joints and bends can be neatly covered, and some brands can be painted. *Frelen* pipe insulation contains a special plastic closure, eliminating the need for taping (and thus the possibility of the tape eventually drying out). It comes in 3-foot lengths (see page 64).

Water-Heater Insulation

A $25 insulation cover kit for your water heater can save you from $5 to $25 a year on your energy bill. Correctly installed, the additional insulation can pay for itself in as little as 12 months for an electric water heater, 18 months for a gas heater, according to Department of Energy test reports. All hot-water heaters have integral insulation, but the additional material can make a big difference, particularly if the heater is in an unheated basement or shed. Electric water heaters can be almost completely covered with the 1½-inch layers of kit insulation. Pieces are taped together. Using additional insulation on a gas or oil water heater requires careful installation. Such heaters must have openings on top and at the sides to let in air for the flame and to exhaust its fumes. These vents must not be covered.



Retrofit kits of custom-cut insulation can almost completely cover electric water heater. Kits are also made for gas- and oil-fired heaters. Most are easily installed by do-it-yourselfers.

Some water heaters can be covered with a plastic foam seal, which is applied soft and then hardens into place. Blanket-type insulation might be more economical than a special kit or seal, but neither the plastic seal nor the noncustom insulating material is recommended for nonelectric water heaters. In addition to pipe and water-heater insulation there are other considerations for maximum water-heater efficiency:

- Lower the tank thermostat setting. Reducing it from 160 degrees to 120 can save almost 20 percent of the energy used by a water heater. If you have a dishwasher, 140 degrees is the recom-

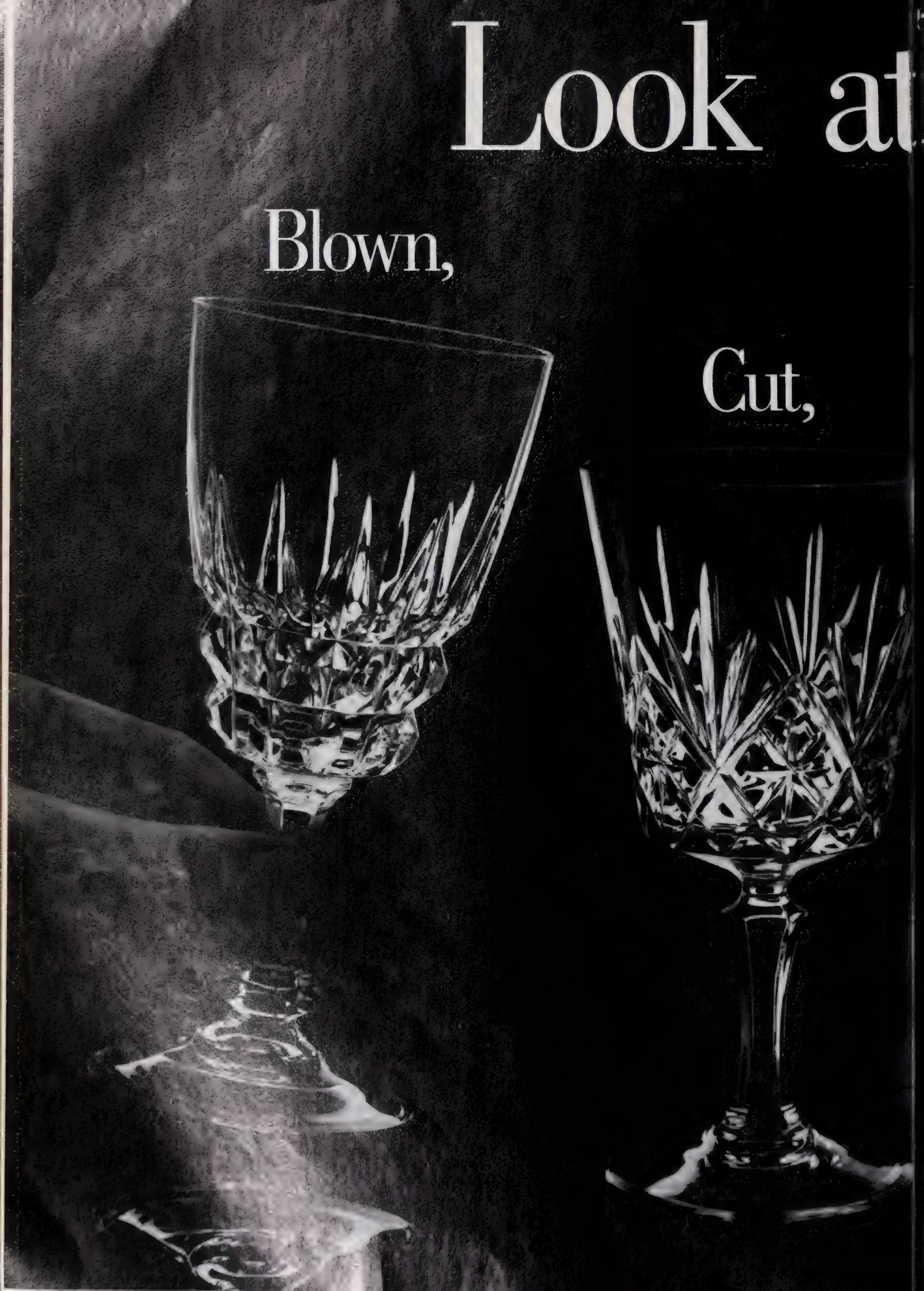
Continued on page


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FRANCE

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continued from page 60

mended setting, but even reducing the temperature from 160 to 140 degrees can save about 7 percent.

- A water heater too large or too small for your family will cost you more—it would be uneconomical to replace a heater in good condition with one of a different size, but consider your hot-water needs carefully the next time you have to replace the unit. A four-person family usually requires a 40-gallon tank.
- If possible, locate the tank close to the point of greatest use—bathrooms, laundry room, the kitchen.
- Draw off the sediment from the heater at least every other month.

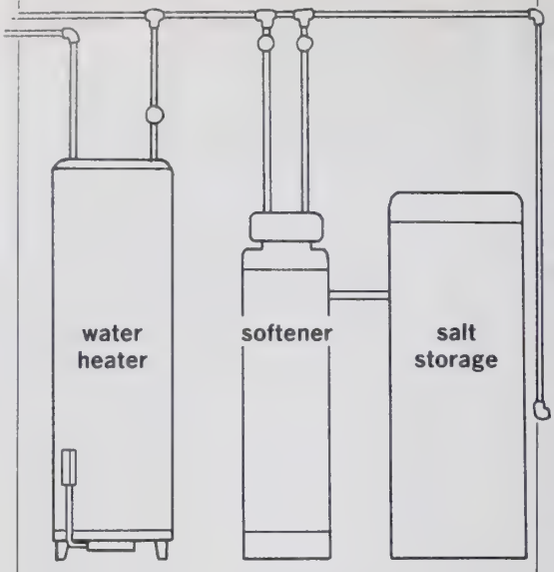
For even more hot-water savings:

- Repair leaky faucets—one drop per second = 1,500 gallons a year.
- Install a flow restrictor or simple on-off valve on your shower head.
- Use cold water and cold-water detergents in the washing machine.
- Don't let hot water [illegible] continuously while washing the dishes [illegible] shaving.

■ Water Softeners/Filters

A wide range of water softening/filtering equipment is on the market, from basement tanks to treat the entire water system of a house, to activated-charcoal units that attach to individual faucets.

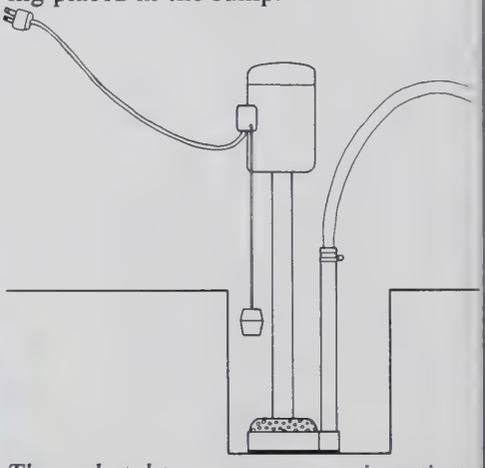
Water softener appliances exchange "hard" calcium and magnesium ions for "soft" sodium ions by forcing water through rock salt or salt pellets, the supply of which must be replenished periodically. In some parts of the country, only hot-water lines are softened. Laundry can be discolored by hard water, and excess minerals will accumulate inside pipes, eventually restricting the flow. Water-conditioning equipment is an important consideration not only in the taste imparted by water used for drinking and cooking, but also in the health of a house's entire plumbing system. Excess mineral deposits promote corrosion in pipes and in all water-using appliances, which can reduce energy efficiency. Better to install a softener if your water has a high mineral content and insulate the *outside* of pipes and components (see above), than to have accumulated minerals insulate destructively on the *inside.*



The typical basement arrangement of water heater, softener, and salt storage tank: Here the softener is situated in the system to treat both hot and cold water lines.

■ Sump Pumps

Basements below the grade of a house, especially where soil is damp, require a sump pump to keep them dry. Basement drainage pumps are produced in a number of designs, but there are two basic types—submersible and pedestal. The submersible incorporates a water-sealed electric motor which lies in the sump itself, while the motor of the pedestal type is above the potential water line atop a long shaft connected to an impeller housing placed in the sump.



The pedestal-type sump-pump is activated when water fills the sump to the level of the float, which is connected by a cord or rod to a switch in the motor.

Such pumps are relatively simple devices and can give many years of service without you having to think too much about them. Forcing the operation of the pump by flushing the pit once a month with a hose is suggested. As the pump is subjected to constantly-damp conditions, check motor and impeller bearings once a year for adequate lubrication. Clean and regrease bearings every second year. Keep the sump pit free of debris. ■



Especially easy to install on exposed pipes is *Frelen* cellular polyethylene insulation. Its Plasti-Zip closure system eliminates the need for clips, tape, and special tools. It is easily cut with scissors or knife, and can be painted with latex paint. *Frelen* insulation performs efficiently on hot and cold water pipes, up to 225 degrees (Fahrenheit). Qualifies for 15-percent tax credit. For dealer nearest you, write Frelen Corp., 74 Salem Rd. North Billerica, Mass. 01862.

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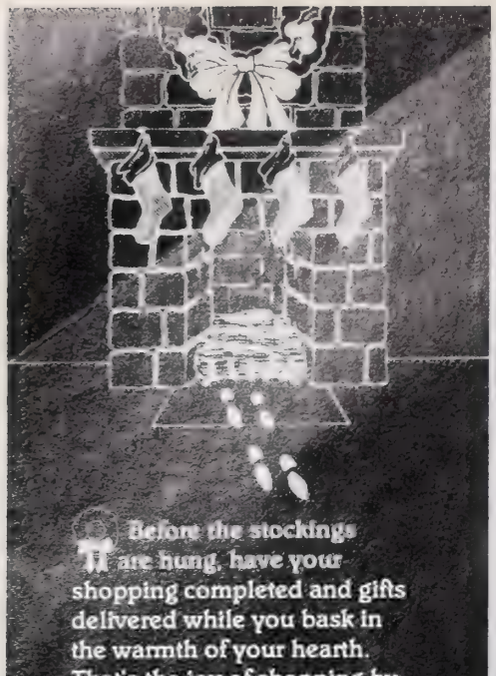
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BY DEE HARDIE

COUNTRY NOTEBOOK

"The first wedding in the family is something like the first waffle"

The first wedding in the family, I was told by a country father of four daughters, is like the first waffle. You're not sure how it will turn out. How can you tell how a wedding will turn out nowadays? Brides and grooms balloon, ski, even jog to get to the church on time. And the church is often a meadow.

Weddings have come out of the closet of convention. But who am I to stand on tradition? I was married twice in the same day to the same man. It was on a Saturday in Paris, the *jour libre*, or free day. The *mairie* was packed, and as each couple was married, we moved up the bench like musical chairs. The only Americans, we were last to meet the mayor and the marriage vows. Regal in tails, with a blue, white, and red sash across his chest, he married us, then promptly gave us our certificate with space for nine children. In the church in the afternoon, I wore a simple brocade which has since upholstered a bedroom chair, and Tom was in gray flannel. It seems to have worked.

There is a vast difference, I have discovered, between a marriage and a wedding. A marriage, if you're lucky, goes on and on, while a wedding is a one-day festival. I speak with experience rather than wisdom, a wife of long standing, the mother of only one young bride. But I think I've learned a lot about dazzle and decisions. It's *their* wedding, so don't try to plan the Battle of Britain and the Carnival of Roses.

Louise probably would have preferred being married in a pasture, but Scott's father is a minister. And she does love our St. John's, a small country church of stone that arises from cornfields the way Chartres suddenly looms above wheat fields.

Although they chose to be married in October, I was determined it was going to be a summer country wedding, garlands of pink-ribboned chintz with lavender pansies, our baskets filled with garden flowers, candlesticks borrowed from all the neighbors to light the reception on the lawn later that night.

Louise wanted to draw floral bouquets for invitations, but her father wanted the traditional. Compromise—that's the answer. She wrote them in her elegant calligraphy and they were engraved.

Louise thought apple pies for the reception would be perfect. *Only* apple pies. We finally agreed upon clam chowder and other foods representative of both families and Maryland. Lots of crab. Once the food was settled, what else was there to worry about?

Louise refused to have her china in one pattern. No, she wanted each plate to be different. Guests questioned, but generously gave Limoges "Vieux Chine" mingled with Wedgwood's "Morning Glory" and other flowered fancies. And she was absolutely right. When she sets her dinner table for a party, it looks like a Matisse. She returned all the steak knives, as she figured they wouldn't be able to afford steak, and their friends are vegetarians. You have to think about those things nowadays. And the casseroles kept marching in.

The minister wore purple because he's a dean; Tom wore a morning suit as the father of the bride; Scott and groomsmen, all brothers, wore assorted suits. Louise, our daughter, was lovely in white; sister Beth wore a pinafore of chintz; the mother of the groom had done this before so she was prepared and reliable; I floated in on a wing and a prayer with the help of chiffon.

We needed all the help we could get. The morning of the wedding, a 65-mile-an-hour wind swept through our farm. The tent, which we had planted a week in advance for security, was flying away; five old, very tall locust trees careened over like fallen Red Coats. And there was no " 'lectric" as they say in the country. We had planned this wedding months in advance, with strategy that a general would envy. And then a sudden country storm sabotaged us. We pulled up our oars—you always do. A tornado is not going to threaten most parents.

We rushed all 75 candlesticks to the church, and Scott and Louise were married by candlelight in the middle of the afternoon, accompanied by a flute played by a friend. It was an astonishing, special wedding.

Now our son Todd is to be married to wonderful Diana, he hopes on a hill. This time, how the grandparents are going to make the ascent is not *our* problem. Nor do we have to worry about the taste buds of the young and old. Nor the fact that they hope every gift is a handcraft of love. We are going as guests. And then, as my friend Katie told me before Louise was married, I'm going to kiss the groom *before* the wedding, and *then* put on my mascara. Amen. ■


ne of these people just surrendered.
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BY PAULA RICE JACKSON

The case for an annual beauty checkup

Why look merely *good* when you can look *great?*

Amy Greene tells you how to make the most of

your beauty makeover

Suddenly it's September, and like clockwork the urge to make a fresh start begins. Time for a serious review of the wardrobe, and why not have a beauty makeover at the same time—the kind that will continue to pay dividends all year long?

I was curious about how women should approach a makeover and just what it's all about. So I asked Amy Greene, president of Beauty Checkers, the private makeup consulting service at Henri Bendel in New York. A spry little woman whose unswerving eye has helped thousands of Bendel's demanding customers, Amy Greene has been beauty editor of both *Glamour* and *McCall's*. With her partner, Charles Revson Jr., she is about to expand Beauty Checkers across the country.

Q: ***What's the difference between a makeup session and a makeover?***

A: You should be able to duplicate everything the makeup artist has done after a *makeover*. When you have your *makeup* done, it's often for a special occasion—a wedding, banquet, dinner dance. You don't necessarily need or want to reproduce the cosmetic techniques the very next day. You're going to a professional who knows how to pull out all the stops to produce something special. But most women don't have to be glamorous day in and day out. With a makeover, you review the principles of makeup as they apply to *your* face, *your* features and work out a practical plan that you can do by yourself. There is constructive criticism that's part of a makeover. Without it you don't learn as much.

Q: ***What's the first thing you see in a woman's face?***

A: Her general state of health. I see how well-rested she is. Or, more likely, I see how rested she *isn't*. I can tell if she's drinking enough water, getting enough sleep and exercise, how she's taking the sun. In short, how she cares for herself, because all the cosmetics in the world won't replace healthy habits. I also look at her total image—height, weight, hair style, taste in clothes and makeup—only early-morning appointments arrive barefaced.



Amy Greene

Q: ***How should a woman prepare for a makeover?***

A: At Beauty Checkers she brings her own kit. We do have products she can buy to fill her own collection of makeup tools, but we're selling *know-how* here. We prefer to see what colors and products she has selected for herself and then we teach her the correct techniques and methods of using them. A woman doesn't tear a makeup look out of a magazine and present it to us the way she can a look for her hair stylist. Usually, she comes in knowing she wants a change but she can't manage it. Mostly she wants to update her daytime look.

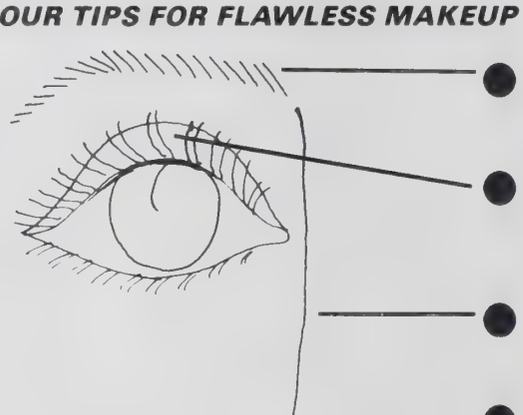
Q: ***What's the most important part of the face?***

A: I think it has to be the skin, because it takes up the largest proportion of the face. The skin is where I always begin. And we begin by preparing, sometimes changing, the sk tone with a neutralizer. Some wome have yellow or ruddy undertones whic can be easily softened by applying a th wash of color—lavender over the yello or green over the ruddy pink. A woma may not even need another color ov these washes if her skin is in good co dition. We have one color we simply ca "#3," and it leaves the skin looking a most bare but with a hint of finish. C we'll use her own foundation if we fe her pores or pigmentation improve b using it.

Q: ***How long does a consultatio last?***

A: We spend 60 minutes teachin you to do a 15-minute makeu And 5 of those 15 minutes are spent o making up the eyes. Many women don realize how their skin tone affects th way their eyes look. By establishing th correct color balance on the skin we ca open the eyes, which are the focus of th face.

FOUR TIPS FOR FLAWLESS MAKEUP



- Keep brows neatly arched, lightest colo possible. Light brows make importan eyes.
- Eyelids are perfect place to brush or loose powder as a base for rest of you daily eye makeup. Powder lashes, too.
- The nose is darkest part of face. Lighter with concealer and loose powder.
- Apply rouge in a crescent of dots from top of cheekbone curving up to temple. Blend smoothly toward hairline.

Q: ***How do you remove makeup? With lotion or soap and water?***

A: With soap and water. We recommend the use of "Basis" soap because it's super-fatted and responds well to all skin types. Lots and lots of rinsing is the rule; at least 20 times. We will do one half of a woman's face explaining the principles step-by-step as we go along. Then she completes the other half. Meanwhile we keep a running chart of all the techniques, colors, and products we've used which she can follow for the next day or two until she has mastered and, I might add, adjusted, to her new look.

Continued on page 70

Are you hoping your family will ignore your birthday this year?

They've always been very good about remembering the big day. Usually the children bring you breakfast (or at least coffee) in bed. Their homemade cards and presents have given way to carefully chosen gifts that reflect your current interests. Some years there've been parties with friends and relatives; other times you and your husband have gone to dinner, just the two of you. But this year, any celebration would only remind you that you've begun to look older than you like. Maybe even older than you are.



Before your birthday comes even one day closer, discover the secret shared by younger-looking women around the world, the secret of a mysterious beauty fluid that can help you look younger too. Here in the United States, the remarkable beauty fluid is called Oil of Olay.®

The very first time you experience Oil of Olay you'll recognize it's unique. The light-textured blend of tropical oil and precious emollients is similar to the fluids plentiful in younger skin. Oil of Olay disappears deep into your skin astonishingly quickly, working with nature to help replenish those vital fluids. Within moments, your face feels soft and silky to the touch. You'll see a renewed radiance, a lustrous glow you may never have expected to return. And look closely. As Oil of Olay softens, smoothes and eases dryness, even those little lines that give away your age too easily begin to be less visible.

You'll be delighted to see a younger-looking you in your mirror. It's also satisfying to know that the difference is apparent to other people. Look forward to ego-boosting compliments or, at the very least, appreciative glances. Even usually taciturn husbands have been known to comment.

When does Oil of Olay fit into your life? Around the world, devoted users make the mysterious beauty fluid the heart of their daily beauty ritual. Join these younger-looking women. Gentle Oil of Olay on your face and throat each morning to silken skin and help replenish its vital fluids.

The beauty fluid imparts such a fresh, healthy-looking glow that some days you may decide not to wear a trace of makeup. But on the days you do, you'll find Oil of Olay superb under makeup. The beauty fluid penetrates quickly, without any greasy look or feel, so seconds later cosmetics smooth on easily and evenly.

Of course, it's not only birthdays that can make you look older than you like. Sun, wind, changes in humidity, steam heat, air conditioning, even some of the cosmetics you love...all these can upset your skin's delicate balance of fluids. Let Oil of Olay help maintain your skin's rich reservoir of fluids any time your skin feels thirsty.

Discover the secret of Oil of Olay and give yourself the best possible gift... a younger look on your next birthday and all the happy birthdays to come.

Beauty Secrets

- Want to look your radiant best for the party? Then set aside half an hour all to yourself before guests arrive. Smooth Oil of Olay® Beauty Lotion lavishly over your face and throat before stepping into a leisurely scented bath. Finish off with a splash of cool water, towel lightly and sleek the beauty fluid all over your still-damp skin. You'll be a wonderfully dewy and glowing hostess, refreshed for a full evening of fun.
- Like to get the morning off to a pleasant start? Get up ten minutes earlier than the rest of the family and gently massage Oil of Olay into your face and throat to soften and smooth skin while you're watching the morning news. What a pleasant way to begin the day. ■





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Looking good

continued from page 68

Q: ***Why "adjusted?"***

A: Let's admit it. How many times have we had a makeup done where we couldn't wait to get home to wash the whole thing off? Even though our friends think we look fabulous, we don't think or *feel* that we look remotely like ourselves. There's a bit of a Cinderella/magic-wand routine going on when you remain passive during a makeover. You rely on the expert to make you beautiful. Wake up the next morning and there's the pumpkin again. If a makeover is done correctly there will be no more pumpkins. You will have learned how to *edit*. How to make the new color palettes that are introduced twice a year your own. Know how to resist the impulses that satisfy your fantasy about your looks but don't help you very much with the reality. That's how precious money is wasted. One $20 session that instructs you saves you money.

Q: ***Why do you think we women get stuck in one-look ruts?***

A: It has to do with the natural resistance to change where the self-image is concerned. "Better safe than sorry" and "Nice women don't paint" are still very strong attitudes. Most women only realize how much they can profit by a makeover when a major change occurs in their lives—getting a promotion, a divorce. They suddenly find they're able to look at themselves objectively the way a professional does, and they realize that their looks are an important part of their success. I think this is healthy. It isn't the cloying kind of narcissism we associate with vanity. It's the kind of professional observation you'd expect of a modern woman.

Q: ***Do many women who've had plastic surgery come for consultation?***

A: Of course. They are among the most rewarding because a woman has to begin from scratch after plastic surgery—to relearn cleansing, makeup application, color, and finishing. Her attitude is often the best because she realizes that makeup is a tool, not a substitute for her identity. A woman whose identity is wrapped up in her makeup seldom requests a makeover.

Q: ***Do we have "blind spots" about our faces?***

A: Yes, and it isn't the face. It's the jawline and neck. Consistent and thorough blending down past the jaw, below the ear, and under the chin prevents two-tone skin. A hint of color in the hollow of the throat is also very attractive. Play up the softness of t throat and neck with color.

Q: ***Is there a makeup color tha out?***

A: Absolutely not. Colors depend your use of them. Garishness w always overwhelm your face. The secr is in the blending. Everything that go on your face must be buffed, smudge softened, and patted down to produce suspicion of color—a glow that flatte but that doesn't compete with you.

Q: ***Is there a Beauty Checke look?***

A: Yes. It's a natural look that more sophisticated than the na ural look of the '70s. For example, fe women truly appreciate the qualities loose face powder. Used properly it ca refresh a makeup hours old. It's one the "old-fashioned" products that do everything a modern woman needs: a sorbs surface oil, hides tiny lines, pr tects the skin from the sun, and it ca be buffed for a matte sheen. Presse powder doesn't perform the same.

Q: ***Why should anyone have makeover when the magazine do such a good job of presenting an analyzing the makeup trends?***

A: How many women can identif with the models in the ads? Ver few. How many women identify wit "real life" beauty makeovers? Most o them. We truly believe that every wom an has the potential to be beautiful an that makeup skills simply bring beaut out. It's only during a one-to-one ex change that a woman can be taught hov to use beauty tools correctly and wher to place color on her face. It doesn' come automatically, and not knowin how to select the right products or t use them results in tremendous wast and disappointment. It's needless. Be cause making up is a delight. It's a plea sure to feel you're in control and you'v learned how to enhance your natura good looks.

Beauty Checkers at Henri Bendel, 1 West 57th Street, New York, N.Y 10019. By appointment only; $20 for 6 minutes. Opening in September at Joh Wanamaker, Philadelphia, Pa; in Octo ber, Boston, Mass.

■ Beauty and Health Products New This Month in the Stores

There's a fragrance that's charting new territory in our thinking about feminine perfume. **Dioressence** by *Parfums Christian Dior* is a new, very frank, long-lasting scent that is highly diffusive. It's not for scaredy-cats. Its classic top notes say roses and jasmine, but give it time

Continued on page 72



The best the world has to offer

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continued from page 70

to *warm* and you'll pick up deep resonances of patchouli, cinnamon, and sandalwood. This is one scent men will love because the fragrance resembles many of the potent spice and herbal blends they choose for themselves—definitely a new direction for women. We suggest you try this perfume in the traditional manner, that is, blended with air to release its full bouquet. Dioressence comes in a Classic Perfume Purse Spray, $25 for ⅕ ounce; two Eau de Toilette sizes, both with atomizers: 3¼ ounce, $35 and 1.7 ounces, $20. It may be found at Christian Dior counters and perfumerie sections of fine department stores.

If you use rouge in a powder, here's news about a clever improvement. Instead of having the rouge in a flat pan, you can now get it in an attractive, creamy little mound, hand-molded and then baked. This newest introduction from *Chanel* is called **Joues Contraste/Powder Blush**. Now, what's the difference, really? It has to do with the way your brush picks up the color. The brush swirls atop the mound and the color flows evenly onto the brush, and, for the first time, can then flow evenly across your whole face. Some blushers "dump" their color in one spot on your cheek and all the buffing won't redistribute the color. It won't happen here, which is good news for large-pored women who need ultrasheer color for shaping and highlighting. Joues Contraste/Powder Blush comes in five colors: Soie/Wine; Velours/Rose; Fuchsia/Fuchsia; Cuivre/Copper; Cachemire/Brown—$15 each at fine stores.

Complete programs of beauty care—regimes, really—are the leading direction of the '80s. Whether it's body care, skin or hair care, whatever, these next few years will abound with programs that *do the thinking for you.* You follow the rules and reap the rewards. One such regime, being introduced early in October, is by *Max Factor* and is called **Living Proof.** It's a skin care system categorized for oily, normal/combination, and dry/sensitive skin. From 13 products, you select those which meet your requirements. Ten minutes twice a day is the time required. Regimes are easiest to live with when you think of them as the "at-home back-up system" you use to bolster the two- or three-times-a-year professional cleansing and toning sessions you usually have. Prices in the Living Proof group range from $7.50 for the cleansing bars to $35 for nine vials of RDR, Recommended Daily Requirement, a skin-nurturing concentrate you apply to the most vulnerable points of your face. The collection will be introduced at Macy's, New York.

PAULA RICE JACKSON

■ Your Fragrance Handbook

Of all perfumed waters, the best known is Eau de Cologne—a proper name that has become a collective term. The original Cologne water began as a cordial called *Aqua admirabilis* by its creator, Giovanni-Maria Farina. In 1709, Giovanni and his brother arrived in Cologne and established a small silk and lace shop. Giovanni's admirable toilet water, though only a sideline, was soon a success. Later its popularity spread throughout the surrounding German states where it became known as *Kölnisch wasser.* When the French occupied Cologne during the Seven Years' War, they discovered Farina's refreshing elixir. The invaders left for home in 1762 taking with them many bottles of the fragrant water with the difficult name. It was soon popular all over France, where its name was translated to Eau de Cologne.

A delicious reproduction of the original, made with natural essences, is Eau de Cologne from the London perfumer Penhaligon. You can find it at Bergdorf Goodman in New York; Neiman-Marcus in Dallas and Beverly Hills.



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BY RICHARD LANGER

How to have healthy house plants

Follow these few helpful guidelines and you can have picture-perfect plants every time

"What are the basic rules for growing healthy house plants?" We've been asked this question dozens of times by people who have just a plant or two and want to have a lush green interior landscape highlighted by brilliant flashes of flowers but are afraid to try their hand at it.

Asking for rules governing the development of healthy house plants is a bit like asking for the basic rules on the care and feeding of a fully populated zoo. Plants are just as diverse in their needs as animals are. That, after all, is how the various species manage to survive and even thrive in the full range of mini-environments that cover our globe. Still, there *are* basic guidelines to successful house-plant husbandry. While they won't provide you with a definite yes-or-no answer to any given question, these guidelines will impart a feel for growing, a sensitivity to the plants' needs which can't help but make them thrive and bloom.

Consider for a moment—do you really want to grow plants? Are you willing to spend a few minutes on them every day on a regular basis? Not half an hour once in a while to make up for a week of neglect, but daily care (well, almost, for there are ways to take weekends and vacations unencumbered), just like that a pet cat or dog needs. The point is, a little constant attention is ever so much healthier for growing things than a rush of hopeful help after weeks of disregard. The neglect-then-lots-of-care cycle is probably responsible for more house-plant disasters than any other factor. But if you are willing to give your plants steady care, here are some general guidelines for keeping both your plants and yourself happy.

■ Throwing Some Light on Light

First, there's the matter of light. Except in the Deep South, it is rare indeed for a house plant to receive too much light. African violets and other such shade-tolerant plants will bloom well in light conditions that are less than ideal, but these plants are shade-tolerant, not really shade-loving. Plants need light to energize the process of photosynthesis, their growing force. So if you want that force to be with you, give your plants lots of light.



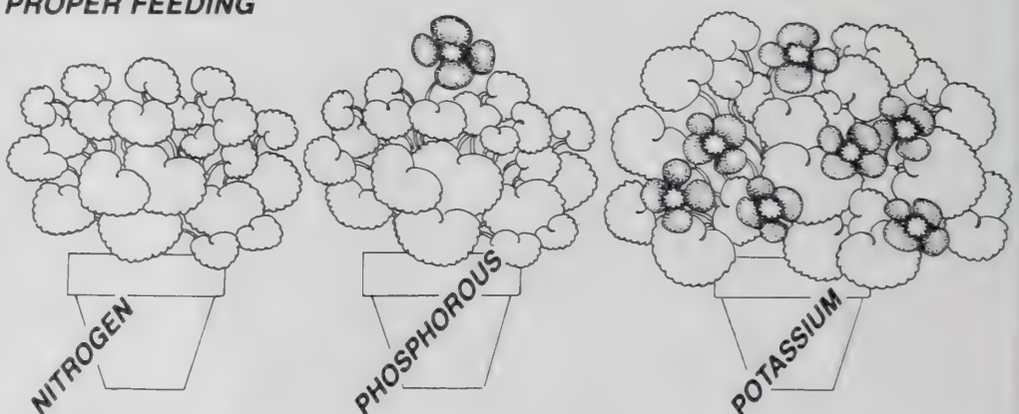
Light, air, and water are basic needs

plastic, never sending out the cascade of plantlets for which they are so well known, or for a sweet-olive plant whose disposition seems to have gone sour. On the whole, if a plant is merely surviving, rather than growing, chances are it needs more energy, more light.

Flowers are the highest energy consumers. So, a plant that is growing well but never blooms probably needs light of a higher intensity. For instance, if you have a begonia, particularly one of the wax type, which you've been told grows without direct sun but which fails to bloom, move it to brighter quarters. It will grow to some extent in a window with less than adequate light, but give the begonia sun and you'll be rewarded with a cascade of color.

One new factor in house-plant culture is tinted glass, the kind used to reduce glare and heat transmission in the summertime. Windows with tinted glass reduce light transmission as well, sometimes by as much as 50 percent, and can retard plant growth. Chances are you're not going to replace the glass

THE IMPORTANCE OF PROPER FEEDING



Leaves need nitrogen. It's the first number in any fertilizer formula (e.g. 14-14-14) and is the key to healthy foliage.

Flowers and fruits need phosphorous. Flowering plants often need a special boost (e.g. 15-30-15 or 13-26-13) to encourage blooms.

Plants need potassium, the last number in formula lineups, for good roots and vigor and, like children, need a balanced diet.

This doesn't mean you should take that scraggly geranium struggling with a northern exposure and immediately thrust it into the full sun of a southern window. Plants don't normally pick themselves up and move to a sunnier spot overnight. Things in nature change slowly. If you have a plant that's thin and spindly, move it gradually to a more brilliant neighborhood. A transition period of two weeks is about right.

The same holds true for the likes of spider plants that seem to be made of

for the benefit of your plants. But if you're having less than success with your plants and you have tinted glass windows, they may well be your problem.

■ Water, Water Everywhere

The sun comes and goes daily without help from any of us. Some days are cloudy, others clear and bright. Once the plants are in their proper place, however, this variable balances itself out and is nothing to fret about. The same can-

Continued on page 78

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House plants

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not be said of watering.

Watering doesn't have to be a problem at all, as long as it's done on a regular basis. Allowing a plant to become so desiccated that its leaves drop, then dousing it with a homemade cloudburst, on the other hand, does not encourage good growth. Think of yourself playing tennis on a scorching hot day, then gulping down three or four glasses of water because you're parched. What happens? You feel logy and exhausted. Multiply that effect by about a hundred and you have the effect on your plants. I'm not saying they "feel" exhausted. But they're going to act as if they did.

In some cases, plants will go dormant if their soil dries out. No matter how much you water them after that, they'll sleep on for the appointed period. The natural cycle can be broken sometimes. It's difficult, however. Better to keep things growing.

Another problem with forgetting to water your plants is bud drop. Our streptocarpus was taking a rest tucked behind a lot of greenery where its unbountiful condition could pass unnoticed. Once the flower stalks erupted, we moved it to the hall table, where the blue bells of its blossoms would offer a cheery greeting. Unfortunately, there hadn't been any plants on that table for a month, and the streptocarpus went unseen as the watering can made its rounds. A few days later, the rug beneath was littered with what would have been some lovely blooms.

Regularity is the key to successful watering. Given pots with good drainage, it's really quite hard to overwater most plants in today's dry home conditions. You don't need to water them every day. Just make sure never to let the soil for most plants dry out. Cacti and succulents are an exception, although even these plants can do with a lot more water during their summer growing period than most people realize. Good drainage and regular watering with tepid water, then, are two essentials in keeping plants growing.

When you do water your greenery, there's an additional factor you can supply to make your plants comfortable, and that's atmospheric moisture. Dry air makes your skin rough and cracked. The damage it does to plants is even more severe.

Essentially, adequate watering requires that enough soil moisture be provided so some excess drains out of the bottom of the pot. Anything less will promote root growth only in the top layer of soil, a most undesirable condition. However, instead of pouring the excess water out of the saucer after watering, as is so often recommended, leave it there. Just make sure the pot is raised on pebbles so it doesn't actually touch the overflow. That way the excess will evaporate slowly from the drainage dish, surrounding your plant with extra moisture.

Pebble trays, in which a host of plants can be set out above evaporating water, are even better. Spraying, on the other hand, really is not. I'm not against spraying, mind you. It's just that as a means of raising atmospheric moisture it tends to be inadequate unless you can spritz plants three or four times a day. Where spraying does help is in keeping your plants clean. It doesn't rain indoors. This is a real deprivation for those chlorophyll factories in the plants' leaves. Dust and grime not only add a light-filtering layer to the leaves, but actually clog up the stomata or pores through which the plants breathe. Try exhaling and inhaling through a thick layer of cotton gauze for a while. Slows you down, doesn't it? So wash the dust off your plants with a warm water spray once or twice a week. Leaf polish, on the other hand, is the equivalent of bodypaint. It's less than healthy.

When possible, it's also a good idea to give your plants a real shower in the tub or kitchen sink every 2 or 3 months. Remember always to use tepid-to-warm water (no one really likes an icy shower).

Spraying cleans healthy leaves, and making a general sprucing up part of your routine helps maintain their health. Remove yellow or damaged leaves, faded flowers, and any debris that has dropped off into the pot. A clean plant in a clean pot is much more likely to avoid fungus and other diseases as well as insect problems.

■ Giving Your Plants the Air

Fresh air is another factor which, like atmospheric moisture, is often underrated. Too many of us live hermetically sealed lives, particularly at work. Plants need fresh air. The only things to avoid are drafts and sudden temperature fluctuations. In wintertime, open a window briefly, but one that's not right next to the plants.

Speaking of temperature changes, most plants can be grown under cooler conditions than they usually are, particularly at night. In fact, constant temperatures do not promote good growth. A 10-degree difference between daytime and nighttime temperatures gives your plants a good growing boost. Even such warmth-loving tropicals as the gesneriads do better with a bit of variety like this in their temperature. So keep the plants close to the window glass when temperatures drop at night. A sunny spot in the center of the room might be just perfect for your plants—were it not for the fact that it's too warm at night.

As one last reminder on windows, glass is an excellent conductor of heat. The panes themselves will be much cooler in winter than air only half an inch away. So don't let the leaves of plants actually touch the windowpanes, or you may end up with frosted plant tips.

Continued on page

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■ Loosening the soil

Just as in a real garden, the soil in a po can do with some loosening up ever now and then. This is particularly im portant for plants in plastic pots. Unabl to breath through the pot sides as it doe in a porous clay container, soil encase in plastic can only breathe through it own layer. And since constant waterin compacts this surface layer, it needs t be worked periodically.

A pot whose suface soil resemble cracked macadam definitely needs fork ing over. It's better to tackle it befor soil reaches this uncomfortable stage.

What I use for the task is an old kitch en fork. Some garden centers sell specia miniature gardening spades and shovel for the house-plant horticulturist. Cut they may be, but the old fork works jus as well—if not better. Dig around in th pot gently, trying not to disturb th roots of the plant. Turn the soil over an break up the lumps. That's all there i to it. Repeat the treatment once month, and your plants will breathe sigh of relief.

If, as you're working the soil, you d break a few roots, don't worry about it Just dispose of the broken bits. Diggin too deeply and tangling with the mai root ball is, of course, another matter A bit of caution is in order until you ge to know where a particular plant's roo structure is going.

Speaking of roots, twice a year, excep in the case of ultra-slow-growing vari eties such as cacti and other succulents you should knock your plants out o their pots and see how things are goin down under. If a root system is reall overcrowded, it's time to pot on—shif the plant into the next-largest-size pot.

■ Plants Must Eat, Too

Perfectly normal families that would never let their children go without meal somehow often forget that plant have to eat too. Fertilize your potted bo tanical garden on a regular basis durin the growing season.

One way to avoid forgetting is to us a time-released fertilizer once a month Scratch it right into the soil while you'r aerating it with your fork.

Another way is to use a very dilute solution of fertilizer such as deodorize fish emulsion with every watering. Thi is a very organized and natural ap proach. In the great outdoors, new nu trients are constantly passing by plant's root system, so you are emulatin a tried-and-true method. Just make sur the solution is very diluted. Most fertil izers sold today have directions whic include the appropriate strength for th constant-feed procedure.

Whichever method you choose, re member to make it a regular ritual dur ing the growing season. ■



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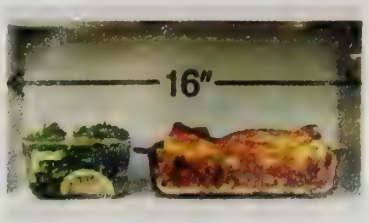
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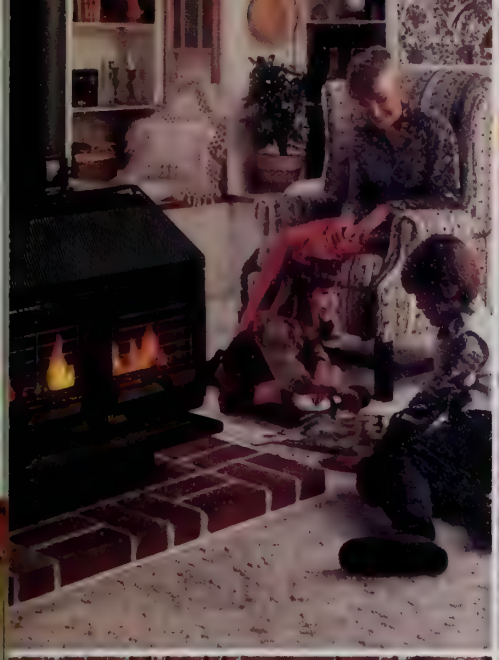
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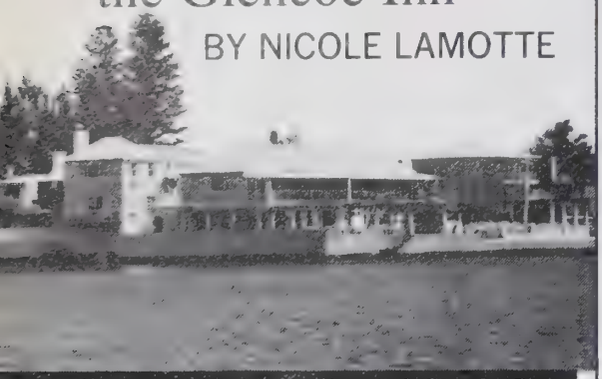
TRAVEL

GOING PLACES, FINDING THINGS

Bermuda

A small, special hideaway: the Glencoe Inn

BY NICOLE LAMOTTE



The inn on Salt Kettle Cove

Every fall my parents regenerate in Bermuda. This year, because we've grown up, they invited their sons, daughters-in-law, grandson, and me to join them there for Thanksgiving. It was a time together, in a calm and sparkling setting.

All nine of us stayed at the Glencoe Inn, where my parents have returned for 15 years. The Glencoe is in Paget, clamped onto the edge of the island and overlooking the sound. The pink stucco house that made the original inn was built in 1740. In the past 50 years additions, all carefully attentive to old Bermuda design, have been built to accommodate 60 guests. Because of its location—and reputation—the Glencoe is especially popular with people who sail.

When we arrived, our parents were sitting on the inn's terrace, which fronts the sound. The terrace has pots of flowering plants, edged by rows of bright garden flowers—marigolds, petunias, and snapdragons. Pots of fuchsia hang from vined trellises, and hibiscus bushes grow everywhere. There is also a palapa-roofed bar, and tables and chairs for open-air lunches.

After the family welcome, the owner/manager Reggie Cooper, in shorts and blue blazer, and his wife Margot came out to meet us and have tea. Tea, with biscuits and cake, is served in the cozy sitting room every afternoon. Later we went to our rooms to dress for dinner. Every room is different. Mine had a huge picture window on the sound. My parents' room below had a fireplace and a terrace overlooking the water.

We assembled at the bar for cool drinks, then drifted into dinner, which was rich and plentiful. More talk on the

Continued on page 86

Warming up for winter— best cruise ideas for '80–'81

What's marvelous about cruises: Choose where you want to go and, chances are, there's a boat going there. There are cruises to fit the length of your vacation, from 2 days to 103 days, and to fit your budget. Cruises also allow you to know, almost to the penny, exactly what you'll spend *before* you leave. In some cases there are reduced airfares to or from the ship. Below, cruise ideas for this fall, winter, and spring. For more information, see Booklets, page 90.

■ Caribbean Christmas

Cunard's *Queen Elizabeth 2* stops its transatlantic (New York to Southampton) crossings for 14 days from December 21 until January 4 for a special 7-port cruise leaving from New York for Nassau, Aruba, Caracas, St. Vincent, Barbados, Martinique, and St. Thomas.

This fall and winter **Norwegian America** offers different itineraries for 14-day Caribbean cruises. One includes stops at Grand Cayman, Ocho Rios, Tortola, St. Kitts, Barbados (leaves December 6 or February 7). Also on Norwegian America: a 21-night Christmas/New Year's Cruise (December 20–January 10).

■ Mississippi Steaming

Listed in the National Register of Historic Places, the **Delta Queen,** a 188-passenger steamboat, still cruises up and down the Mississippi and Ohio Rivers. Ten different cruises (2 to 11 nights) allow you to take a weekend out of New Orleans or go as far north as Cincinnati and St. Paul. House touring and steamboating: a 5-night cruise called "Dixie Promenade" leaves from New Orleans, stops at 1840 Greek Revival Houmas House and at Natchez for more antebellum houses, also stops at St. Francisville to visit Rosedown—a Federal house with 18th-century gardens.

■ Thanksgiving in Acapulco

Royal Viking's 17-day cruise from F Lauderdale to San Francisco leaves No vember 15, stops at St. Thomas, Ant gua, then Caracas, and on through th Panama Canal to Acapulco (Novembe 27), up along the west coast of Mexico– Zihuatanejo, Puerto Vallarta—and up t Los Angeles.

■ A Beeline for Bermuda

Spring treat: **Carnival** offers three sp cial week-long cruises that include 2-da stays in Bermuda. One leaves from Bo ton on April 29, another from Norfo on May 12, the third from Baltimore– May 19. Until then, Carnival's "Fu Ships" leave from Miami every weeken for 7-day Caribbean cruises that includ stops in Nassau, San Juan, the Virgin I lands. Special rates for families.

■ Flowers and Myths

Botanists, archaeologists, classics profe sors, and museum curators lecture o sights in Greece, Turkey, and Yugosl via—**Swan Hellenic** 14-day cruise April through September. The ship ca ries 315 passengers, provides an intima enough atmosphere to get a lot fro these expert guides. (Botanists accomp ny only April and May cruises.) Pr also aboard for Swan Hellenic's 14-da "Around Britain" cruises.

■ Good Timing

Every Saturday, year round, one-wee and two-week **Royal Caribbean** cruis leave from Miami. The one-week crui calls in the Dominican Republic, Puer Rico, and St. Thomas. Two differe two-week "loop" cruises (farthest poi Caracas) each stop at eight ports—lea ing enough time for snorkeling in S Thomas, a tour of colonial houses Santo Domingo, sightseeing in Barbad (all listed in *Royal Caribbean's Guide Ports of Call,* given to passengers).





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continued from page 84

terrace afterward, then bed.

When I woke, the sky was sparkling and beautiful. So was the water, the boats, and the parts of the island within the wide view. My brother/roommate grouched and closed the curtain. I dressed and went downstairs to have breakfast with my parents on their terrace. Birds, like the sleek yellow Kiskadee (considered a nuisance, but very pretty), came when we tossed breadcrumbs to them. It rained suddenly for five minutes, then the bright skies came back. One of the other guests was swimming past our room. We decided to go to the beach.

If you are a guest at the Glencoe, you can use the Coral Beach Club, which has one of the most beautiful beaches anywhere, with sand as soft as powder.

In the afternoon, everybody did different things around the island. I stayed on the beach, half-sleeping. From day to day there were variations: windsurfing at the Glencoe, taught by expert Hugh Watlington; sailing in the Glencoe's sailfish; shopping in Hamilton for sweaters and perfume; visiting the Botanical Gardens and the Maritime Museum; seeing old churches and tropical flowers growing wild along the roads. And the indulgent days became a welcome addition to our years of good memories.

Staying at the Glencoe, including breakfast and dinner, costs from $75 to $125 a night, depending on the room and the season. Write Glencoe, Paget, Bermuda, or contact David B. Mitchell Company, New York City. ■

Bermuda happenings

There's always something going on in Bermuda, no matter what time of year you visit. Here are some of our favorites:

The Victorian Society in America's Foreign Study Tour in Bermuda: October 27 to November 3. The 19th century was boom time for Bermuda, as plentiful examples of Victorian architecture prove. The tour leaves you time to explore on your own, too. Contact the Victorian Society in America, East Washington Square, Philadelphia, Pa. 19106; telephone (215) 627-4252.

The Bermuda Festival 1981: January 14 to February 21. Bermuda hosts a wide range of top musicians and dancers. This year: Count Basie, the mime troupe Mumenschanz, the Joffrey Ballet, the Tokyo String Quartet, and the English Chamber Orchestra. For information and reservations: Bermuda Department of Tourism, 630 Fifth Ave., New York, N.Y. 10111. (Throughout the year, about once a month, Bermu-

Continued on page 88

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continued from page 86

London

Hotel Diary: Hyde Park Hotel

BY MARTIN FILLER

The grand hotel has become an endangered species. Survivors of the golden age of grand hotels (roughly the half-century from 1880 to 1930) are often little more than pathetic shadows of their former selves. But perhaps the tide is turning, or so one would be encouraged to believe by the recent transformation of one of London's most venerable institutions: the Hyde Park Hotel. Since 1889 this majestic pile of turreted brick and stone has overlooked Hyde Park on one side and fashionable, bustling Knightsbridge on the other.

First built as an exclusive apartment house, it was converted to a hotel in 1908. The Hyde Park Hotel in its Edwardian heyday had a special, park-side entrance for the use of the Royal Family alone, while its guest register listed some of the most distinguished names of the age. The Hyde Park at its peak was the equal of any hotel in town. But the passing years began to erode its proud reputation.



Built in the days when more was better

The Blitz took its toll in more ways than one, and by the end of World War II the Hyde Park had fallen into disrepair. "The royal glitter was not that easy to recapture," writes Anthony Masters in *Inside Marble Walls* (Sidgwick & Jackson, London), an *Upstairs/Downstairs*-style history of the Hyde Park Hotel seen through the eyes of a servant who worked there for 60 years. Postwar pulling-up-socks, and a few royal visits (including the memorable night when shy King George VI led a conga line) helped bring back the debutantes and their escorts during the 1950s. But during the '60s another slackening set in. Enter Trust Houses Forte, which acquired the hotel in 1964 and embarked on an extensive restoration project which has finally restored the Hyde Park to its full former glory.

At the Hyde Park, the experience begins at the front door itself, which leads to an ornate, glittering entry hall. After ascending a broad flight of steps—a grand entrance—one is greeted by a member of the staff in front of a console table massed with armfuls of flowers (during our visit, full-blown peonies and mauve mums). As the porter unlocks the door to your room, there's the pleasant surprise of being let in to a guest room in an English country house. Sprigged wallpaper, charming antiques and good reproductions, delightful old prints (botanicals and wayward shepherdesses), graceful Regency-style curtains, all add up to a most un-hotel-like setting. But

A great lady restored to her former glory

all is not period nostalgia. Bathrooms at the Hyde Park will please even the most finicky Americans. At the Hyde Park you will find double sinks, fixed shower heads, bidets, heated towel racks, terry robes, extension phones, and radios in bathrooms of enormous Victorian proportions.

If one were so inclined, it would be possible to dine superbly in London without ever leaving the hotel itself. The Park Restaurant, a romantic Edwardian room aglow with hydrangea colors, is the perfect spot for breakfast, lunch, tea, or dinner. Tucking in to a hearty English breakfast, one can watch the Queen's Household Cavalry (their barracks are just down Knightsbridge) pass by on horseback on their way to Buckingham Palace each morning. Tea is a special treat here, too, with soft piano music adding the perfect accompaniment to Oolong, scones, and clotted Devon cream.

Dinnertime provides another splendid choice: the Cavalry Grill. With its glowing oak paneling, starched snowy napery, glossy spikes of sanseveria, gleaming dessert trolleys, and its formal, thoughtful service, the Cavalry Grill is a virtual time-capsule of a venerable, quintessentially British restaurant—a reminder of the period when things were still done right. There is nothing even remotely trendy on the menu, with its classic Continental preparations. Devotees of English desserts—those fools and tarts and trifles—will not be disappointed, and a well-chosen wine list offers a number of exceptional possibilities. Even in the last golden days of the Empire one might not have done better.

Single rooms with bath are £61 (about $145), while twin rooms with bath are £76.50 (about $180) per night. ■

Bermuda happenings

continued from page 86

da's own Philharmonic gives perfo mances. The Bermuda Philharmoni features gifted Bermuda musicians of a ages, including those taught by distin guished musicians visiting on the Menu hin Foundation Teachership.)

Bermuda Houses and Gardens Tou organized by the Garden Club of Be muda, every Wednesday mid-March t mid-May, offers a good look at all th traditional aspects of Bermuda houses— tray ceilings, cedar beams, "welcomin arms" stairways, butteries.

Agricultural Exhibitions: April 23–2 An old-fashioned spring fair, with hors shows, dog, goat, and other animal com petitions, flowers, fruit, and food exhib its, even a tug of war. Held in th Botanical Gardens. ■

Cruise ideas

continued from page 84

■ Ice Mountains and Whales

Lindblad Travel has offered cruises t Antarctica for the past 50 years—thi year's is December 27–January 12 (mid summer in the Southern Hemisphere Sail from Buenos Aires on the M.S *Lindblad Explorer,* with a naturalist o board to narrate as you pass volcanic is lands, icebergs, mountains, colonies o penguins and elephant seals, whales More unusual Lindblad cruises: up th Yangtze River, along Norway's coast around Iceland.

■ World Enough and Time

Leave New York January 10. Retur April 10. In between: **Holland America** 30,388-mile Around the World Cruis Leaving from the U.S., you can also joi the cruise at Port Everglades or Sa Francisco. Also on Holland America Caribbean, Alaska, Indonesia, and trans pacific cruises.

■ Quickie Vacations

Eastern Steamship Lines offers 3-da cruises that leave Miami on Friday an return, via Nassau, Monday morning Other cruises leave Miami on Monda for 4 days, stopping at Nassau and Free port. Back on Friday.

■ Mexican Riviera

Seven-day **Princess** cruises start fron Los Angeles and comb Mexico's wes coast ports: Cabo San Lucas (on Baja' southern tip), Mazatlan, Puerto Vallart (Spanish and Indian architecture), Man zanillo, and, finally, Acapulco. If yo sail rather than fly back to L.A., th cruise north includes different stops.

Continued on page 9

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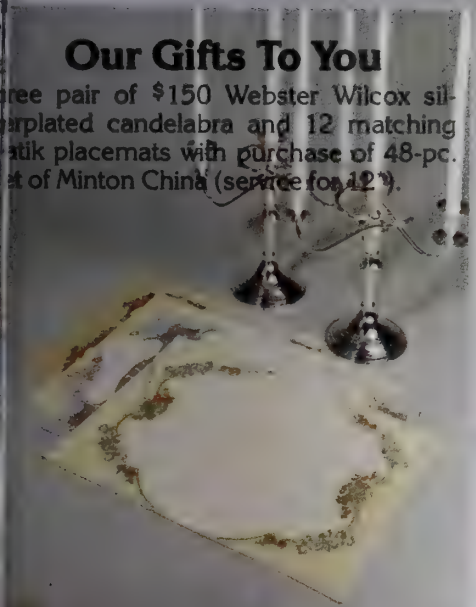
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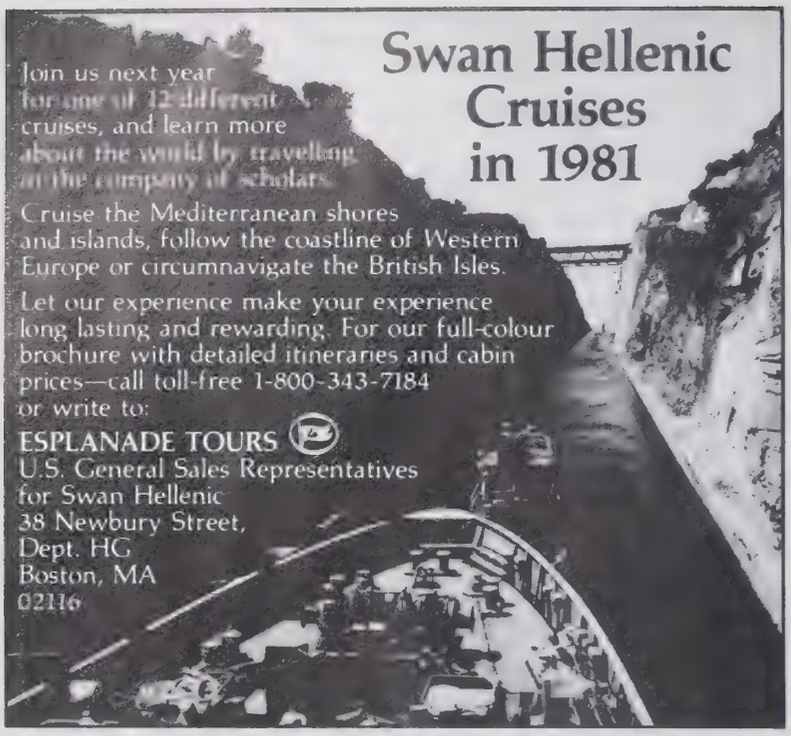
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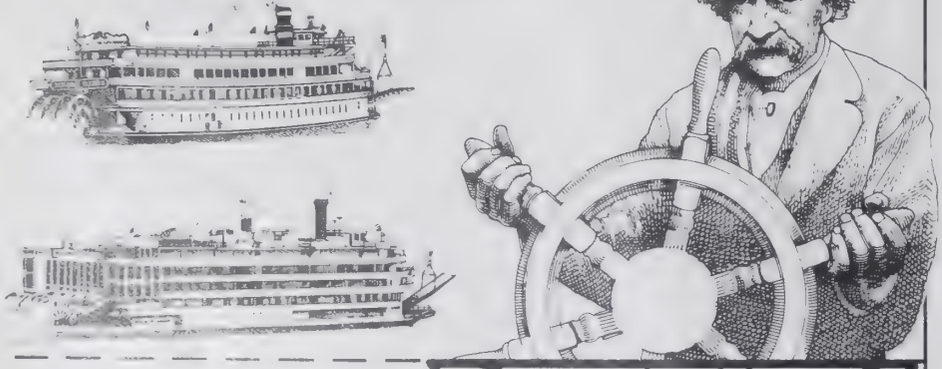
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Cruise ideas

continued from page 88

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BY SUZANNE MURPHY

Back Talk

Exercise is the key to a successful nationwide program designed to help everyone have a healthy, comfortable back

Back pain is one of the least understood, yet most common, of medical complaints. It is considered by many medical experts to be a detrimental by-product of our mechanized society. And, sad to say, it appears to be on the rise. An estimated 80 percent of America's adult population experiences nonspecific back pain at least once in a lifetime. For some, it may be nothing more than a brief, annoying episode—simple tension in the neck, shoulders, or lower back—which soon disappears. For the chronic sufferer, however, it can mean an existence of dull, unrelenting pain which defies cause and cure.

The causes of back pain, diverse as the symptoms are, may be organic; that is, the result of disk disease, rheumatoid arthritis, congenital defects, or the pain may occur as a consequence of injury—a fall or an overload placed on the back. Even endocrine imbalances, overly soft sleeping surfaces, or flat feet can play a part in back pain.

Surgery was once thought to be the only remedy for chronic back problems; a last resort, though not an always successful one. Now, a different approach is winning favor with medical and lay communities. It is an approach which attributes the overwhelming majority of back pain to weak muscles and tension and advocates not surgery but exercise as its cure.

One of the leading proponents of this trend is the internationally renowned Austrian physician Dr. Hans Kraus. As a specialist in the rehabilitation of athletic injuries and in back problems, Dr. Kraus is recognized as one of the pioneers in establishing the link between back pain and tense, weak muscles. In 1944, he was part of a team of physicians at New York's Columbia-Presbyterian Hospital who conducted a study to determine the precise causes of backache. The study confirmed Dr. Kraus's own ideas concerning the importance of proper muscle conditioning to the body's overall health. Through extensive examinations of some 3,000 sufferers, the team found that a full 83 percent of the patients' pain was directly attributable to a combination of muscular-skeletal deficiencies and stress. Only a small percentage suffered from organic causes.

The muscular-skeletal system makes up from 40 to 50 percent of our body weight and is responsible for all its movements. In addition to bending joints and straightening limbs, muscles also serve as the body's principal means of support, holding it erect. Four sets of muscles combine to support and protect the spinal column: the back muscles themselves, the abdominal muscles, and the hip flexors and extensors—walking muscles which extend from the femur to the hip. When these muscles are weakened through a lack of exercise, they do not successfully carry the body's weight. Strain develops on the bones and ligaments of the spine and results sometimes in pain. Dr. Kraus asserts that tension accounts for back pain more than any other single cause. Tension, when channeled into the lower back, shoulders or neck, inhibits muscular relaxation and, in time, brings about permanent tightening and therefore *shortening* of muscles. Only through carefully executed, deliberate, and regular exercise of these muscles, Dr. Kraus explains, can these conditions be relieved.

In 1976 the YMCA asked Dr. Kraus to develop a general program aimed specifically at helping sufferers of back pain. Under the supervision of the Y's Alexander Melleby, Dr. Kraus's program was pretested in nine areas of New York State in a carefully conducted program before its implementation on a nationwide basis. Today, four years later, the "Y's Way to a Healthy Back" has instructed more than 200,000 men and women at Ys all over the country and "on location" in employee programs at corporations such as AT&T, Lockheed Aircraft, and Kaiser Steel. Results after its first year as reported in the New York State Journal of Medicine, August 1977, showed that 88 percent of all the participants achieved at least some relief. Further data, to be published later this year, are being gathered for a computerized study of some 20,000 program graduates. Preliminary findings again indicate a high success rate of pain relief even among those who had previously had one or more back operations.

The first nationally standardized program of its kind, The Y's Way to a Healthy Back has its own medical advisory committee which carefully monitors its activities and oversees the training of its instructor-trainers, responsible for the program's national coordination. The entire program is geared to restoring the back to full function, according to Dr. Kraus, who does not be-

Continued on page 9

HAMSTRING STRETCH

Knees flexed, slide one leg out, point toe. Raise leg high without bending; lower straight to floor, slide back to bent knee. Repeat with other leg. Slide first leg out and cup heel. Raise high without bending. Lower leg.



PECTORAL STRETCH



From a kneeling position, place hands, then forearms on the floor. Gradually straighten your back, sliding forward on your arms, keeping back and head straight. This will stretch pectorals as you move away from your knees. Rest kneeling.

Suzanne Murphy

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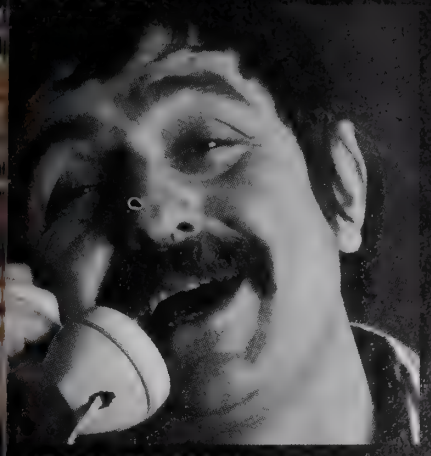


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Bell System

Back Talk

continued from page 92

lieve in babying the back. "I do not consider a person relieved of the problem if he has to 'live with his bad back'—not lift, not bend, not carry, or whatever. Now sometimes that has to be, but my aim is to free people from these injunctions, especially when they're young. Give up skiing or running because you've had a back episode? Ridiculous. I like to build backs up to where people can do everything again."

During the 45-minute sessions held twice a week, participants perform a series of exercises designed to treat the most common problem areas. Basically, the program incorporates three distinct patterns of exercise to improve muscle tone through stretching and correct relaxation. Exercises are introduced progressively according to their degree of difficulty and the concentration they require to perform them correctly. Working in groups is great for learning, but exercising correctly at home is the ultimate aim. At the end of the program, students have learned 18 exercises in strict sequence both forward and backward, so eventually the warm-ups at the beginning of a class become the cool-downs of the same class. *Exercises are kept to few repetitions in order to avoid the cramping and stiffening they are meant to eliminate.* To assess progress, the program ends as it began with the administration of Kraus-Weber tests, six simple movements which measure minimum levels of muscular fitness.

All the exercises, from beginning to end, are punctuated by moments of relaxation. It is this emphasis on teaching relaxation techniques as a way of alleviating muscle tension that differentiates Dr. Kraus's from other back programs available today. His emphasis on the value of personal supervision also makes his approach different. "Students are taught," he stresses. "They aren't just handed an exercise program on a sheet of paper. They are coached and given a great deal of individual attention. This is extremely important, because many people still don't know the meaning of relaxation or its importance to a well-rounded exercise program. Once they're on their own, graduates must religiously perform their routine on a continuing daily basis to have continuing relief."

The Y provides a cassette and an illustrated manual as a guide. Says one successful graduate, a low-back-pain sufferer for almost 20 years, "It's a commitment, all right, but one I never hesitated to make." Insurance groups such as Blue Cross attest to the Y's back program for effectiveness and growing acceptance. Still, Dr. Kraus, while in no way discounting the program's importance, sees America's widespread back pain problem in broader terms: a symptom of our lack of commitment to a systematic physical training program beginning in kindergarten and running all the way through to college-age men and women. Such a program, modeled on a Swiss prototype from which came the popular *parcours* trend, would consist of one hour a day of calisthenics, gymnastics, running, or swimming—exercises which build the trunk muscles, says Dr. Kraus. They keep the back flexible and constructively stress the cardiovascular system. One hour of exercise equals one ounce of prevention, he notes wryly.

For more information, write: YMCA Healthy Back Program, 236 East 47th St., New York, N.Y. 10017.

■ Dr. Kraus discusses:

Mattresses: Choose a firm sleeping surface such as a hard mattress set directly on a wooden frame, to prevent muscle stiffness. "The back isn't supported when you're lying down. All muscles have what is called a 'jelling time'—the time it takes them to begin to stiffen from the strain of staying in one position. The object is to keep shifting positions. Soft surfaces mold themselves to the body's contours so you move much less during your sleep. A hard surface will require you to change positions more often."

Pillows: "Stay away from foam rubber. It's the primary culprit of stiff necks. Choose instead a pillow filled with feather down or manmade fiber."

Sleeping positions: "Sleep any way that is comfortable. Such things are impossible to dictate anyway. If your accustomed position is on the stomach and you are having discomfort, a pillow placed under your hips can help. If sleeping on your back is causing you pain, try slipping a pillow under your knees for relief."

Chairs: There is no miracle chair that is good for everyone. The proper selection will depend on your particular build. "Again, firm surfaces are best. That includes car seats which, I think, are too cushiony. Make sure that the seat is long enough to ensure adequate thigh support and high enough so that knees and hips form right angles with feet on the floor."

Shoes: Select shoes that are wide and comfortable, with a slight cushioning. Avoid exaggerated heels which foreshorten calf muscles and hamstrings and which throw your weight toward the forward part of the foot.

Lifting objects: Lift with your legs, not from your back. This is the general rule. Bend the knees, lift the object, and tighten the stomach as you do by pulling in and up. For light objects, such as bending to pick up a piece of paper, there is no harm in doing what is called a "dead lift" with the knees straight.

"Where many people have trouble is in attempting to lift large objects from the trunks of cars. Very often someone may be tense from a long drive, stiff from sitting. To avoid discomfort, drag the heavy object to the rim of the trunk and gradually ease it out." ■

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BY DAVID WICKERS

Tangy marmalade

Made from citrus fruits, marmalades are exceptional flavorings for tarts, cakes, unusual accompaniments for ham and poultry



The origin of marmalade tends to vary according to the nationality of the person you're talking to. The earliest marmalades were supposedly made not from citrus fruits but from quince, which in Portuguese is *marmelo*. The French, however, maintain that the name really stems from *Marie est malade,* a reference to when Mary Queen of Scots was ill and her French mother cheered her up with a sweet treat made from a compote of puréed fruits. Either way, the end product, nowadays usually made from oranges and other citrus fruits, is a delicious European alternative to jellies on the breakfast table.

How to make your own marmalade

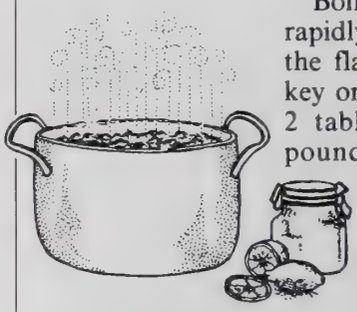


Since the skins of many citrus fruits are coated with wax, fungicides, or artificial dyes, you must first wash and scrub the fruit with a stiff brush. Then scald in boiling water for 2 to 3 minutes to loosen the peel. Remove the peel and cut it into even shreds, coarse or fine according to the demands of the recipe.

Remove the pith from the fruit and divide fruit into individual segments. Take out the pits and tie them, along with the pith, in a muslin or cheesecloth bag. These will provide "pectin," the jellifying substance that combines with the natural acids in the fruit (although lemon juice will invariably be needed as a booster). You may also like to add spices to the bag—a teaspoon of coriander, perhaps, for every pound of fruit.

Mash the fruit segments with a fork and simmer pulp, peel, juice, and muslin bag (tied to the handle of the pan so that it can later be removed from the rest of the ingredients) in 2 pints of water for every pound of fruit. Simmering may take between 1½ and 2½ hours, depending on the fruits. During this stage you should warm 1 pound of sugar for every pound of fruit, or ⅔ pound if you are using honey, in a low oven.

Once the contents of the pan are reduced by about ⅓ of their original volume, and the pieces of peel feel soft to the touch, take the pan off the heat, squeeze and remove the bag of pith and pits, and add the sugar. (Honey, corn syrup, molasses, raw cane sugar, or maple syrup can be used as a substitute for ordinary white sugar, but each will lend a distinctive taste, and often color the marmalades. Honey, in particular, is more concentrated a sweetener, so use only ⅔ as much.)



Boil the mixture rapidly. If you like the flavor of whiskey or brandy, add 2 tablespoons per pound of fruit at this stage. After about 10 minutes put a spoonful of the marmalade onto a cold plate, leave it to cool, and push it with your finger. If it wrinkles, it has reached the correct setting point. If not, give it 2 or 3 more minutes cooking time, test again, and turn off the heat.

Remove the scum with a hot metal spoon or else it will cling to the peel and cloud the marmalade. Then wait 10 or 15 minutes until a skin forms on the surface; stir gently to distribute the peel evenly, and pour into hot, sterilized jars. Use a funnel if the jars have narrow mouths. Fill to the brim—the marmalade will shrink when it cools and an oxygen gap will encourage the growth of bacteria.

Unless you are using proper canning jars, with a screw ring band and disk, the surest way to seal the marmalade is with paraffin. Break the blocks into smaller pieces and melt over water in the top of a double boiler (there is a fire risk if you use a single pot). Cover the marmalade with an ⅛-inch layer, tilting the jar so that it adheres to the sides. Prick any air bubbles that appear and leave the seal to set firm. Cover the mouths of the jars with cellophane, secured to the neck with a rubber band. Label, date, and store the jars in a cool, dark place.

Note: The use of a pressure cooker will considerably reduce the initial boiling time. Put the fruit, water, and

Continued on page 9

Upper crust chicken with down-home flavor.



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Upper Crust Chicken

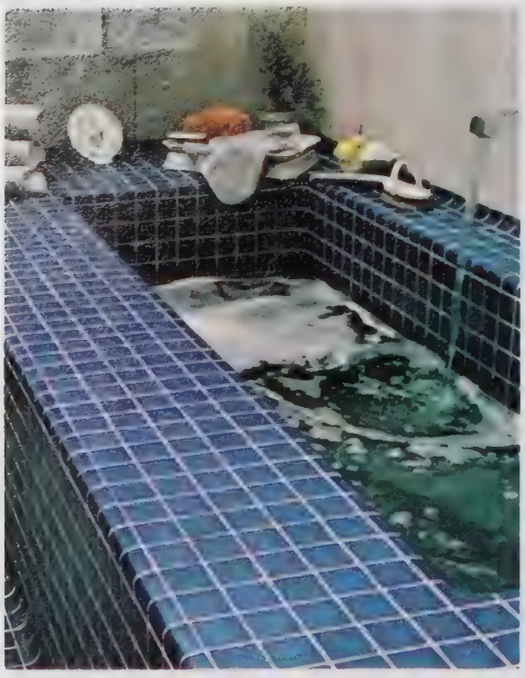
- 10 white bread slices (day-old)
- 2 cups chopped cooked chicken
- 1 cup celery slices
- 2 cups (8 ozs.) shredded KRAFT Sharp Natural Cheddar Cheese
- 1 cup KRAFT Real Mayonnaise
- 2 eggs, slightly beaten
- ½ teaspoon salt
- ½ teaspoon poultry seasoning
- 1½ cups milk

Trim crust from bread, reserving crust. Cut bread slices diagonally into quarters. Cut reserved crust into cubes. Combine bread cubes, chicken, celery and 1¾ cups cheese; mix well. Spoon into 11¾ x 7½-inch baking dish. Arrange bread quarters over chicken mixture. Combine mayonnaise, egg and seasonings, mix well. Gradually add milk, mixing until blended. Pour over bread. Sprinkle with remaining cheese. Cover. Refrigerate several hours or overnight. Bake, uncovered, at 375°, 30 minutes. Garnish with celery leaves, if desired.

8 servings



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Marmalade

continued from page 96

cheesecloth bag of pith and pits into the pan, but don't exceed ⅔ capacity. Secure the lid, bring to 10 pounds pressure, and cook steadily for 15 minutes. Reduce pressure at room temperature, remove the pith and pit bag (squeeze out all the pectin first), and add the warmed sugar. Return the *open* pressure cooker to the stove and continue as usual.

Marmalade may be made from oranges, lemons, limes, tangerines, grapefruit, one of the various citrus hybrids such as tangelos, or blended with other fruits such as dried apricots. Each variation on the basic theme will lend a distinct flavor to the final product. The classic, sharp-tasting marmalades such as Oxford English are made from bitter Seville oranges. Sweeter varieties make sweeter marmalades but need the addition of citric acid (a teaspoon to a pound of fruit) or lemon juice (4 tablespoons per pound) to act as a supplement to the natural pectin within the fruit in order to achieve a proper set.

Apart from its welcome place on the breakfast table, marmalade can be employed in many other ways—as a filling for tarts, a flavoring for cakes and muffins, a sweet center for apples baked in their skins, a glaze for a roast of pork, and even Scottish-style as a chutney-like accompaniment to duck, ham, or goose.

Once you have mastered the essentials, try one of the following. All will yield roughly 10 pounds of marmalade.

■ Three-Fruit Marmalade

The ingredients: 2 large sweet oranges, 4 lemons, 2 grapefruit (about 3 pounds of fruit in all), 3 quarts of water, and 6 pounds of sugar. Peel, divide the fruit in wedges, remove and keep the pits. Put the fruit in a large bowl, cover with water, and leave to soak for 24 hours, stirring occasionally. Then simmer in a pan, following the basic marmalade method.

■ Thick, Dark, and Filled with Mystery

Use 3 pounds of not-too-sweet oranges (Seville produces the tangiest flavor), 1 lemon, and an ounce of molasses combined with 6 pounds of raw cane sugar and 3 quarts of water. Add an ounce of finely chopped root ginger to the muslin bag. Follow the usual procedures, but cut the peel into chunkier pieces.

■ Lemon, Honey and Ginger

Using 8 large lemons, follow the basic recipe steps but include an ounce of peeled and sliced root ginger to the muslin bag. After an initial 1½ hours simmering, add 6 ounces of finely chopped preserved ginger and 3½ pounds of honey to the brew. Continue to simmer and stir until the honey dissolves, and then boil rapidly until the marmalade sets. ■

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that will assure you a good and lasting purchase.

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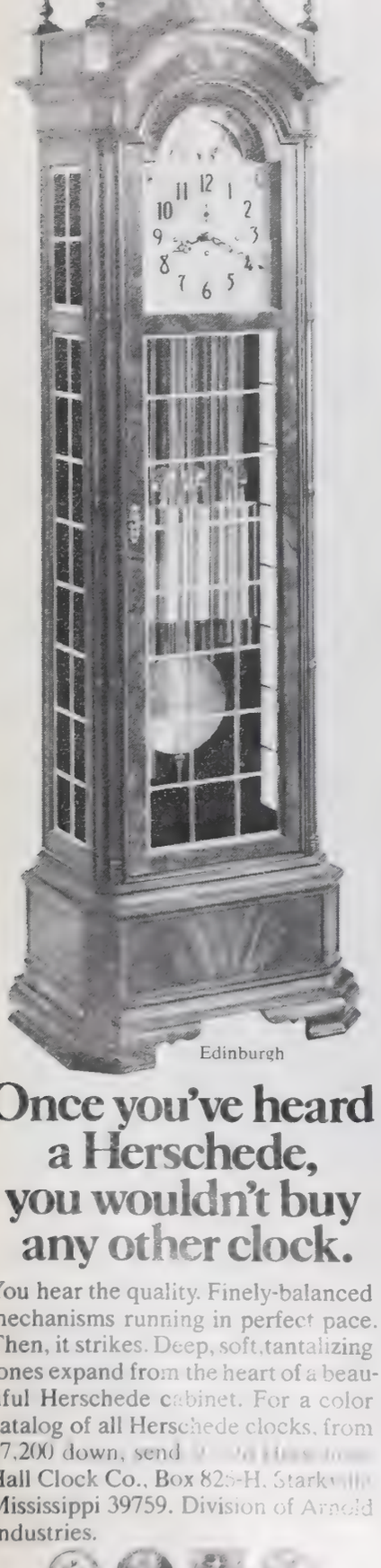
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Gold medal winning clocks [illegible]

Design does not descend, as often suspected, from pure intellect. Nor does it articulate romantic passions. Design, in fact, is more often the practical result of plain hard work in research, experiment and technology.

Henredon's Ken Volz describes design as "an ingredient of the total value of a product." This "design" ingredient, as well as hundreds of other ingredients invested in a finished product make it both beautiful, and useful.

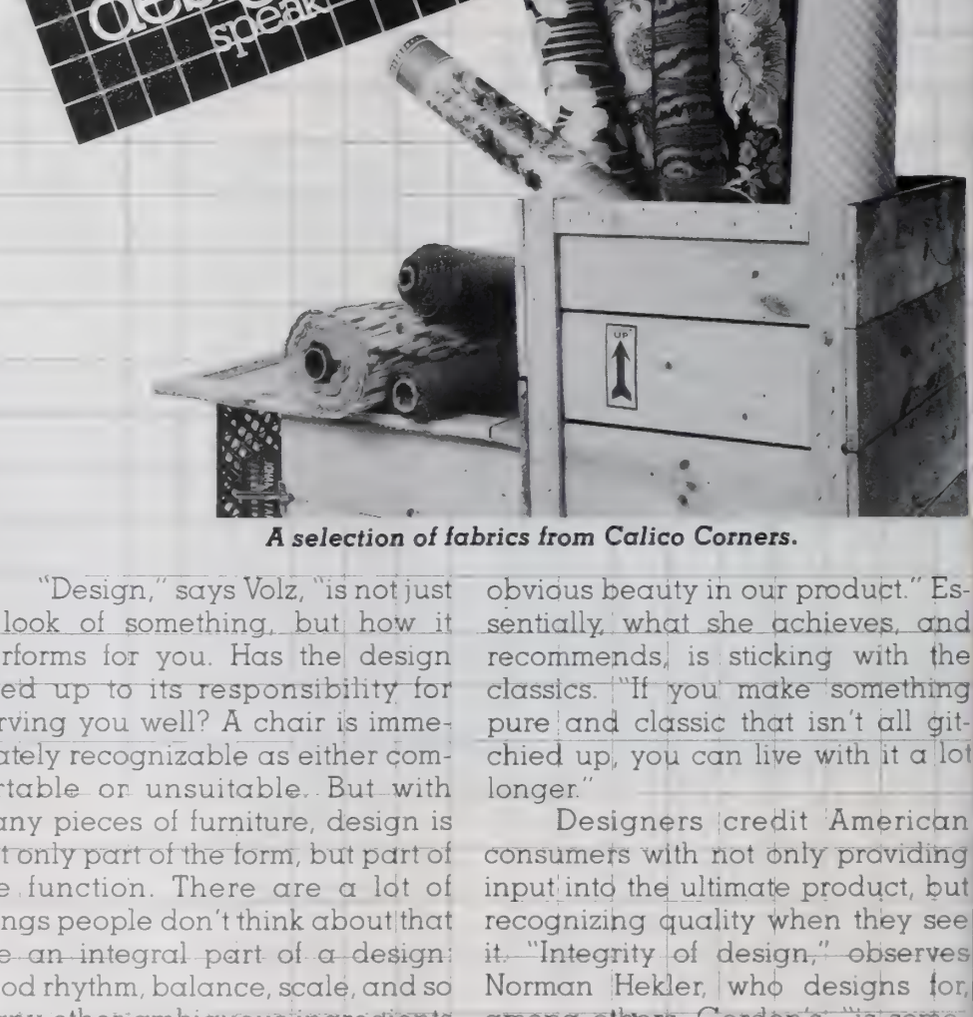
"Beautiful" and "useful" need almost be synonymous in today's demanding society. Even the most aristocratic design has to function. And even the most utilitarian design has to appeal aesthetically.

"Design," says Volz, "is not just a look of something, but how it performs for you. Has the design lived up to its responsibility for serving you well? A chair is immediately recognizable as either comfortable or unsuitable. But with many pieces of furniture, design is not only part of the form, but part of the function. There are a lot of things people don't think about that are an integral part of a design: good rhythm, balance, scale, and so many other ambiguous ingredients that carry a good product beyond the obvious."

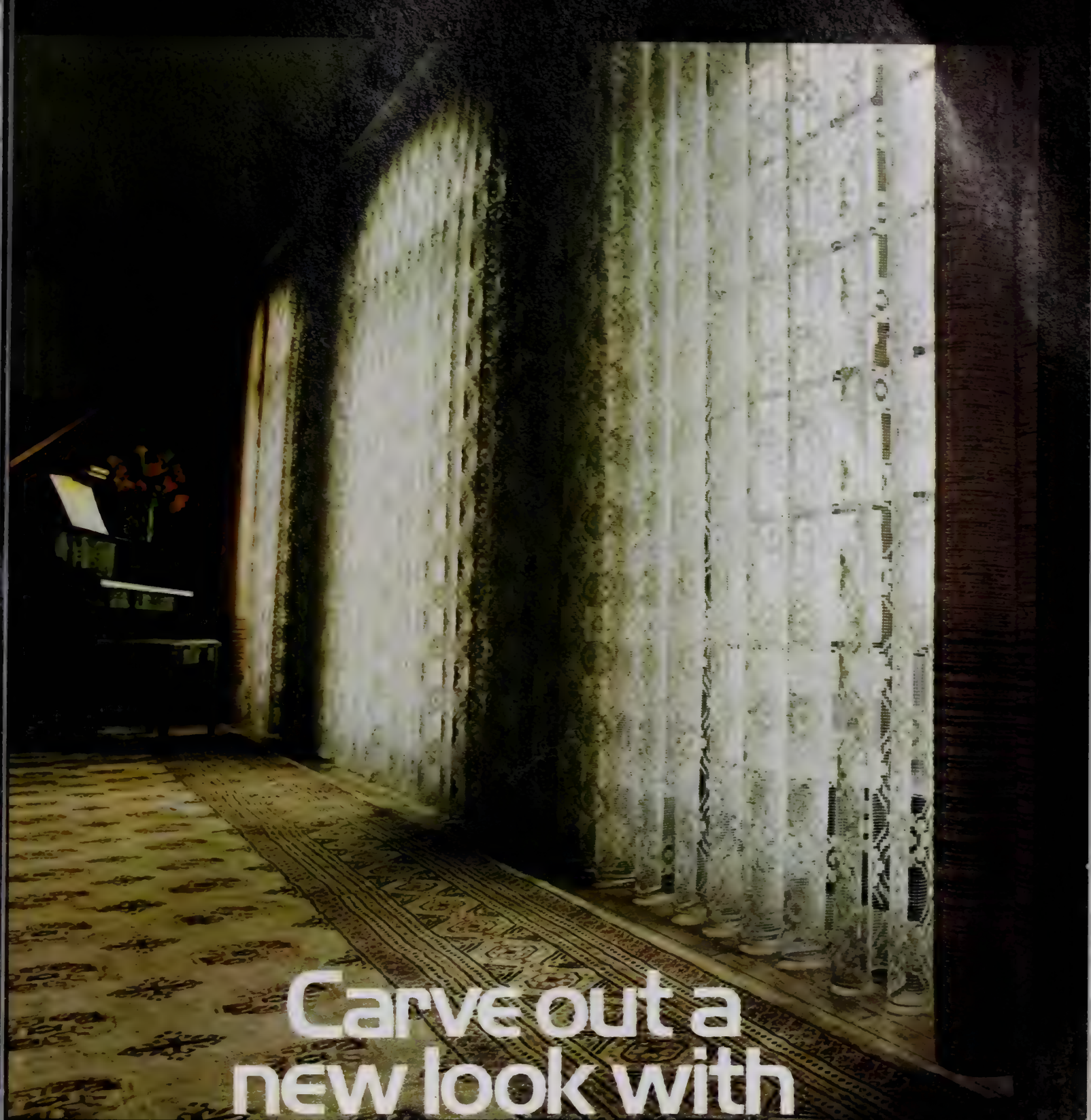
"There are so many subtleties, and the one we worry about most is scale," agrees Baker's Rod Kreitzer. "Scale is a very difficult animal to control, but so important. When you see a beautifully dressed woman—everything about her is right: her hemline, colorations, jewelry, hair—she's a pleasure to see. But if she's carrying an over-large handbag, the scale of that one piece will destroy the whole illusion. That's why we worry about scale, not only of the piece of furniture, itself, but its hardware, so that it is a pleasure to see because consideration has been given to every detail."

Mary Cowan, who designs Hide-A-Beds for Simmons, in addition to designing classics to shrinking space sizes, spends as much time in the factory as at the drawing board, and is also concerned with fabrics and technology. "I put personal preferences behind me, especially in fabrics, because comfort and flexibility have priority over obvious beauty in our product." Essentially, what she achieves, and recommends, is sticking with the classics. "If you make something pure and classic that isn't all gitchied up, you can live with it a lot longer."

Designers credit American consumers with not only providing input into the ultimate product, but recognizing quality when they see it. "Integrity of design," observes Norman Hekler, who designs for, among others, Gordon's, "is something very hard to explain and to tell someone to look for. But usually, it's self-evident. You just look at something and know it's got it." What makes Gordon furniture opulent are the materials used: the more costly, precious burl veneers and solid brass, combined with what Mr. Hekler refers to as "the sex



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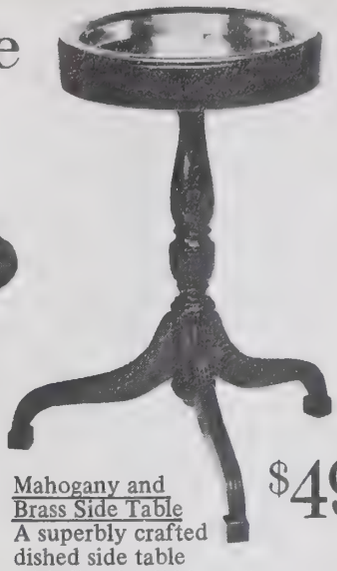
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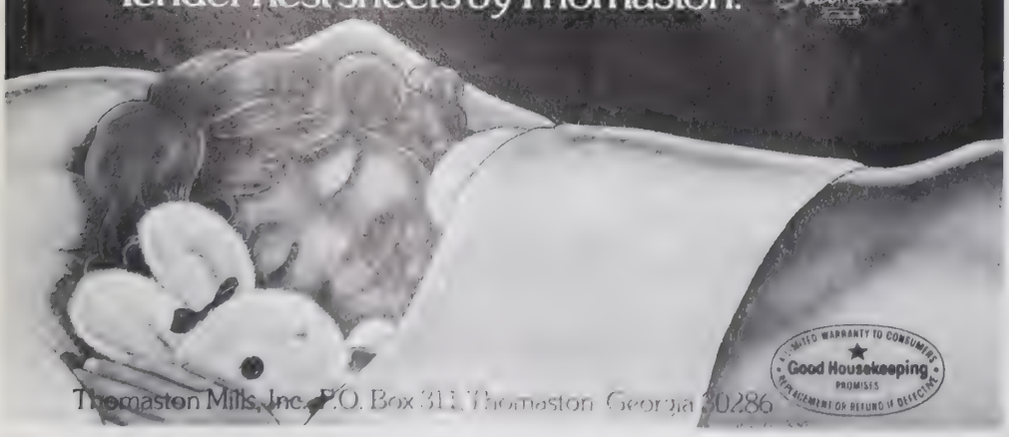
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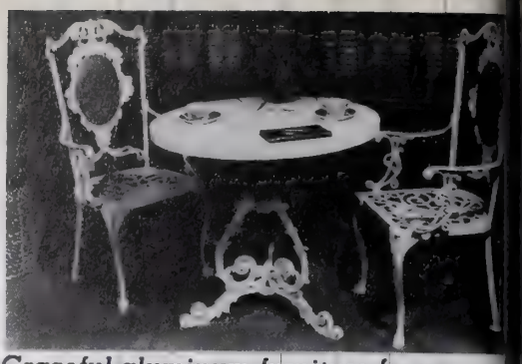
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"I wish I knew those things that are consumer-inspectible," says White Furniture's Charles Millender. "Something in the consumer's eye makes one piece right and another, almost identical piece, wrong. They seem to be able to put their hands on both and think ours is worth 40% more than our competitor's—worth more, not because it's innovative, but because we make the joints, wood selection and finish that is worth 40% more. Furniture isn't kept in a closet and brought out twice a year for special occasions. If it's not something you can live with 24 hours a day, it's not a very good investment."

Thomasville Furniture's Walter Bahno recites these ingredients "that make one piece of furniture more expensive than another one": wood, scientifically dried and cured in airtight kilns, 28 different hand rubbings, highlighting, staining and padding steps in the finishing process alone, dovetail drawer construction and metal drawer guides, brass finished hardware, heavy duty casters, double bolted table legs, tempered safety glass table tops, heavy gauge steel upholstery springs.

As Ken Volz reiterates: "The responsibility of the designer goes far beyond a pretty picture. A design concept begins with the graphics, but is so related to the execution—the matching of woods



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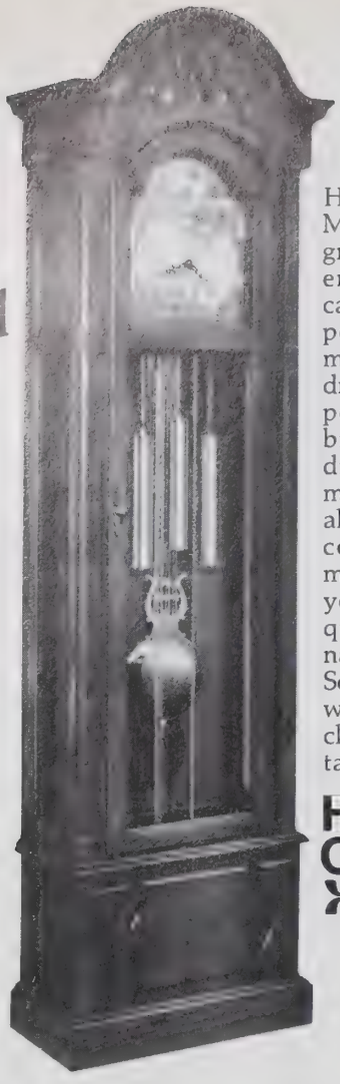
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and veneers, the cutting and fittin of joinery—that the ability of ever body in a factory is reflected in th end product."

Nowhere is investment in de tail and execution so subtle, y essential to design than in grandf ther clocks. As Norman Hekl (Ridgeway, a division of Gravele says: "Clocks are a nostalgia iten After all, you don't have to buy $3,000 clock to know what time it is

"If you were buying just clock," says Dave Zagaroli (Howar Miller), "you'd just have som hands and a face on the wall."

"If a clock looks elegant, and appeals to a person's aesthetic se sibilities," says John Vezendy (Pea Clocks), "they usually buy for th reason, alone."

Howard Schickedanz (Her chede) cautions, however, th "beyond love at first sight, y should consider the differenc among equivalent grandfath clock styles." He cites, among oth ingredients of value in clock desig tubular chime movements, co pared with rod chimes; solid bra versus aluminum dial constructio beveled, etched, cut and lead glass, compared to plain glass; t superiority of crotch to plain m hogany, of olive ash to cher "Clocks aren't just another pre face," he puns, pointing out t variety of sounds and stressing t importance of testing each mo ment for two weeks for tone a clarity, before offering the finish product to the public.

The designer often beg with the sound of a grandfat clock, deciding how to "outfit works," says Norman Hek (Ridgeway). "I wouldn't want take the most expensive movem and stick it into a cheap case. grandfather clock business i highly specialized, huge, extens field."

"One thing I have found with a clock, is the fact that pec are buying antiquity of some sc observes Dave Zagaroli (How Miller). "Our factors in design are involved primarily with the p chological reasons for buyin grandfather clock—and those for design authenticity and bel ability."

"Integrity" is another wa describing a designer's investm in grandfather clocks—as difficu explain as Nature. John Veze (Pearl) explains "integrity"









BAKER PRESENTS ALESSANDRO, "FURNITURE AS AN ART FORM." Fantasies of materials, such as whalebone and tortoise shell, are lacquered by Baker artisans on modern sculptural forms — techniques and patterns developed by the designer and artist, Alessandro.

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"harmony and unity the interaction of aesthetics, materials and construction to produce eye appeal and quality. If you stay with elegant and very classical lines, you can't go wrong."

"Une seule qualité, la meilleure" ("one quality only, the very best") is the motto of Orfevrerie Christofle—French silversmiths since 1839—a company that has "an Obsession with Quality", as well as a dedication to authentic French Period designs. The company is managed by Albert Bouilhet, President and Chairman of the Board, who is the fifth generation of the family to direct Christofle. Design is the responsibility of his brother, Henri. In a sophisticated plant near Rouen, about 75 miles north of Paris, 550 people "produce substantial volume with incredibly high quality standards." "Ultimately," says U.S. spokesman Richard Kaplan, "it gets to be a judgment call in a silver factory—spotting rejections that are almost infinitesimal. Inspectors work for a week on the production line so that they are put in positions where they are producing an item that is similar to those that they will be inspecting when they return to their quality control positions."

Another importer of designs is Charles Shostak, Bombay Company, whose designers, being our "forefathers," are also a little hard to interview. "What we do, primarily," he explains, "is re-engineer established table designs and modify them to fit our machinery to a point where they can be semi-mass produced and still retain good quality." The company looks perhaps further than the consumer for solid wood, solid brass, untoned finishes—"millions of little tiny details." Shostak's team travels over 24,900 miles a year "researching, continually making improvements and up-dating sources" in, among other locations, Hong Kong, Singapore and Brazil.

W.E. Smith, Sr. of Moultrie Manufacturing Co. has been searching out and finding original of masterpiece sculpture (fountains, gates, architectural columns, furniture) that came from England, France and Italy generations ago. He re-creates masterpiece designs in aluminum, bringing to them new American technology and techniques. Behind the conspicuous aesthetics of, for example, old English hatracks and umbrella stands (circa 1850), gates and settees (circa 1830) and collector's item seating pieces (circa 1900) is an "extravagant hand-rubbing" process to file edges smoothly and refine the antique finishes."

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where it grows" says Winston Leonard, "in the mahogany jungles of the Orient and the tropics. By using available hardwoods, we eliminate tremendous import duties. The people in the factories have been doing this kind of work for centuries. They are dedicated and skilled craftsmen. And all the finishing is done by hand."

Even behind the most aesthetically appealing product, there can be "visceral work" that, again, suggests there's more to designing than just producing another "pretty picture." Chet Westerdahl, who designs sheeting for Thomaston, considers psychology, as well as poetry, when she produces florals (primari-



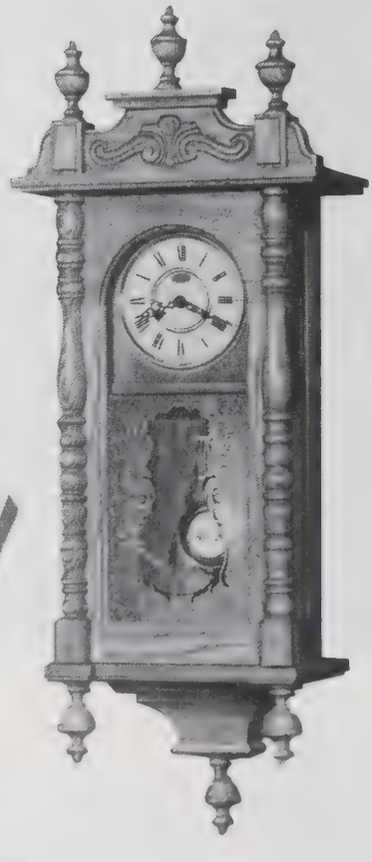
Lady Englander mattress by Englande

ly for women) and geometrics (primarily for men) in soothing pales and neutrals. "A tight economy induces the need for security and luxury of the bedroom—a place to fantasize. When people are worried about world affairs, they go in for a little more fanciful pattern, something a bit different." Her inspiration comes from everywhere—New York department stores to Paris bistros. "Never underestimate the consumer's demand for something beautiful—a little novelty on occasion, but basically a fine and beautiful product. I am careful of colors. You want bed linens to be therapeutic. After all, you are sleeping on them so they should—whatever the pattern—be sleep-inducing soft blues, greens, yellows."

Another borrower from another culture is Couristan, who either interprets what has been seen in the past, or adapts. What's more important than tried-and-true classics, especially in the Oriental rug field, is how they are colored and shaped. The company has made it

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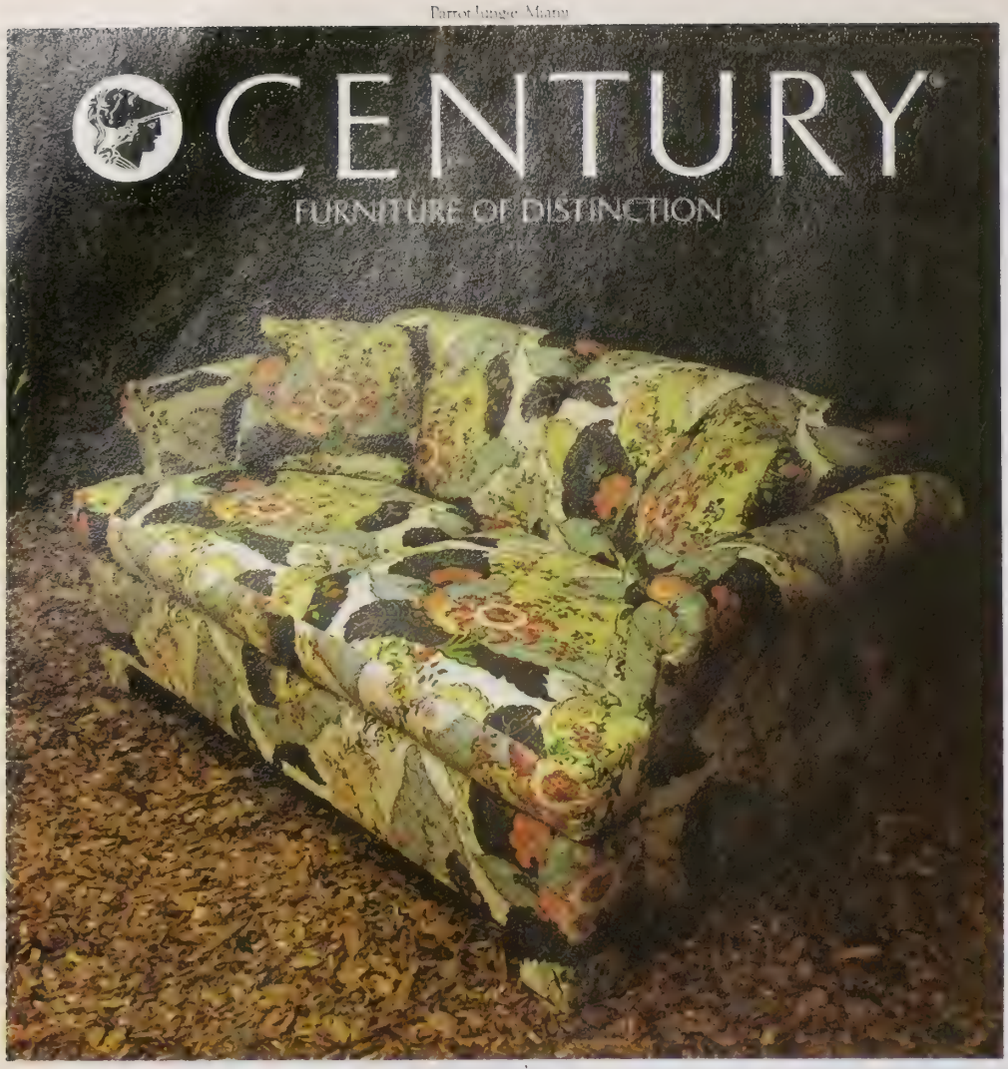
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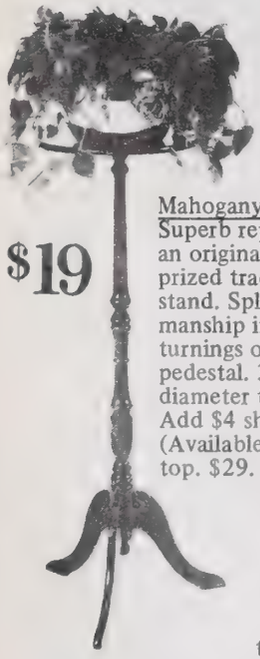
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name on brilliant colors. The late Chairman of the Board, Basil Couri would come in with a raisin box or clip of flower from a roadside bed or a jade Italian ashtray and say "that's just the color I want." So it's not just picking up a swatch book and choosing a color that determines good design. "Shapes, too, are important," says Ron Couri. "Where can I find a round for my rotunda, an oval for my dining room, an octagon to accent a furniture grouping or a wall?" The answer isn't exclusively Couristan's—but the shapes and colorings are. And, beyond the designs, the credibility and durability are considered vital to the product. The rugs are bound with wool—the way you use wool thread to round the edge of a good coat. "This is the most expensive way to make a shape," says Mr. Couri. "Nonetheless, we do it to avoid sewing fringe around the perimeter of a shaped rug—which invariably causes tension, forcing the rug to buckle and not lay flat."

Expensive research inevitably results in a good quality product well worth the investment, not only in design, but durability. One of the least conspicuous, yet most essential contributions to the design of Kirsch decorative drapery hardware and fabric products is research into energy saving. "The function of a traverse drapery and a woven wood shade are fairly elementary, and their operation long established," says president Jim Ford. "But we are very deep into testing, and energy conserving window treatments. We test everything, but are particularly oriented to woods which, because of a solid woven weave, have proved one of the best insulators on the market. Kirsch "troubles" their drapery and shade products by sending them to test chambers, where the designs are subjected to extremes in air conditioning and heating "to determine how much energy a product requires. Tested for three 24-hour days, each product has to bring each of the cold and hot temperatures into constant equilibrium before they get accurate readings.

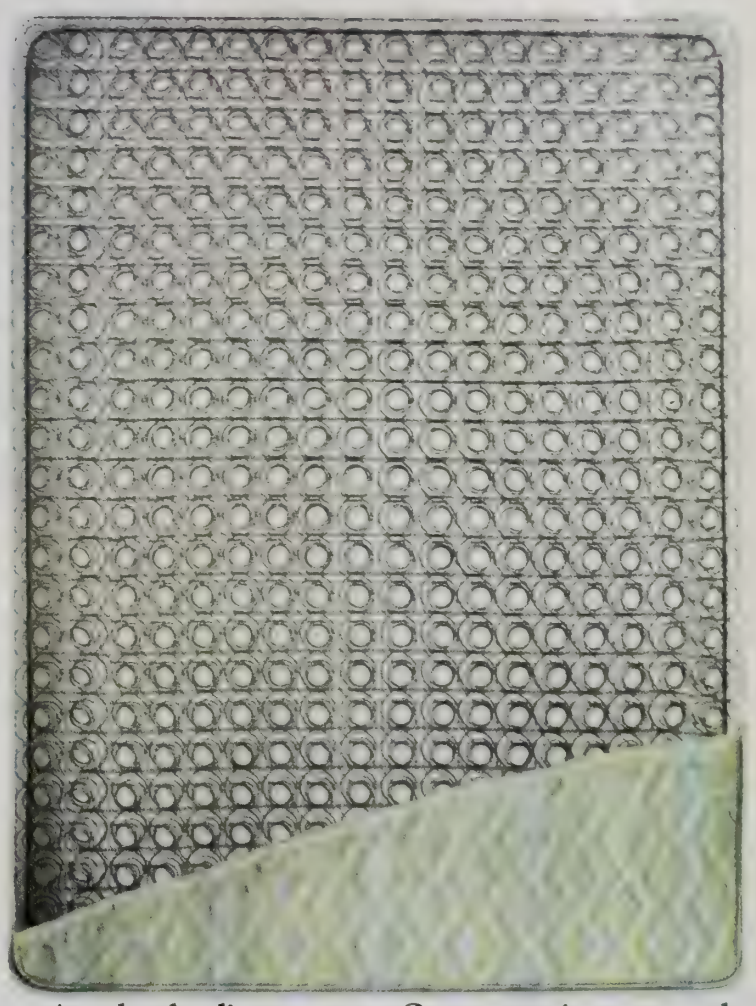
Other products torture-tested for performance include Gardisett draperies which depend—"more than on design, top fibers and very sophisticated machinery," according to Edgar Britschgi. "Top quality is the very first word in our minds. If you take the best fibers available

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...ke junk. But, if you take the best fibers available and consider dyeing, coloring, finishing, testing, perfect knitting and weaving, you can turn them into perfect weight and quality." Woven fabrics are literally lynched: pre-hung with weights to measure loss in width or length, then checked against a blackboard for any flaws, wrinkles or stains.

Meco steel furniture is punished various ways before the product is submitted to the public. Fashion, though important, is secondary to durability. 500 pounds are loaded on the seat of each chair, then measurements taken for deflection. 75-pound weights are plunked onto a chair seat, then the chair tilted back 4" on its rear legs, to determine how well it holds up, according to George Huff, product engineer. 40-pound weights are dropped onto the chair seats from a height of 10 feet—1,000 times, to prove the feet won't mar the floor. And, if that weren't enough abuse, paint colors are punished by placing chairs into shipping cartons and vibrating them for 30 minutes "to make sure the paint is hard enough to resist abrasion."



Floor-to-ceiling draperies by Gardisette.

It isn't pure aesthetics invested in design that makes it good. In the case of a "blind" or "hidden value" such as a mattress, Englander's Ronald Varner says, "We develop a lot of sales programs around what goes into the product that is not really apparent to the consumer." Although "catchy covers" are an increasingly important factor, the company won't let a "design" out of their laboratories until it functions perfectly. "Visual assets of mattresses," he says, citing florals, quilting, embroidered labels, "are very important to the appearance and feel of the product—but superficial compared with performance." Englander mattresses are subjected to such punishment as the Cornell Tester that puts the product through 100,000 cycles of a ball weight and hydraulic motion test, simulating 50 years of use.

Testing laboratories also determine the quality of Crane bathroom plumbing, a product so utilitarian that its design seems a pure asset. If you're building a house and can specify your own equipment, however, it's whiz-kid to realize that some plumbing has sophistication that goes far beyond "pretty" plus "practical" demands. A team of engineers and plumbing experts have come up with a little gadget called Dial-ese that solves such hidden problems as a build-up of lime deposits in the faucet stem threads. Other problems, solved with such subtlety that the consumer never notices them, are stress in valve operation, corrosion, and maintenance—all confronted, and solved by a new standard part.

Other subtle ingredients of design are researched by Bigelow Sanford, who once had the late great Dorothy Liebes designing rugs out of then eccentrically new synthetics. It was World War II time and natural fiber sources were cut off, so Americans converted to nylons and other synthetic standins. Synthetics have since come to dominate, not only the pattern, quality and function of carpeting but its practicality, as well. Bigelow Sanford's design emphasis, this year, is on Allied Chemical's "Ans...



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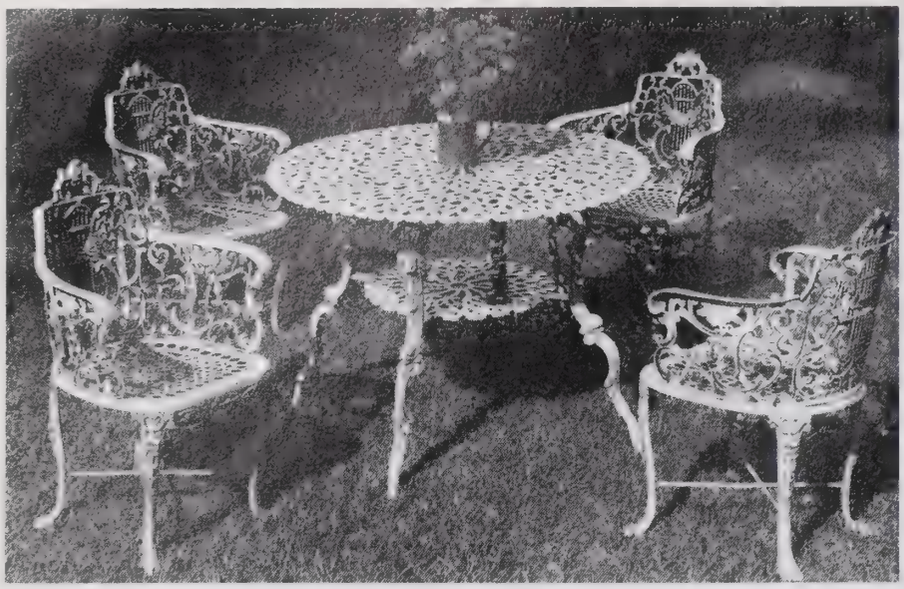
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IV," a 4th generation nylon that was specifically developed to resist soiling. The technological gain not only improves the durability of the carpet, but its fashion, as well. "A fiber that resists soil," says John Weller, vice president of products, "liberates design because it enables us to produce carpets in light colors that won't soil readily. If you carry that further, with room sizes shrinking because of the economy and costs of building, you can make rooms look larger through lighter colors."

To Lee Mills, creative director of Dan River, "design is demanding of technolgy. The total view is to create something unique—something of integrity—ageless, elegant and lasting." Mr Mills spends 60% of his time traveling to markets and to mills, "inspecting and engineering the execution of design." His ingredients include "research, travel to all the American and European markets and expositions, plus reading."

Jan Jessup of Calico Corners, a famous fabric source, recommends self-education through reading—in fact, a particular book on fabrics called "Fabrics for Interiors," written by Jack Lenor Larson and Jean Weekes (Van Nostren Reinhold), "that teaches you such things as how to look beyond beauty for the qualities that count. Consumers don't need to become chemists and textile experts to make good, sound decisions," she says. "As long as you're dealing with fabrics that are well-woven, well-engineered and constructed, they will be very durable and give you excellent wear—for a reasonable amount of time."

"The ingredients of design," says Jan Jessup, "are like putting a room together—the same process as trying out a new recipe. Some ingredients are accents, some are staples."

"Beauty, like truth, is self-evident," says Norman Hekler. "It's what's behind it that inevitably intrigues us. How we arrive at an assessment of a product depends not only on its surface appeal, but its usefulness to our lives. It's the ingredients of a design that condition its pertinence. Aesthetics, in many cases, are just not enough to endure."

JoAnn Francis Spelman

the designers speak

Turn to page 78 for shopping information



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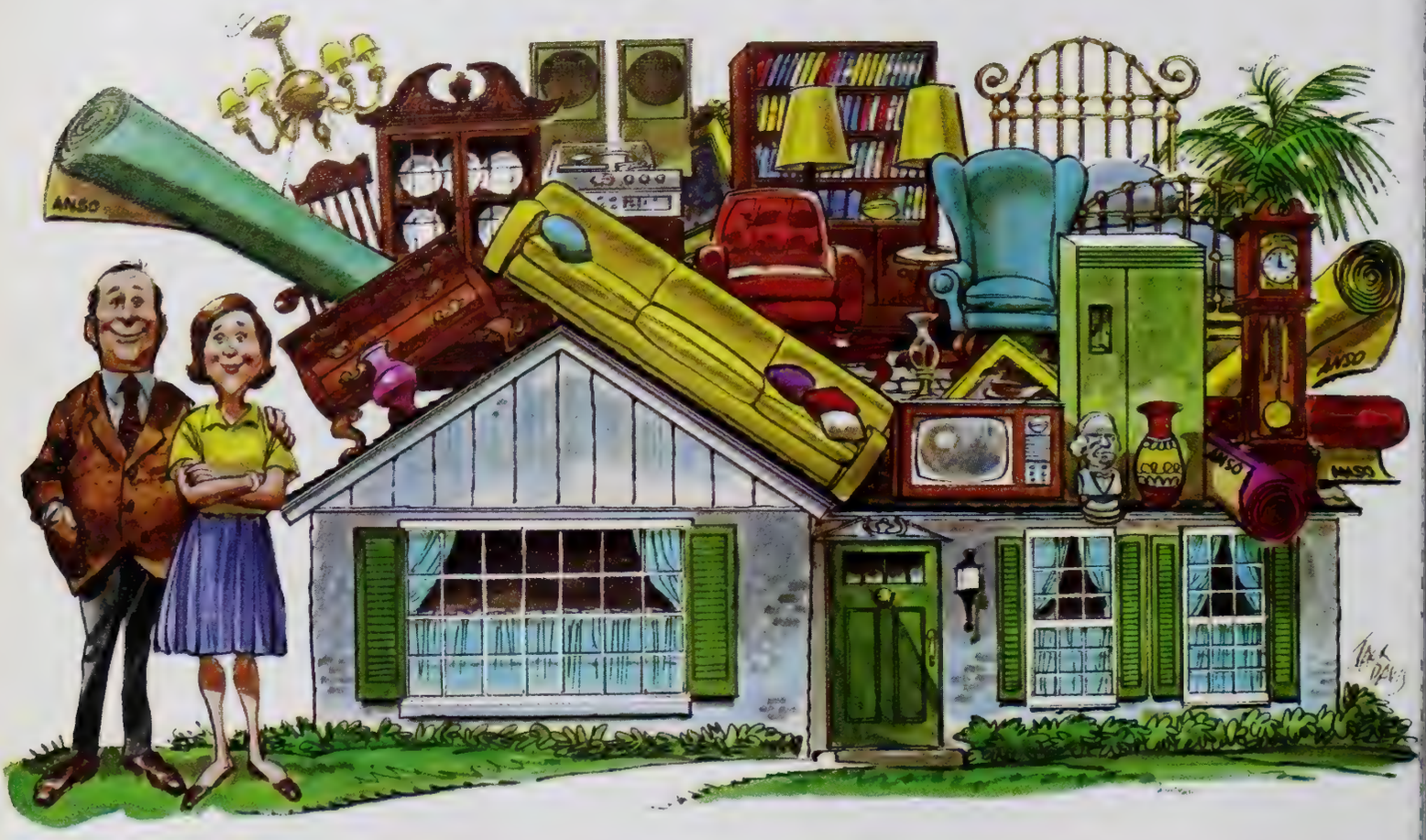


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Shopping Strategems

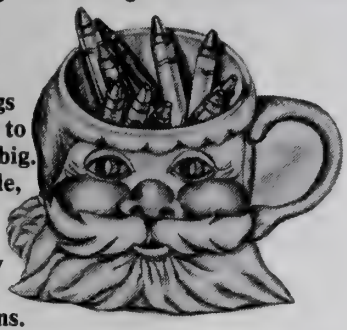
Spend a little more time and thought and you can spend a lot less money on presents. Here's how:

1. Shop many months ahead—throughout the year if possible—and buy presents as you see them. The best gifts take you by surprise. Make a "fill in" gift list, a list of names, on a file card you can carry with you and keep from year to year to avoid repetition. Fill in descriptions and prices as you buy. Store all presents in one place. Wrap and tag as you go.

2. Make your own gifts. From scratch: Candies, plum pudding, fruit cake. Decorative tins sell out early. Stock up now!) And from scraps: Turn a farmer's-market peach basket into a bread basket (details, *center*). ● For a portable project, crochet sand-dollar-size round evening purses out of metallic yarn. (The double-crochet stitch is especially easy!) String each on a knotted silken cord. Check your local crafts shop.

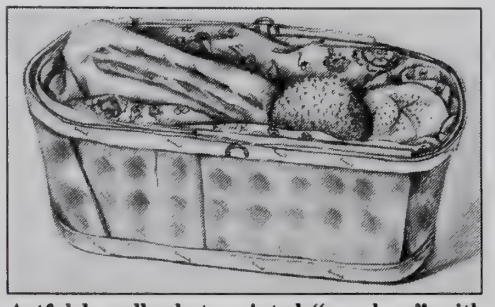
3. Bring prices down to you with some imagination and elbow grease. Practice the art of assemblage: Fill a log carrier with fragrant-to-burn wood pruned from fruit or nut trees during their late-autumn dormancy. ● Scour fairs, flea markets, or consignment shops for metalware you can polish up. Or a lone cut-crystal glass to fill with tiny powder-room soaps.

4. Be on the lookout for presents when traveling. Some good regional buys: Wild rice in Minnesota, maple syrup in New England.



Assemble presents! Small things can add up to something big. For example, surprise a 5-year-old with a jolly mug filled with crayons.

5. You don't have go far to find a present with a foreign or one-of-a-kind feeling. In the early fall many department stores have special promotions with foreign or regional themes. The specially-chosen merchandise is often tagged at tempting prices! For a list of promotions across the country, see page 215.

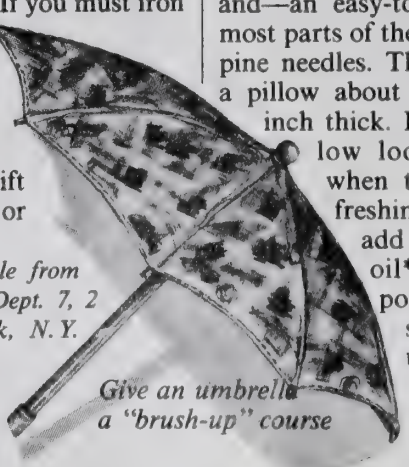


Artful breadbasket: painted "peach-er" with calico drawstring lining (sewing notion hook-and-loop tape makes it removable).

Paint your own presents

Jazz up natural-color canvas umbrellas, director's chairs, hammocks, tote bags, aprons—even sneakers—with witty strokes of color. For inspiration, think of the colors Henri Matisse used—watermelon reds and greens, ultramarine blues, taxi yellows! Be sure the fabric is preshrunk, without sizing, and ironable at "cotton-linen" setting. Choose a textile paint and follow package instructions. One brand—"Versatex"*—comes in 16 colors (you can also mix colors) and works as follows: Apply sparingly with stiff-bristle brushes. Let dry for 24 hours, then heat-set it to make it washable and dry-cleanable by ironing the back side of each square foot of fabric at cotton-linen temperature for about 30–35 seconds. Put aluminum foil between painted fabric and ironing board to stop any paint transferal. If you must iron on right side, put foil between fabric and iron instead. Inadequate heat-setting will cause color loss in first laundering. Finally, spray gift with shoe water repellent or fabric stain repellent.

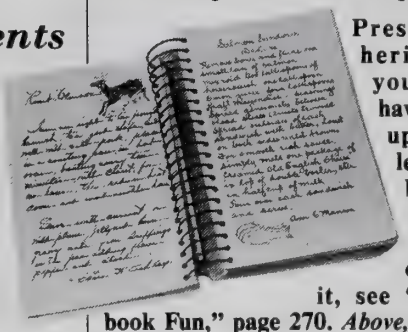
"Versatex" paints available from Arthur Brown & Brother, Dept. 7, 2 West 46th St., New York, N.Y. 10036 (catalogue $1; query Arthur Brown for current prices after looking it over.



Give an umbrella a "brush-up" course

Scent-iments to make

Clove-studded **citrus pomanders** are a good "pick up and put down" project to have in the works. Why not put a basket of the ingredients by the telephone or your favorite chair? Make them a month or so ahead so they'll have time to cure—and so you can enjoy them as a centerpiece—before you give them. For Adelma Simmons's "painless" way of making them, turn to page 269.



Preserve a family heritage: Collect your recipes and have them printed up in gift booklets, as Veryl Nyberg did for her many relatives. For an outline of how she did it, see "Family Cookbook Fun," page 270. *Above,* another "grassroots" cookbook, a church group's, now a treasured heirloom.

For a fragrant, two-in-one present, stuff a small needlepoint or crewelwork **pillow with potpourri**. Here's Linda Huntington's recipe for pungent rosemary stuffing, from *Potpourris and Other Fragrant Delights* by Jacqueline Hériteau (Simon and Schuster): Slightly crush and blend together 1 cup each of dried leaves of rosemary* and lemon verbena* and—an easy-to-come-by ingredient in most parts of the country—2 cups of dry pine needles. This should suffice to fill a pillow about 5 inches square and 1 inch thick. Leave one corner of pillow loosely stitched so that when the fragrance needs refreshing you can open it and add a few drops of essential oil* to the stuffing. This potpourri is also nice in small chintz bags to tuck under a bed pillow or in a lingerie drawer.

*More tips, page 269.

Nancy Katsin, Mary Jennings

Benson & Hedges Lights

Only 11 mg tar

"B & H, I like your style."



BENSON & HEDGES 100's

LIGHTS

BENSON & HEDGES Menthol 100's

LIGHTS

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health

Reg.: 11 mg "tar" 0.8 mg nicotine—
Men.: 11 mg "tar" 0.8 mg nicotine av. per cigarette. FTC Report Dec.'79.

TODAY'S DECORATING

WHAT PEOPLE WANT MOST

he most up-to-date interiors day are timeless. Contradic- ry? "Not so," said a dozen irveyors of taste we called on for their views of what ople want most in decorat- g. All agreed that the cur- nts of change point away om change for its own sake. stead, people are interested refinement, in quality, in e subleties of mixing fur- shings that live well today d will do so tomorrow.

People want a good invest- ent," says Tony Hail, a San rancisco designer. "No gim- icks. They want a room that ill look as good 10 years om today as it does the day e install it." Mr. Hail en- ourages his clients to buy the st they can afford, beautiful d romantic things with a nse of past and a promising ture. Three thousand miles way, Mario Buatta agrees. People today have grown red of things that don't grow ld gracefully. Plastic does ot develop patina." This es not prevent Mr. Buatta om integrating carefully hosen new pieces into a omful of fine antiques; he ves the juxtaposition. He is nphatic: "Decorating is not producing a museum room, 's creating a room for to- ay."

om Britt finds a demand for king a room with some his- ry and bringing it up to ate. "Start with a room of eautiful boiserie, then bleach , lacquer it, do something to ake it *today*. And decorate with none of the furniture om that same period; don't give in to a formula." And, Richard Neas is all for avoiding formulas. He tries to give a room an "accumulated look," a look that represents two or three generations of family collecting. . .whether, in fact, his clients have been collecting for that long or simply want a variety of enduring things that have the special resonance of furnishings with a history. He sees a return to "establishment interiors; the classics of all periods that never go out of style convey a settled feeling."

Comfort, it turns out, is on everyone's mind. We want to be surrounded by things we can really use—personal things, special things, but things we are not afraid to live with and put to wear. Susan Zises, who has her own New York design firm, points out that people are more interested than ever in making their homes inviting. Her clients ask for "rooms that are beautiful but also that you can relax in." One of the tricks she uses is to upholster traditional pieces using comfortable fabrics, another is to mix formal and informal pieces in the same setting. She contends that if you want things to mix badly enough you can find a way to do it—and the results will be more interesting and livable.

Pierre LeVec, one of the partners of the Pierre Deux fabrics and antiques boutiques, feels that "part of the success of the country look, in our case French country, is due to the livability of the furnishings. Authentic provincial pieces have been lived with for years by the time you buy them, therefore, you can feel free to do the same."

We are using our homes more today—staying in and inviting guests. And, we try to make our guests feel special, but we no longer reserve the use of the living room for them. We live in our living rooms, like to entertain in open kitchens. "The entertaining process often involves cooking together and dining together when people are invited in today," offers Angelo Donghia. "Turning out a wonderful dish adds a certain kind of drama to an evening at home with friends. This does not mean," adds Mr. Donghia, "not making an effort for guests. To the contrary, we are dressing up our homes as well as ourselves again. I definitely see glamour making a comeback."

Bob Patino, of Patino/Wolf Associates, concurs. He describes the new glamour at home as "understated excitement, without being showy or trendy. Really, the new luxury is having a beautiful space where people feel free to put their feet up." Both Mr. Patino and Mr. Donghia see modern interiors, in response, becoming more comfortable. Mr. Donghia clarifies, "For some time people assumed modern meant straight, stiff, empty. To me, it simply means appropriate to our time." Mr. Patino adds, "The disciplined interpretation of modern just doesn't live well or give people enough freedom." Both designers see modern going more livable, softer.

Jay Yang, who designs textiles for his own firm, likes the use of Oriental design themes as a way of softening modern styling. He comments, "Today's woman is well-traveled, well-read, better exposed than ever to ancient design sources and better acquainted with the benefits of modern technology. It makes for the perfect marriage." Rod Kreitzer, of Baker Furniture, feels his customer is "sophisticated and striving for more originality in the way she puts things together. We are selling more individual pieces than ever—including Chinese reproductions—fewer matched suites of furniture than a few years back. Robert K. Lewis, independent designer in New York, points out that Oriental is really another one of the classic styles people seem to want today, but one that looks fresh to us again. He adds, "We have been using Chinese-influenced chintzes and English furniture styles for years, but our expansion of trade with China has brought attention to more of the great wealth of design the Chinese have to offer."

And so, as in every good Chinese puzzle, we find ourselves coming back 'round to where we started . . . some of the oldest designs are looking the newest, the new are becoming mellowed by the time-tested, and the whole effect feels just right for today.

Today's Decorating

Translating a great decorating look into terms that apply to your own living situation can take some digging. To make life easier, on this and the following pages we present you with some clear trends in decorating today—a distillation of the four looks we find people want most. Simply stated, these directions are:

ROMANTIC The rustic looks that have found their way back into favor point to our love of the kind of simplicity in decorating softened by the patina of age. The charm of the naïve, rough cut, hand-hewn, is pulled together with small-scale fabrics, collectables.

SOFT MODERN Clean-lined without being hard-edged, latter-day modern is fatter, rounder, more comfortable than ever. A new palette of soft color and subtle pattern adds warmth and texture to the unencumbered, overall statement modern interiors strive to make.

COUNTRY It is today's reinterpretation of grand styles from the past. Time-tested, this look is a foolproof way to give a soft, old-worldly cast to a room that otherwise functions in the most practical, up-to-date ways. Traditional pieces recalled in today's widely available, easy-to-care-for materials offer a bit of the best of both old and new.

ORIENTAL The ever-widening availability of Chinese wares rekindles a feeling for all things Eastern. Porcelain patterns, rich color, lacquered looks, all give depth and flavor to any room, East or West. Oriental works wonderfully as an exotic accent—no matter how modern, how traditional the interior design.

Each of these looks is open for interpretation and may well be enriched by intermixing. Our examples are meant to inspire, not restrain you. And all the elements that make the styles work are sold in major stores and shops across the country. A roundup of the newest furniture, fabrics, floor coverings, and sheeting follows as well, to make it easy for you to be your own decorator. For the four looks people are choosing most and how to get them, please read on.



Susan Wood

WHAT PEOPLE ARE LIVING WITH



A Country Feeling

Create the country look at home with cues from the 1770 farmhouse, above. Spare furniture. Bare floors. Weathered colors and whitewashed walls. Though the house is pure New England, the furnishings are decidedly French—proof that country's grass roots grow everywhere.



Susan W

A COUNTRY FEELING

Comfortable cottons, five little prints, pull-up-a-chair seating

Nothing's meant to match in a country house—in fact, the mix is part of the charm. "And adding the unexpected," say owners Pierre Moulin and Pierre LeVec, "keeps any look from going overboard." Sofas and 17th- and 18th-c tury antique chairs are upholstered w casual provincial cottons from th Pierre Deux shops. And the living-ro floor is topped with the surprise of C ental rugs. In keeping with the infor



ood, desk, chairs, and some of the rugs e arranged on the diagonal. Naïve t—some old, some new—adds child- e charm. Walls are whitewashed in an fhand way, and it doesn't matter that e beams get a bit of paint, too. Though fabrics and ruffled curtain rods are unabashedly pretty, the room maintains its rustic look, because colors are muted and furniture and floor are dark. For details and locations of Pierre Deux shops, please see Shopping Information.

n the living room, above, *vegetable portrait advertises an old Paris market. Desk is topped with Napoleonic diplomatic pouches. French table has been cut down over the years, now stands at practical cocktail height.*



A Country Feeling
HOW TO GET IT

TO PUT THE COUNTRY BACK IN YOUR ROOMS—PEASANT PRINTS, UNFUSSY FURNITURE, RAG RUGS, CRISP-PATTERNED LINEN



HEY'RE AT STORES AND SHOPS EVERYWHERE. FOR A KEY TO THE FURNISHINGS ON THIS PAGE SEE SHOPPING INFORMATION.

PEOPLE ARE LIVING WITH...

A SOFT MODERN MOOD

There's a soft new feeling to the modern look—this city living room tells the story. Crisp edges have given way to softer shapes. A carpeted seating platform melts into a curve at one end. The wood-frame sofa has rounded edges, and its corner has been modified into a gentler angle. And the lines of a leather petal chair and ottoman are invitingly curvy and plump. Instead of just one color, the room blossoms with two or three soft tones, discreetly sparked by pattern. Here, peach and celadon cushions and creamy carpet play against patterned pillows and rugs. A ceremonial bronze drum table and prayer rug are the touches of old that add warmth and heritage. Instead of placing the furniture back against walls, designer John Saladino and project designer Laura Bohn created three different seating areas, and within them, the furniture is placed close together to stimulate conversation. To energize a modern space, contrasting textures of carpet, leather, and ribbed linen velvet play against smooth pickled wood, raw silk, and brass. Corner tables in the room light from within for a warm glow.

A layered seating area, below, emphasizes a comfortable modern look. Carpeted platform, right, is topped by one slab cushion and a channeled mat, long enough to roll "Saladino-style" into a curl.



Bruce Wolf





A SOFT MODERN MOOD HOW TO GET IT

IF YOU THINK MODERN TODAY, THINK FABRICS IN GENTLE COLORS, SOFT-EDGED FURNITURE, PLUMP PILLOWS, WARMED-NEUTRA



ARPETS. THEY'RE AT STORES AND SHOPS EVERYWHERE. FOR A KEY TO FURNISHINGS ON THIS PAGE SEE SHOPPING INFORMATION.



PEOPLE ARE LIVING WITH...

A Romantic



Edgar de Evia

Setting

Eight different prints in Liberty of London fabric pattern the living room in an 18th-century French-style farmhouse decorated by Robert Denning. The layering, inset and above, is characteristic of Denning & Fourcade's attention-to-the-last-detail decorating. Under a calico ceiling, a tricolored rope twists below a faux marbre cornice above a quilted wall. For the hows and whys, please turn the page.



Edgar de E

A ROMANTIC SETTING: THE DESIGNERS' VIEW

Classically romantic. That's one way to describe the style of the New York interior design firm Denning & Fourcade. The firm's partners are two men, one American, Robert Denning, and one French, Vincent Fourcade. Together they have established a signature look that stresses sumptuous comfort, warm color, traditional lines, and architectural detailing. Paula Rice Jackson recently interviewed them about this house, a clear example of their design principles.

Ask a woman how she would change her figure and she'll probably answer that she would like a smaller waist. Ask her how she'd like to change her rooms and she'll ask how to make the ceilings higher. Rarely have we had to deal with the actual *fact* of a too-low ceiling, but here is an instance where we did strive for an illusion of height. And the trick works in a great many situations." This from Robert Denning. He is describing the charm and the challenge of a lovely 18th-century farmhouse he was asked to decorate for a couple with six grown children. Breathing space as well as standing room were the priorities here; privacy, too.

"One of our firm's most important decorating principles is: *Find the ideal in something not ideal.* For example, the ceilings in this house were built 7 ½-feet high! This is low by *anyone's* standards. Now, *what you don't do to a low ceiling is ignore it*, by painting it white or cream or beige hoping no one notices. But instead of remodeling the house, our clients agreed to let us treat the ceiling as if it were normal. So in both the living room and the bedrooms, we covered it with patterned fabric. Because we use such a wide variety of patterns in each room, the one on the ceiling blends.

We put crown cornices in the living room because they point out another principle Vincent and I abide by: *Play up interest in a room by adding architectural details.* I mean cornices, chair rails, wainscotting, mantels, pilasters—whatever will enhance the room's proportions. If you can do this in a room 7 ½-feet high, you can do it anywhere! Below the cornice we added a tricolored rope we used as the room's 'welting' —it unifies colors, patterns, scale, and moldings.

"Now it would be expedient to describe how the house is used. It's a country retreat, the style a marked contrast to this couple's house in town. Here there's a real intent to relax, unwind, have several moments' peace.

"For the walls, we wanted a *visual as well as a tactile density: the elements of coziness.* So they were triple-quilted and covered with Liberty cotton fabric in a rich pattern of cabbage roses. Besides being inviting, quilted walls have the built-in attraction of muffling sound. And the furniture, which was already there, was the perfectly good 19th-century European kind that is neither precious nor costly; it's readily usable, put-up-your-feet practical.

"Somehow there's never enough closet space no matter how much you have. Our solution to the storage of china, silver, crystal, and serving pieces points out another of our decorating maxims:

Continued on page 138



A wall of old Chinese prints, top, fools the eye. What appears to be a wall is actually two pairs of doors. Above: Open cupboard doors reveal sliding linen drawers, crystal, china, silver-storage shelves.



t's attention to detail that makes a total environment—
this house every surface is dressed up, finished."

n a breezeway, above, that connects two parts of the house, a table is placed for dining outside. Below: The kitchen retains its air of authentic rusticity. By Paula Rice Jackson. Editor: Jacqueline Gonnet.



A ROMANTIC SETTING: THE DESIGNERS' VIEW

Square off a room by creating a closet from the rectangular end. In this house the dining room was rectangular. So we brought forward a wall, transformed the extra space into a storage closet. As we were standing around one afternoon discussing the wallcovering for the closet doors, we discovered that there was a beautiful collection of Chinese prints already framed and ready to hang. So we hung them on the doors from floor to ceiling to camouflage the panels. Now the storage behind the 'wall' comes as a complete surprise. And, if you'll look closely, you'll see that the prints are hung on fabric that is itself handpainted—*faux marbre.* The point is that this sleight-of-hand adds that important element of architectural detailing that makes a room interesting.

The final tool important to this house is color. For example, the bedroom is patterned with the pretty English cotton prints as is most of the house. But look at the red we've used for the chairs and the small sofa. That red is a wonderful example of the effect of white when added to

Continued on page 211



Right: *Brunschwig cotton fabric covers the sofa and chair.* Above: *The straw hats of summer decorate a hatrack.*

Edgar de Evia





Andrea B

FOR A RETURN TO ROMANTIC — CABBAGE-ROSE PATTERNS, HOOKED RUGS, TRADITIONAL FURNITURE, LAVISH LACE PILLOV



Joshua Greene

A Romantic Setting

HOW TO GET IT

EY'RE AT STORES AND SHOPS EVERYWHERE FOR A KEY TO THE FURNISHINGS ON THIS PAGE SEE SHOPPING INFORMATION.

PEOPLE ARE LIVING WITH...

AN ORIENTAL TOUCH

In a modern room of mirror, white walls, and big comfortable chaises, designer Alberto Pinto created an Oriental look with just a few choice accessories. The focal points: a Coromandel screen on one side of the room, blue-and-white porcelain garden seat tables and Japanese silk brocade pillows near the fireplace. Though the mantel and bar are English, they fit easily into the Chinese-inspired scheme by association—the bar flanked by the screen and a large cloisonné floor urn, the mantel surrounded by mirror so it floats like a Chinese palace gate. The card-playing corner is the most authentically Oriental. Lacquered chairs and a portrait of a mandarin set the mood. Striped oak floor unites what was once a series of rooms. To stripe-stain a floor, see The Inside Story. *By Mary Seehafer. Editor: Marie-Pierre de Cicco.*

To carry out the Oriental scheme, a collection of 19th-century cloisonné appears all over the living room, right and below: *horses on the mantel, a floor urn, a parade of vases on the card table.*





FOR A BIT OF THE EXOTIC — LACQUER AND BRASS CHESTS, FABRICS IN CLOISONNÉ PATTERNS, SILKY PILLOWS, FURNITURE IN DE



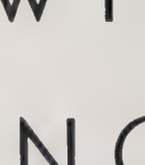
AN ORIENTAL TOUCH
HOW TO GET IT

OOD TONES. THEY'RE AT STORES AND SHOPS EVERYWHERE. FOR A KEY TO THE FURNISHINGS SEE SHOPPING INFORMATION

Andrea Ballo



BE BOLD WITH BULBS FOR SPRING DAZZLE



ORDER NOW, PLANT SOON, CREATE THE BIGGEST COLOR SPLASH EVER



Brian Hagiwara

Spring is just half a year away. In the Northern Hemisphere, while trees are flaunting their autumn colors, flower bulbs are preparing their own spectacle for the season to come. In early fall, they are beginning to put down the roots that will sustain their mighty effort to green up and flower when springtime comes around again. It is impossible to imagine a garden, large or small, without its share of the welcoming brightness of flowering bulbs, year after year. Since they have to be planted half a year ahead of time, effects must be planned that far ahead. So now is the time to do it. In selecting bulbs to plant this fall, the first rule is: Don't skimp. A single tulip blossom may be beautiful in the pages of a catalogue, but to make a statement in your garden it takes a group. As a rule of thumb, six of a kind is the minimum for making a worthwhile cluster; 12 is better, and 24 better yet. Don't forget this means each group should be just one variety—mixing varieties within a cluster just doesn't make the same impact. Of course, *groups* can be combined, and the color contrasts or blends may be as subtle or splashy as your own tastes suggest. Probably the best way to avoid the possibility of color clashes—and also to prolong the season—is to plan an early-to-late succession of blooms rather than have everything flowering at once.

Above: *Under ancient beech trees, swaths of species tulips, daffodils, and muscari compose a palette of color against April-green grass. Just one of the many inspired gardening ideas at the magnificent display grounds at Keukenhof, Holland.*

Jerry Joyner

BE BOLD WITH BULBS

Bulbs, of course, are hidden underground. And under each of them is a mass of roots, reaching for water and soil nutrients. This working combination pushes up the spreading leaves and soaring flower. Removing the flowers as they fade will strengthen the bulbs for the next year's bloom.

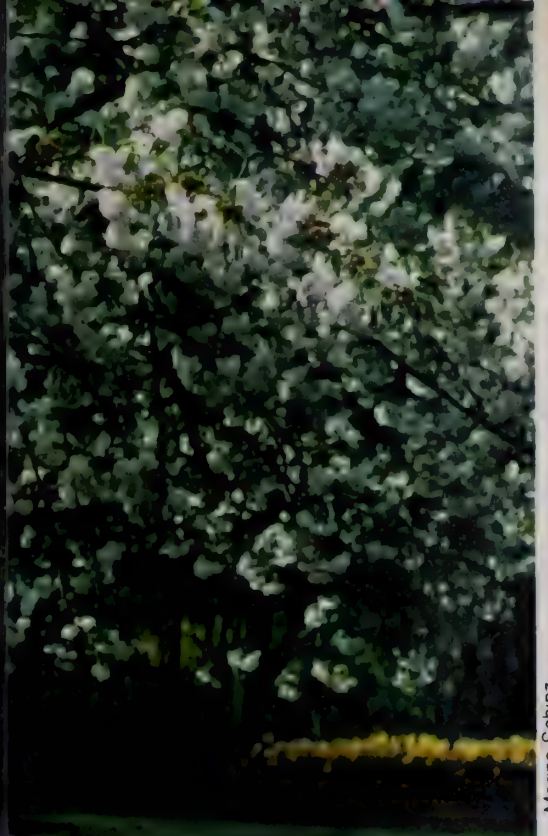


James Fanning

Right: *Hyacinth 'L'Innocence,' in stoneware bowls, echoes white cherry blossoms. Splendid in pots for forcing indoors, this variety is also good in borders.*

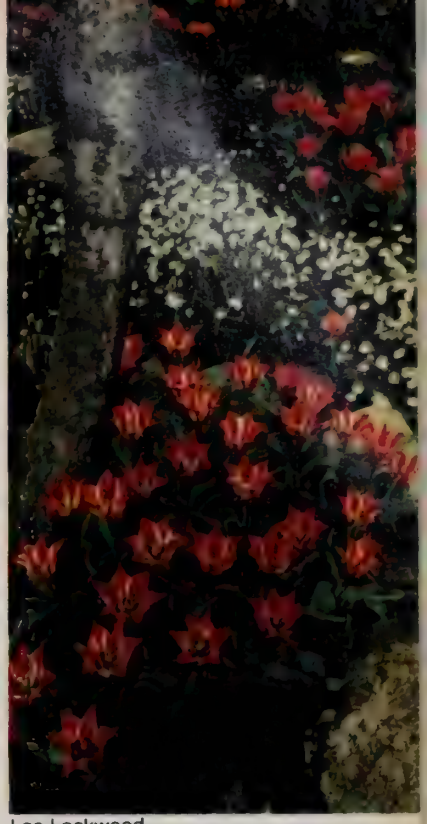
Above: *Allium Moly, a late starter, sends up sprays of golden flowers when most spring bloomers have finished. It's one of the flowering onions, but it doesn't have an onion smell.*

Left: *'Kaiserskroon,' an old-time tulip, is one of the most popular varieties for garden displays or cut flowers.*





Marina Schinz



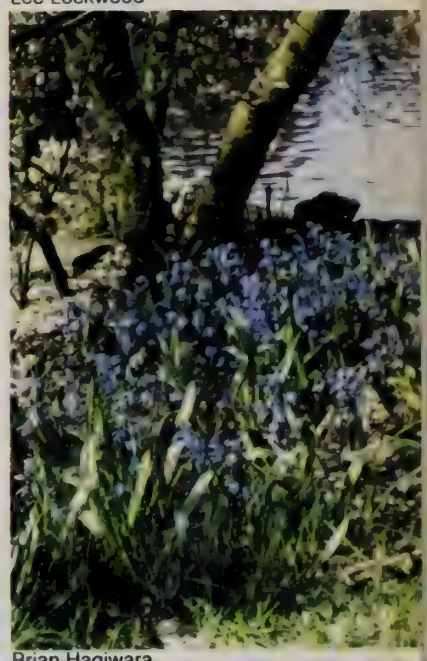
Lee Lockwood

Above: *Fritillaria imperialis, the crown imperial, has been a great favorite for generations of European gardeners.*

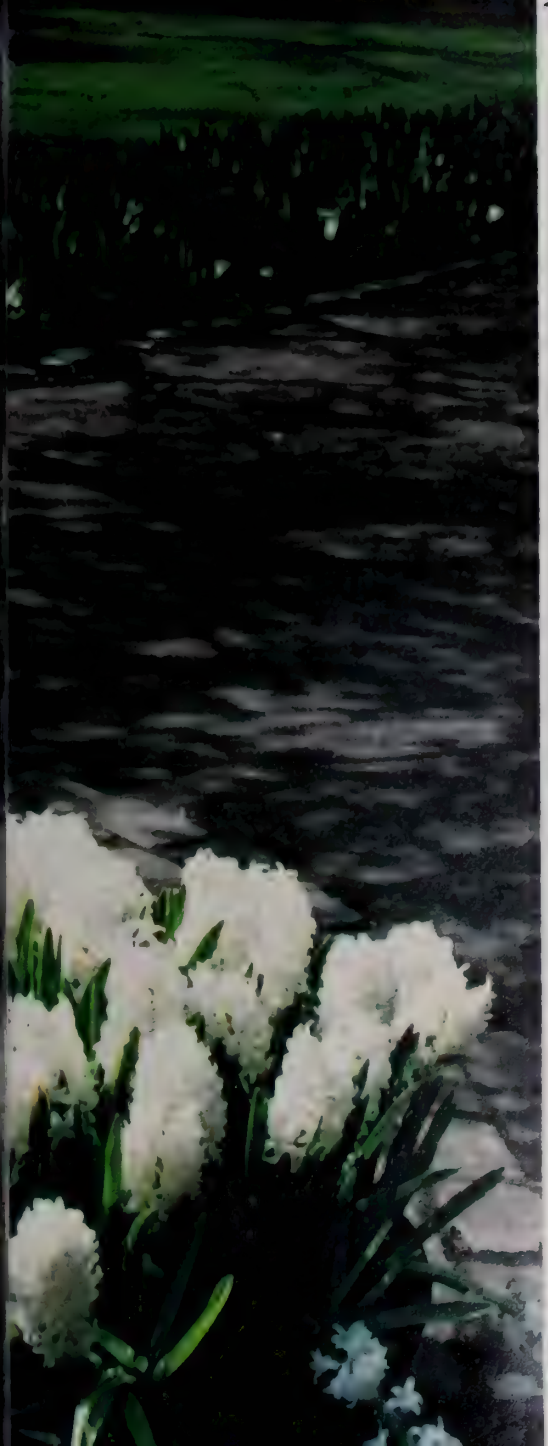
Right above: *Greigii hybrid tulips, 'Plaisir' and white Anemone blanda, underscore the whiteness of a young birch tree.*

Right: *Scilla siberica brings bright blue sky down to earth. This is one of the spring bulbs that must be used in large numbers to create a bold effect.*

Below: *Crocuses are the ground note for every springtime composition. Each bulb of ivory-white 'Peter Pan' sends up a cluster of bloom in early spring, with the promise of even more flowers as bulbs multiply.*



Brian Hagiwara



P F Frese



BE BOLD WITH BULBS



Lee Lockwood

Above: *Overspread by pink flowering cherry, these early, mid-season, and late bulbs, on a front-yard slope, hold no fewer than 12 of a variety.*

Tulips head the list of bulbs to plant in the fall for springtime flowering. Beginning with the Kaufmanniana hybrids in early spring, and ending with the late Darwins, tulips provide an unequaled display for almost two months. Their range of colors includes everything from fiery reds, through lavender and snowy white, to brilliant yellow. Blue alone is lacking among tulip colors, and even here some of the lavenders approach it. Just 72 bulbs, a dozen each of six varieties, can give season-long and constantly changing color. It works something like this: Kaufmanniana hybrid 'Stresa,' red; early single 'Bellona,' pink and white; lily-flowered 'Queen of Sheba,' gold-edged red; cottage 'Mrs. John T. Scheepers,' yellow; and late double 'Mount Tacoma,' white. Plant each variety in its own cluster and remember that the later the flowering, the taller the stem, so plan accordingly. The Kaufmanniana and Greigii varieties have beautifully marked leaves, so plant them close to the front of the garden, where they may be looked upon, even after the flowers are gone.

Daffodils *(Narcissus)* run the tulips a close second in popularity. Although their color range is limited almost entirely to yellow and white—with occasional pinks—the variety of sizes and flowering times gives them their own long-season interest. Some of the species, *(Continued on page 212)*



John Neubauer

Right: *A formal garden gives the effect of a pool whose bottom is patterned by grape hyacinths and early double tulips. At Keukenhof.*

Left: *Pots of hybrid Darwin tulip 'Gudoshnik' edge a channel fountain at Longue Vue in New Orleans. More on bulbs, see Garden Page and Gardener's Notes.*



Brian Hagiwara





WHEN A LITTLE TOO MUCH WAS JUST ENOUGH

THE RICHLY ROMANTIC STYLE OF AN AMERICAN HERO'S HOUSE REDISCOVERED AND RESTORED

Think of a time when the future of the West was as wide and as open as its great golden prairies. Think of the men who came to claim it, burning with ambition, fueled by desire for riches and fame. They came out of the East with a mixture of attributes that now seems quite thoroughly human. Both generous and greedy, selfless and self-serving, sentimental and ruthless, the men who won the West were far more lively and complex than their fading tintypes would now make them seem. One such man was Grenville Mellen Dodge. Though all but forgotten today, his achievements now read like a summary of late-19th-century America. He was by turns surveyor, engineer, Civil War general, congressman, railroad man, and civic booster. He was also family man and ladies' man, devoted father and estranged husband, philanthropist and robber baron, friend of Presidents and gregarious joiner. *(Continued on page 154)*

BY MARTIN FILLER / EDITOR: BABS SIMPSON

Gen. Grenville Mellen Dodge, top left. Portrait of Mrs. Dodge, right, flanked by blue Venetian glass candelabra circa 1880, looks out over her former bedroom, papered with a fanciful peacock print.

Karen Radkai



WHEN A LITTLE TOO MUCH WAS JUST ENOUGH

Above all, General Dodge had a talent for living. The chief evidence for that remains the singularly splendid house he built for himself in Council Bluffs, Iowa, some 110 years ago. The Civil War had been over for five years, and his friend Ulysses S. Grant sat in the White House. The Union Pacific Railroad, which General Dodge had helped to create, was completed the year before. The continent was at last spanned by rail, and it seemed possible for Americans to accomplish anything.

A new positivism, high confidence, and material satisfaction were the hallmarks of an America that believed in its Manifest Destiny. The way people then lived, the way they dressed, and

DRAMATIC JEWEL TONES BRIGHTENED WITH GILT, CRYSTAL, AND MIRRORS GIVE THE PARLOR SUITE HIGH-VICTORIAN DAZZLE

the way they made their houses reflected their optimistic feelings. A new boldness began to be seen in interior design. The timidly genteel Rococo Revival of the years just before the Civil War was replaced by a vigorous new taste for striking color, strong pattern, elaborate ornament, and rich, massive furniture. Nowhere was this style better expressed than in the Midwest. Easterners continued to cast anxious backward glances toward Europe, which still set the fashions in interior design. *(Continued on page 156)*



Sliding doors in walnut archway between purple front parlor and green back parlor, right, open to form suite almost 40 feet long. Front parlor is decorated in Louis XVI Revival style, back parlor with Louis XV Revival pieces upholstered in original champagne silk damask. Mahogany Eastlake armchair covered in original deep red cut velvet adds counterpoint. Both rooms share cut-crystal gasoliers, Brussels lace curtains surmounted by taupe velvet valances, similar pairs of Vieux Paris ear vases on mantelpieces. Inset: *The exterior of the Dodge House.*

Karen Radkai



When a Little Too Much Was Just Enough

But in the American heartland things were done with a much freer hand. Furnishings from Europe were certainly prized—Sheffield plate, Brussels carpets, and Bohemian crystal would be pointed to with pride—but rooms in the Midwest were put together without thought of reproducing a specific European model.

The dizzying succession of literal historic revivals that became a craze in the last 20 years of the century—when mansions on New York's Fifth Avenue imitated French *châteaux* and Italian *palazzi*—was still far from Council Bluffs in 1870. The General Dodge House reminds us that the American

NOT JUST A HOUSE FOR LAVISH ENTERTAINING, IT WAS ALSO A PLACE WHERE A YOUNG CHILD COULD FEEL AT HOME

Victorian style was not necessarily synonymous with confusion, clutter, and outright bad taste.

What makes this house so special? General Dodge wanted nothing but the best, and he got it. During his sojourns in New York, Washington, and Europe, he sought out the finest furnishings money could buy. As his hometown paper, the *Council Bluffs Nonpareil*, reported when this paragon of domestic architecture was completed, "The General spared no pains or expense to provide every convenience that observation and ingenuity could suggest." *(Continued on page 210)*



Historic dining room, right, where over the years five U.S. Presidents dined, is dominated by walnut table set with heirloom Dodge family pieces. Gold-rimmed, cut-crystal Baccarat goblets are said to have been used by Abraham Lincoln during an 1859 visit to Council Bluffs. Victorian epergne lofts a cloud of cosmos high above a bowl of carnations and gypsophila. Opposite page: 19th-century rocking horse ridden by an antique bisque doll gallops past an unusual glass-doored dollhouse filled with collection of miniature Victorian furniture.

Karen Radkai



AUCTION BUYS YOU CAN'T AFFORD TO MIS

20 experts tell you how to pick the best antiques values now

NEWSBREAK...NEWSBREAK...NEWSBREAK...NEWSBREAK...NEWSBREAK...NEWS

By NANCY RICHARDSON

In the last 10 years—first in a trickle, now in a stream—Americans have started furnishing their houses at auctions. City auctions in sophisticated sale rooms, house sales under tents, country auctions that may occur only in the summer and fall, hotel sales. This is where smart buyers find antiques as well as decorative second-hand furniture and objects at what are often wholesale prices.

This fall in particular you may find excellent values in everyday antiques. Daniel Zilkha, publisher of *Art & Auction* magazine, which provides a calendar of auctions across the country in each issue, explains, "Last summer we saw the softening of prices of things that cost under $5,000. The top level of the market still achieved record prices—even in a deep recession, that would probably remain true. But the middle and average things are going very reasonably."

"What is best in French furniture is not necessarily the most expensive," says Thierry Millerand, Sotheby's New York expert in European furniture. "A very simple but stylish Louis XV chair with no carving, special provenance, or history, but with very nice proportions can cost $500/$600. A pair for $1,000/$1,500. (Pairs carry a premium.) A very smart Louis XVI mahogany commode can go for as little as $3,000. A straightforward Louis XIV mirror, because a little out of fashion, sells at $600/$700. French dealers come to New York to buy 18th-century furniture because it's cheaper than in France."

Millerand recommends 19th-century furniture if you are trying to furnish a house from scratch. "The 19th century in general is coming back. I still think the 18th century is the ultimate quality of craftsmanship a refinement. But the 19th c tury at its best had a marv ous approach to decorating the 19th century mixed 18 century pieces with 19th-c tury tufted and button down seating for comfort."

"In French 19th-centu furniture, Napoleon III a Victorian *papier maché* fur ture are still quite inexpe sive," says Millerand. "Lo for the things that are ve strong, gutsy in design wi out being fussy. An Emp console can go for as little $800/$1,200. During t Charles X period, the seco quarter of the century, fur ture had very pure lines, a it is still cheap for what it There's not that much of but it's not in demand eith A chest of drawers in lig wood can be $2,000."

The German equiv lent is Biedermei in which there a still some good bu although there's a ready been a revi of interest in it in this cou try. A very pretty fall-fro secretary with a nice blo color went for $1,600. If y visualize it in a room paint a pretty color with whi moldings around the windo

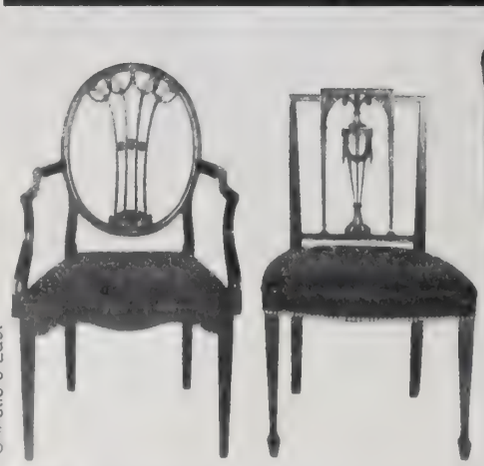




Which one would you buy? Left: *George III giltwood mirror, restored, about $700. Sotheby's.* Right: *Federal mahogany mirror with scenic panel, $14,000. Christie's.*



Flat rate: a flat-woven Sehna kilim, $1,300. Christie's East.



Christie's East

Reproductions: Left, *two George III-style 19th-c. chairs, $550.* Right, *12 recent George III chairs, $5,000.*



Why pay more? Left: *$3,200 (famous).* Right: *$850.*



Big name, low price: pair Storr tureens, blurred marks, $4,500.

oors, you can see the po-
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try, a friend of mine
ht a simple Victorian
gany chest of drawers
a marble top and fruit-
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GOOD BUYS NOW

rench furniture: Louis
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ure if it's not popular
th collectors. • *Repro-
ctions*: 19th-c. copies of
th-c. furniture. • *Porce-
n*: "Do-it-yourself" Chi-
se Export dinner
vices. • *Silver*: Flatware
der 100 years old.
Textiles: Tapestry rem-
nts. • *Rugs*: Kilims.

with pretty chintz cur-
s it's very good,"
rand explains.
w York 18th-century
ch furniture dealers
rick P. Victoria and his
nthony confirm the val-
be had at auction. "In
8th century, this is true
eating furniture. It was
plentifully and meant to
inctional. Some tended
o be as highly styled as

case pieces—commodes, desks, etc. We tend to look for the *château*-style furniture, not pieces made for the court—they are simpler, relatively affordable, and easy to decorate with today."

"You can still buy English furniture even if you don't want to spend a lot of money," comments Robert C. Woolley, senior vice-president at Sotheby's enormous new gallery for the decorative arts on York Avenue in New York. "Concentrate on 18th-century English brown wood furniture. A chest of drawers can still go for under $1,000."

Ordinary English furniture has been bought for a long time for just what it is—straightforward, nice, furnishing-furniture," says Christie's English furniture expert, E. Charles Beyer. "Prices haven't changed dramatically in 10 years, though they have had a tendency to keep up with inflation. The way you find a bargain in this area is by comparison shopping, going to sales constantly, knowing that a particular type of table usually makes $500 and suddenly being at a sale where one is going for $300."

Both Charles Beyer and Gerald Bland, head of English furniture at Sotheby's, like some 19th-century furniture. Beyer points to English Regency. "It isn't fashionable here yet. It's selling for less here than it does in London. Americans aren't really used to neoclassical interiors. Most of us have been to museums with room after room of Chippendale and other 18th-century furniture, and we're familiar with how it's used. But there's lots of English Regency in this country which will come into the auction rooms when there's a demand."

What gets Mr. Bland going is what he calls 19th-century transitional furniture. "Late Regency, William IV, and early Victorian (from about 1820 to 1840) were a continuation of the Georgian period. They made a bridge between the airy classical lines of the late 18th century to the more massive and ornate Victorian style beginning in the 1850s. Decorators like this furniture because it's not too heavy or expensive," he says.

WHAT'S NOT A BARGAIN

• *High now:* Tiffany and Gallé glass, some Art Deco silver, some Rookwood art pottery, silver wine coasters, anything with an American eagle on it. • *Also fully-priced:* 18th-century American furniture by famous makers, Shaker cupboards and chests of drawers, elaborately carved parlor suites by well-known American makers (1850–1900), signed Mission Style furniture (especially Stickley), some 1876 Centennial reproductions that cost more than the Colonial furniture they copied. Some Beidemeier pieces, most ornate French Empire furniture (cheaper in France than here), 20th-century Persian silk rugs. • *To avoid when bargain hunting:* Famous-name sales where decorative everyday furniture, objects go for more because of the association.

Another overlooked market is 17th-century English furniture. "It was the period the robber barons loved," explains Gerald Bland. "Renaissance, Tudor, Elizabethan, Jacobean, or Baroque—today these styles are considered heavy and difficult to move around. They are mostly the work of local craftsmen in small regional workshops. They're not high-style, but can be very comfortable for rustic houses. A nice 17th-century armchair sells for $300/$1,500. Most of what appears today on the market has been altered or repaired—even so, it's good value. You may not be buying the best, but you don't want that for everyday use anyway."

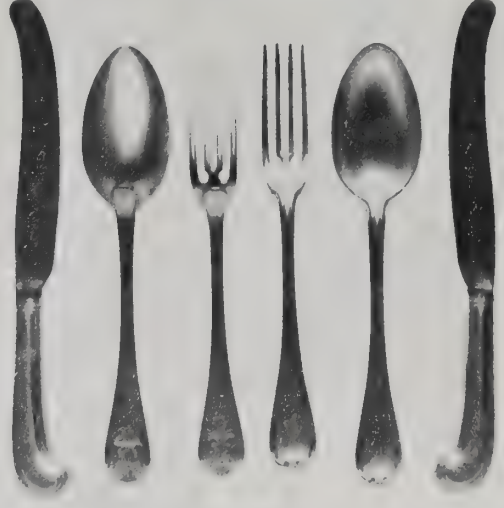
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BIDDER BEWARE

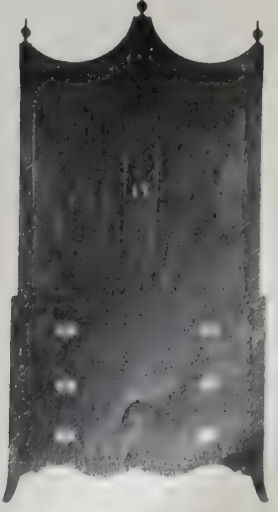
Watch the entire rug market for fluctuations. • Figure out if something is cheap because overlooked by the market or because it *deserves* to be cheap. It's a false economy to buy bad quality just because it costs so little. • For the bargain of the day, watch what the dealers are buying and concentrate on something else. • Bidding against dealers there can be value; remember dealers will bid only as high as a substantial mark-up on top of the auction price permits. • Always buy an item in good condition unless it's so cheap that the hammer price plus repairs costs less than a new equivalent. Decorators often spend twice the auction price of any item for repairs and upholstery. • Sure guide to value: Pay attention to what auction specialists collect for themselves.



Bargain Belter: 2 simply carved sofas cost $3,000 at Victorian International IX at PB 84. Collectors passed them up for the more ornate lots.



Cheaper than new? Dutch 18th-c. dessert service, 54 pieces, $11,500, Christie's. Lesser services go for little more than silver value.



Best buy at Christie's Americana sale: Federal wardrobe, $1,900.

Take a Room From Ho-Hum t



errific!

:signers make
usecalls and prescribe
k-me-up treatments



Before

"I was amazed at how much color the room could take. I wouldn't have dared to try it alone."

–Owner

A dark room goes lighter

Even the handsomest furnishings won't guarantee a sensational-looking room: The furniture arrangement, wall color, or window treatment often makes the difference. Here are two rooms whose owners asked for design consultations. The designers visited the owners and showed them how to get the best use from the things they already own and love. Watch acceptable rooms turn into exceptional ones, starting with this room. For its previous incarnation, turn the page.

William P. Steele

After

As you read this page:

Find the decorating problems below most similar to your own. Then flip to the preceding page and examine the "after" picture to see how professionals solved these problems

Prue Spencer, Linda Carbutt, and Kate Wharton of the decorating firm Now & Then paid a housecall to diagnose the decorating problems in Sylvia Barrie's living room. Their advice: Soften the furniture arrangement, lighten up the color scheme, and make more of the windows. They kept all of the existing furniture except the elephant side table, a mahogany sideboard, and a dark Oriental carpet. All were moved to help furnish other rooms in the house. Only two new pieces were added—the soft-edged chaise longue, a lighter-colored rug. The rest of the magic was

1 A room goes lighter



Disappearing mantelpiece

became a prominent accent in the room after the walls were painted. Pink walls give a healthy glow to people in the room.

Deep-colored Oriental carpet

was moved out, and new area carpet with lighter colors was moved in. Larger than the old rug, it helps unify the furniture. Floor now complements the new mood of the room.



Uninviting Victorian chairs

relaxed with a new fabric—a silk plaid of soft pinks and greens. Wing chair plus the sofa and chaise were rejuvenated with snappy cream canvas.



Left: The view from the opposite end of the finished room. Allover blushing wall color, a looser, more sociable furniture arrangement, lighter fabrics, and decorator's sleight-of-hand on the windows made the difference.

orked with fresh fabrics for slipcovering, an easy-to-live-ith, brighter wall color, and simple curtains and pillows soften the room and fit into a new color scheme of creamy hites, raspberry pinks, and pale greens. Handwoven Ru-anian kilim rug from Stark Carpet; off-white canvas on fa, wing chair, for curtains, from Westgate Fabrics; pink-id-green plaid on Victorian chairs from Westgate Fabrics; nall-print on pillows from Brunschwig & Fils; curtain trim id solid chintz on pillows from J.H. Thorpe; grape chintz om Waverly Fabrics; drawings by Margery Mintz courtesy Clark Gallery. See Shopping Information.



"Our client had nice but unnoticed pieces of furniture. We freed them from heavy colors for a soft, airy room"

—Designers

Window with skimpy curtains

got a new treatment with cream canvas curtains trimmed with pink chintz. They're raised to ceiling height for the illusion of length. Colors and fabric link them to room's total look.

Awkwardly-placed piano

was drawn out, opened up, invited into the room. No longer an oversized box, the piano becomes a graceful contribution to the room's design plan, its shiny black finish a textural accent. Opening the top and bringing out sheet music makes the atmosphere informal, encourages players to sit down and entertain.

low: The room plan shows how decorators expanded the area of furniture and opened up the ole room. At the same time they ide it cozier by establishing places ere people can talk to each other sily. Sofa was heaped with pillows d eased back closer to the wall; k-in chaise was brought in, ggled next to fireplace; side airs and piano were included.



What you need to know for a design consultation

It could be your best decorating bargain

When you think you can't afford the services of an interior designer — but you can't afford to make costly mistakes — a consultation can be a rather inexpensive way to get professional answers to personal decorating questions.

What is a consultation

It's an "idea session," in the designer's office or your home, to discuss your current — and coveted — surroundings. Colors, furniture arrangements, upholstering, slipcovering, window treatments, and lighting are some subjects for which a designer can give general, verbal suggestions in a consultation. All you're buying is an hour or so of the designer's time.

Which designers offer consultations

A good many do. Don't hesitate to phone an interior designer to ask! Here are six ways to find designers to consider: **First**, survey friends whose homes you admire. **Second**, watch magazines and papers for news of decorators' showhouses where you can see rooms by several pros under one roof. **Third**, collect magazine clippings of rooms and ideas you like: Put the magazine's name and issue on the clipping if it isn't there already, and — if a designer is cited — ask the magazine's reader service bureau for his or her address. **Fourth**, check department and furniture stores. Many have professional decorating departments offering consultations to those buying a certain amount from them within a time period. The minimum varies store to store. At some stores you get decorating advice for *any* purchase there because a salesperson happens to have design skills, too. **Fifth**, query alumni-student associations of interior design and architecture schools. **Sixth**, locate your chapter of the American Society of Interior Designers (ASID) and ask for a referral questionnaire: You list your budget, the services you need, and mail it back to the chapter. It will send you, free, names and addresses of several members. The American Society of Interior Designers is listed in city yellow pages under "Associations"; or write the headquarters at 730 Fifth Ave., New York, N.Y. 10019, for the address of the local chapter.

What about cost

The designers we queried cited "housecall" consultation fees from $50 to $300 an hour, door-to-door, plus travel expenses. Office consultations are cheaper. If your budget is small, consider designers who usually charge much less — design students or recent graduates. Conversely, remember that experience is the best teacher — and doesn't come cheap.

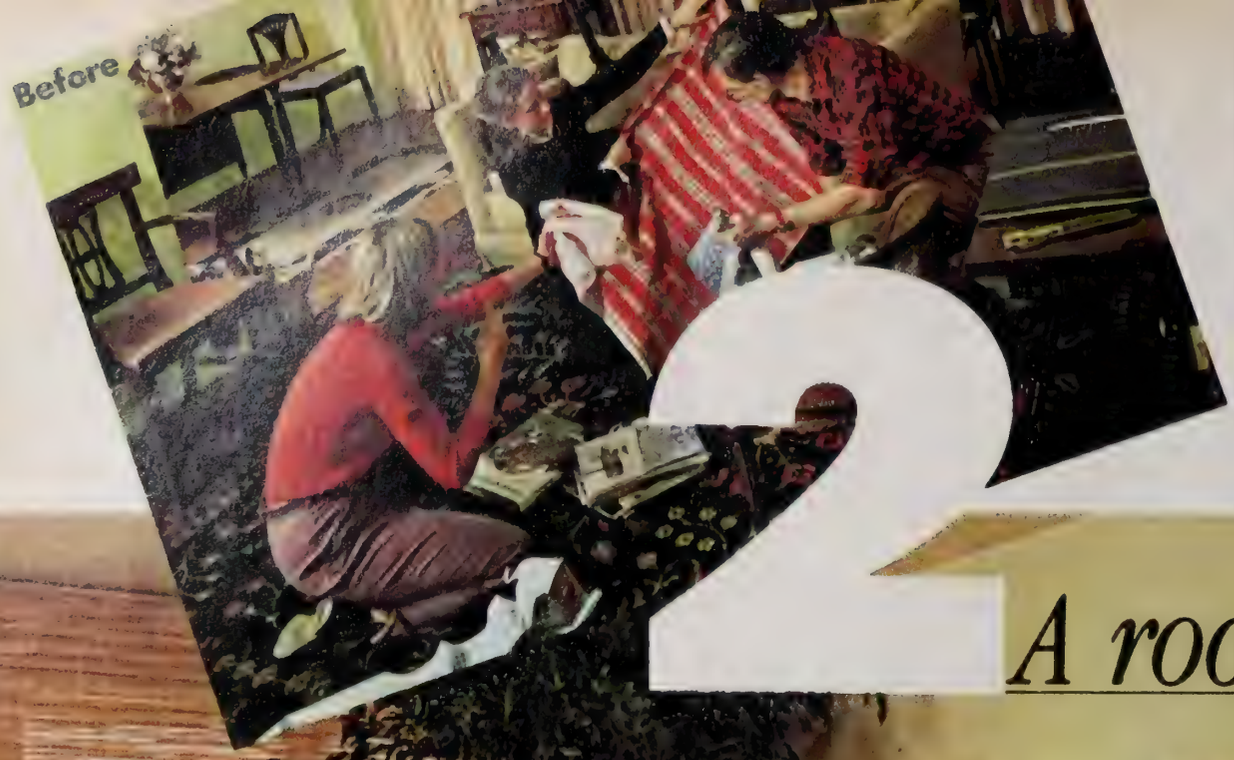
Get your money's worth

Do your homework first: Have a portfolio in hand — a list of questions, floor plan, measurements of existing furniture, snapshots of any furnishings you want to use that are in storage, and favorite decorating clippings. If you meet in the office, also bring photos of the rooms from various angles and of other furnishings.

Before you show your portfolio, ask the designer to show his or hers — photos, sketches, and any clippings of rooms he or she has done. Designers rarely charge for this, and it's a good way to *see* if your tastes are compatible!

Need more help

If you decide to hire the designer to draw up sketches and plans and purchase furnishings for you, ask about fees. Each designer sets his own, structured to the job. He may charge for his time only — selling goods "at cost." Or a commission or mark-up on purchases (such as buying at wholesale, selling at retail). Or a blend of these. You don't have to order everything at once — many designers and clients work together for years! The larger the commitment you want to make, the more designers you might consult before choosing one. And the more closely the designer's references should be checked — and unsigned contract reviewed — before you sign up.



"We would never have chosen those fabrics before. But now that they're here they look great!"

–Owne

2 A room go



Owners Moffett and DuPré Cochran sought advice, and courage, from design consultant Odessa Bourne to energize a room of family furniture. A large Oriental rug was their favorite piece. "But," says Mrs. Cochran, "we didn't know what colors to put with it." Mrs. Bourne suggested developing a brighter scheme based on the rug's colors. The major pieces of furniture—the sofa, dining chairs, wing chair—were slipcovered and rearranged. Other pieces changed rooms: The desk was moved to the bedroom, making space for two slipper chairs and a dropleaf table from other rooms; dining table was moved to foyer and a more versatile arrangement created in its place. Crisp bamboo shades replaced curtains. Rattan coffee table, book cases, and white ceramic lamps were added. Walls painted by Roberto Montano; Bielecky Brothers rattan table; I Kaufmann fabric on sofa and Harden armless chairs; table skirt by Waverly; denimy chair fabric from Conran's; lamps from Kawahara Lite & Shade; accessories from John Rosselli and Gordon Foster; quilt from Thos. K. Woodard; blue print fabric on pillows and in dining area by Brunschwig & Fils. *By Nicol LaMotte. Editor: Margaret Kennedy.*

Consider the room below:

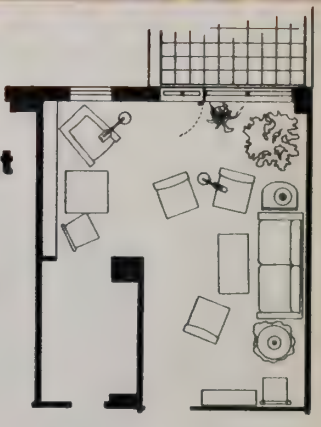
Doesn't the "after" look seem more inviting? To give hand-me-down furniture a youthful spirit, try fresh new fabric, lively color, and rattan accents

Windows concealed by curtains are celebrated in the new window treatment. Sectional shades roll up for light; down for privacy.



Rug unrelated to color scheme became the starting point for a bright new one. Salmon pinks, sky and cornflower blues, kept in balance by their small prints, are spirited complements to the rug's deep blues and pinks.

Rigid furniture arrangement lined up graceful dining chairs like wallflowers. New arrangement, *plan*, drew them in.





Seldom-used dining space became an every-day, favorite spot, *below*, for meals and well-lit reading. Shelves create handsome, handy storage. Details, see Shopping Information.

ounger



In the main living area, *above*, the new arrangement is a vibrant, comfortable circle, not just pieces of furniture lined up along the wall. Cushioned on one side by a soft vanilla wall, the circle takes advantage of the window view. Small prints keep new fabrics from overpowering the rug.

Deep board shelves, with extra-wide lathing that conceals brackets, hold books, records and stereo. Unmatched chairs, bamboo shades, small table make the corner intimate and relaxed. Bare floors add texture.



Start now for Christmas—turn your forgotten fabrics into enchanting pillowcovers and other delightful gifts

New Life







Karen Radkai

For Old Lace

Oddly enough my favorite hobby has never been sewing," laughs Jule Lang. "However, when our family used to vacation in Maine, I adored poking around in little antiques shops, falling in love with old fabrics—especially old lace. Today I live in New Orleans, a city that has a particular affinity for the past. So the interest in old things picked up in New England teams very well with this nostalgic ambience." Mrs. Lang has a flourishing business at home, above. It almost amounts to a cottage industry of slightly-Victorian handmade pillow covers, napkin ties, basket liners, place mats, calendar covers, pantalettes, and Christmas stockings like the one inset, left. "At the beginning, I made these as presents for friends. But very quickly I realized that recycling these bits and scraps of material, these remnants of lace, was smart. For example, you can find the most beautiful lace on faded or torn or sorely neglected lingerie, handkerchiefs, guest towels, and table coverings. There's always some portion of it that can be used. The creative satisfaction comes from combining different styles of lace and fabric to produce something that's functional, modern, and charming. That's the secret of the appeal. There's also the pleasure of the hunt. Your eye scouts out the possibilities of what comes your way, and your imagination suggests a constant flow of useful objects." To start collecting, make the stocking and more see The Inside Story. ■ Editor: Babs Simpson.

Lacework tips:

Save everything, from satin ribbon to fringe and trimmings.

Remove dinginess and soil from old materials by handwashing in warm water, mild liquid soap.

Blend styles of lace where insufficient quantities of one type prevent you from making a uniform border or design. Select for texture, hue, and weave.

Wash small, delicate pieces by hand; dry-clean ones like



BRIGHT NEW VIEWS

two-in-one house designed for entertaining

Crowning the slope overlooking a golf course in La Costa, California, this house was built for enjoyment. Its owners, who retired here from the East Coast because of the famous climate and nearby spa, wanted a house that was intimate and easy to care for. Yet they also needed room for guests, particularly during the annual golf tournament on the adjacent green.

The solution? Architects Donald Cromley and Susan Green first centered the house around one spacious room. Then, on one side of the house they



Tim Street-Porter

SUN-COUNTRY LIVING

carefully positioned a guest wing and outdoor terrace, and on the other side, a master bedroom. The results are threefold: The house appears larger than it is, blending in with neighboring houses, and it offers spaces for entertaining, as well as for privacy.

The central space is composed of the living and dining areas as well as kitchen (so the owners aren't lost in different rooms or isolated from their guests when preparing meals). The architects, as well as creating this unified space, carefully distinguished each area. The ceiling is lower in the dining area and part of the living room for intimacy, contrasting with the living area's loftier heights. And, the master bedroom and cardroom are little retreats "plugged into" the main room. On the second-floor gallery, a ribbon of windows encircles this airy living space and leads out to a roof terrace—for a first row seat at the tournaments. From this catwalk the views are exhilarating—both outdoors and indoors.

To the house's smooth, pristine white surfaces, the archi-

Continued on page 172

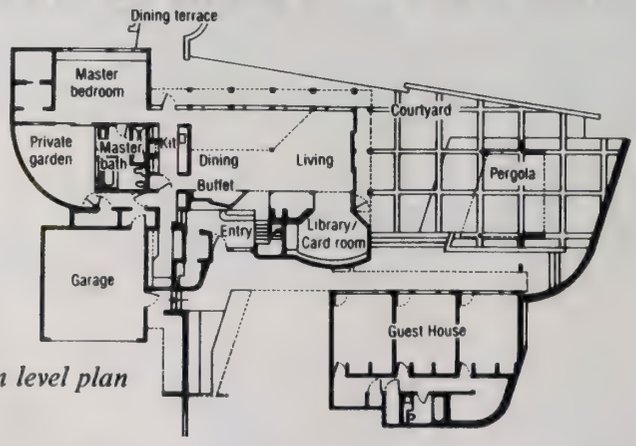
Above: *Set upon a gentle slope, a sunstruck house of white stucco harbors a cool interior with inviting materials.*

Tim Street-Porter



Sun-Country House

Wood, terra cotta, and rosy tones add warm accents to the brilliant white interior



Main level plan

Right: *A generous space with a strong structure: Gallery overlooks main room with rhythmically spaced columns and beams. Next to entryway steps is built-in buffet.* Top: *In living area, fireplace and entrance to cardroom, with its curved walls, both framed by beams and columns. In cardroom, sculpture by Willem de Kooning, from Gemini G.E.L.* Left: *Main room's bright, sweeping space seen from kitchen, with view across dining and living areas to courtyard. Angled ceiling directs incoming light. Sculptures by Claes Oldenburg and Tony Smith, from Margo Leavin Gallery.*



A white-painted pergola visually links the main house with the guest wing

tects introduced a luxurious array of materials. The rough cedar ceiling, dramatically angled, plays against white walls. A plain terra-cotta floor contrasts with soft velvet couches and rugs. And for every part of the house the architects designed furniture of warm woods: oak, rosewood, teak, and maple. Echoing the lessons of the renowned Finnish architect Alvar Aalto, with whom Donald Cromley worked, the warm wood and harmonious designs are functional as well as inviting to the senses. As one guest remarked, "This is a house to touch."

Throughout the structure, the repeated columns and beams outline entranceways and windows. They continue outside, subtly uniting the main house and guesthouse. On the terrace, granite strips form a grid pattern in the brick surface planted generously with flowers. A pergola with jasmine-covered latticework echoes the grid, provides greenery and shade. The terrace, as a result, becomes an outdoor room. And the house, responding to light and weather, color and fragrance, is filled with life. *By Jane Nisselson. Editor: Elizabeth Sverbeyeff Byron.* ■





Top: *Bordering the terrace are the main house and guesthouse, with a connecting covered walkway. Gray granite strips run through patio in a "grid" design that visually unites the two houses—as well as adding to the harmony of colors and textures: brilliant flowers, soft lighting, simple brick, and the white wood pergola. Pergola, with hanging plants, jasmine vines, and lights set in trellis, shelters terrace's other end, making courtyard an intimate space. And, it sets the indoor living area's colorful backdrop. In guesthouse, three small rooms and a kitchenette.* Left: *In master bedroom, modulated ceiling heights,*

a blend of wood touches. And outside of the sliding door, a private garden. Prints by Frank Stella, sculpture by Mark di Suvero, all from Gemini G.E.L. Right: *Patio with bordering pergola at left, and main house at opposite end. Outside roof deck and crowning gallery extend over terrace. Exterior corridor with columns and overhang acts as a passive solar device, providing shade both on the terrace and living area inside in summer, while letting sunlight enter in winter. Designed both to keep out the sun and to catch the breezes, the house never needs air conditioning.* *For Building Facts, see page 269.*





Tonight... go Dutch.



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FOOD

Great Budget Party Ideas

Easy-to-use storebought phyllo pastry adds instant glamour to any meal
Plus
Two terrific menus for six for about $30

How to stretch your entertaining dollar! Two creative cooking teachers provide inspired answers. Rosa Rajković teaches in Albuquerque, New Mexico. She grew up watching her mother make phyllo from scratch every Sunday morning. Phyllo is the original pastry dough used for strudel. (Strudel refers to the long roll shape like the ones at left, *not* to the dough.) "Now I buy phyllo in the supermarket's frozen-food section. It's easy to make a lot of pastries and then freeze them for later. So you'll need more sheets of dough than you could easily make yourself. At about 24 sheets to a box and 6 appetizers to a sheet, you get an economical 144 hors d'oeuvre to a box!" Rosa Rajković's step-by-step instructions to nine basic shapes you can make with phyllo begin on page 182.

One of the popular classes that Jane Salzfass Freiman teaches in Chicago is called economic entertaining. Her menus, tips, and strategies for how to pack more party into each dollar spent begin on page 178.

Left: *Strudel for dessert: Choose one or all three! Double-filled raspberry, plum, and soufflèed cheese; fig and hazelnut; and prune, orange, and walnut strudels can all be assembled way ahead of time. Recipes, page 203.*

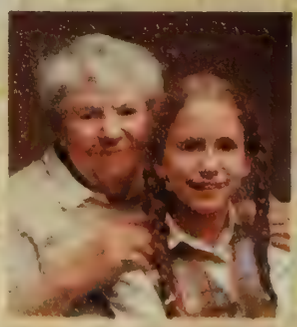
Emerick Bronson



"My granddaughter switched to Hershey's Cocoa and baked a better chocolate cake than mine!"

Josephine Corbett . Oradell, N.J.

"I have baked devil's food cakes for over fifty years and my cakes are usually recognized as the best. However, on Easter Saturday my 10-year-old granddaughter, Ann, used Hershey's Cocoa and made a chocolate cake that beat mine."



For a richer, moister cake with a deeper chocolate taste, switch to Hershey's Cocoa. Use it in all your favorite recipes instead of baking chocolate.

Just follow the easy directions on the back of the can: for each 1-ounce square of unsweetened baking chocolate, use 3 tablespoons of Hershey's Cocoa and 1 tablespoon of shortening.

No messy melting. No scorched chocolate. And richer, more chocolatey taste.

Write and tell us about *your* triumphs with Hershey's Cocoa. Send to: Hershey Chocolate Co., Cocoa Triumphs, Hershey, PA 17033.

And do try this delicious chocolate cake recipe.

Ann's Chocolate Cake

¼ cup butter
2 cups sugar
1 teaspoon vanilla
2 eggs
4 squares (4 ounces) unsweetened baking chocolate
1¾ cups unsifted all-purpose flour
¾ teaspoon baking powder
¾ teaspoon baking soda
⅛ teaspoon salt
1¾ cups milk

12 tbsp. (¾ cup) Hershey's Cocoa
+ 4 tbsp. (¼ cup) shortening

Generously grease and flour two 9-inch or three 8-inch round cake pans. Cream butter, shortening, sugar and vanilla until fluffy; blend in eggs.

Combine cocoa, flour, baking powder, baking soda and salt in bowl; add alternately with milk to batter. Blend well. Pour into prepared pans; bake at 350° for 30 to 35 minutes for 9-inch pans and 35 to 40 minutes for 8-inch pans, or until cake tester inserted in center comes out clean. Cool 10 minutes; remove from pans.

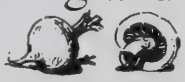


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Garlic—The Good Cook's Companion

Garlic, lots of it! Excerpts from the vegetable chapter of Elizabeth David's *French Country Cooking* give a taste of the flavor of her writing and the style of her recipes





Editor's note: *Elizabeth David has always declared herself clearly for good food—the kind that changes with seasons, depends on fresh ingredients for taste instead of intricate techniques. When you cook from her books, you gain independence from specific ingredient lists. You learn to* understand *cooking. Her strong ideas and unique viewpoint inspire cooks everywhere. Mrs. David's first cookbook,* Mediterranean Food, *appeared in England in 1950. It is available with* French Country Cooking *and* Summer Cooking *in one hardback volume for the first time in America as* Elizabeth David Classics, *thanks to Knopf ($15).*

Anyone who may be alarmed by the quantities of garlic used in some of the recipes in this book, particularly in the Catalan and Provençal dishes, may be interested in the following story of the beautiful mannequin who found out how to indulge her insatiable appetite for garlic and at the same time keep her job. That girl was perfectly right. Eating garlic is a question of habit and digestion. There is also the indisputable fact that garlic changes its character according to the amount used. Half a clove crushed into the salad dressing has a more penetrating aroma than ½ pound stewed with a chicken.

As a matter of fact, the best way of cooking that *Poulet Béarnais* of which Ford Madox Ford writes [in the following paragraph] is to place the peeled cloves of garlic (by all means use 2 pounds if you can face peeling so much) underneath the chicken before putting it on to roast. The perfume coming from the kitchen while the roasting is going on is indescribably delicious. The chicken (or, for that matter, a leg of mutton) will be permeated with the flavor, but not unduly so; those who enjoy it may eat the garlic, impregnated with the juice from the roast, while those who do not care do without.

"I came yesterday, also in Fitzroy Street, at a party, upon a young lady who was the type of young lady I did not think one ever could meet. She was one of those ravishing and, like the sirens of the Mediterranean and Ulysses, fabulous beings who display new creations to the sound of harps, shawms and tea cups. What made it all the more astounding was that she was introduced to me as being one of the best cooks in London—a real *cordon bleu,* and then some. She was, as you might expect, divinely tall and appeared to appear through such mists as surrounded Venus saving a warrior. But I found that she really could talk, if awfully, and at last she told me something that I did not know—about garlic. . .

"As do—as *must*—all good cooks, she used quantities of that bulb. It occurred to me at once that this was London and her work was social. Garlic is all very well on the bridge between Beaucaire and Tarascon or in the arena at Nîmes amongst sixteen thousand civilized beings. . . . But in an *atelier de couture* in the neighborhood of Hanover Square!. . . The lady answered mysteriously: No: there is no objection if only you take enough and train your organs to the assimilation. The perfume of *allium officinale* attends only on those timorous creatures who have not the courage as it were to wallow in that vegetable. I used to know a London literary lady who had that amount of civilization so that when she ate abroad she carried with her, in a hermetically sealed silver container, a single clove of the principal ingredient of *aioli.* With this she would rub her plate, her knife, her fork, and the bread beside her place at the table. This she claimed satisfied her yearnings. But it did not enchant her friends or her neighbors at table.

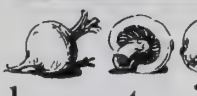
"My instructress said that that served her right. She herself, at the outset of her professional career, had had the cowardice to adopt exactly that stratagem that, amongst those in London who have seen the light, is not uncommon. But when she went to her studio the outcry amongst her comrades, attendants, employers, clients, and the very conductor of the bus that took her to Oxford Circus had been something dreadful to hear. Not St. Plothinus nor any martyr of Lyons had been so miscalled by those vulgarians.

"So she had determined to resign her post and had gone home and cooked for herself a *Poulet Béarnais,* the main garniture of which is a kilo—2 pounds—of garlic per chicken; you eat the stewed cloves as if they were *haricots blancs.* It had been a Friday before a Bank Holiday, so that the mannequins at that fashionable place would not be required for a whole week.

"Gloomily, but with what rapture internally, she had for that space of time lived on hardly anything else but the usually eschewed bulb. Then she set out gloomily towards the place that she so beautified but that she must leave forever. Whilst she had been buttoning her gloves she had kissed an old aunt whose protests had usually been as clamant as those of her studio-mates. The old lady had merely complimented her on her looks. At the studio there had been no outcry, and there too she had been congratulated on the improvement, if possible, of her skin, her hair, her carriage. . . .

"She had solved the great problem: she had schooled her organs to assimilate, not to protest against, the sacred herb. . . ."

By Ford Madox Ford (pub. George Allen & Unwin, 1938). © Copyright renewed 1962, Janice Biala.



"Good cooking is honest, sincere, and simple; its preparation should be regarded as a labor of love"



Pommes de terre à l'echirlète

(Potatoes from Périgord)

This is a way of cooking potatoes from the Périgord district, first class with grilled steak, or roast game, or by themselves.

Cook whole fairly small potatoes, in just enough water or, better still, stock, to cover them, adding two cloves garlic; cover the pan. By the time the liquid is absorbed they should be cooked. Now put them in a pan with a tablespoon of goose or pork fat and the garlic and cook them slowly until they are brown all over. Turn them over two or three times.

Continued on page 204

Meal in Minutes:

Dinner for four

Sea bass in the Greek manner
Three-lettuce salad with lemon vinaigrette
Lightly chilled Beaujolais or Chianti Classico
Sliced oranges with coconut and Cointreau

Light, unusual fish dishes are now possible year-round as more and more varieties appear fresh and frozen in markets across the country. This main course, from Ruth Spear's *Cooking Fish and Shellfish* (Doubleday), incorporates pungent vegetables and spices for a satisfying fall meal. Mrs. Spear suggests a green salad, perhaps with Greek touches of anchovy, feta cheese, and black olives to round it out, and firm, juicy oranges for a sweet-tart finish to the meal.

Sea bass in the Greek manner

INGREDIENTS

2 sea bass, about 3 pounds total, cleaned, heads and tails intact (or use striped bass, bluefish, Boston mackerel, or fillets of halibut, haddock, or shad)
Salt, freshly ground pepper
1 teaspoon dried thyme or several branches fresh
4 medium potatoes, peeled, cut into ⅛-inch slices
½ cup olive oil
Juice of 1 lemon
2 medium onions, sliced
4 ripe medium tomatoes, thinly sliced
1 lemon, thinly sliced

METHOD

☐ Wash fish and pat dry; with a sharp knife make 3 shallow diagonal slashes on each side of each fish. Season with salt and pepper; tuck several branches thyme inside each fish or sprinkle dried thyme inside.

☐ Cook potatoes in boiling salted water 10 minutes. Drain; pat dry.

☐ Put oil and lemon juice in shallow ovenproof dish. Add onions and potatoes; mix gently. Season with salt and pepper. Lay fish on top, arrange tomato and lemon around fish, season again. Bake in a preheated 425° oven 15 minutes. Serves 4-6.

From Cooking Fish and Shellfish *by Ruth A. Spear. Published by Doubleday & Co., Inc. Copyright © 1980 by Ruth A. Spear.*

GREAT BUDGET IDEAS
PARTIES ON A
SHOESTRING

Entertaining for six made as easy as double-crust pizza pie, carrot and whole-wheat pasta, and jug wines.

A Chicago cooking teacher and food writer shows you how to put together three- and four-course meals with minimum cost, maximum results

A terrific party appeals to all the senses: brilliant colors in food and flowers, enticing kitchen aromas, the soothing hum of conversation, a crisp linen napkin in hand, and, of course, pleasing flavors, savory and sweet. A terrific party *planner* doesn't need a lot of money to achieve all this, just an imaginative spirit tempered with organization, like Jane Salzfass Freiman's. Author of *The Art of Food Processor Cooking* (Contemporary Books, fall 1980), she has put together two special winter menus that look and taste as fresh as summer, rely on straightforward recipes, easy-to-find ingredients, *and* serve six people for about $30! "My menus use foods in an economical fashion," she explains. "Some, like scallops and cream, *are* expensive, but rich foods, used wisely, can and should be stretched in a dish—it helps the budget and my guests' health."

In the menu for a seated dinner, richly-colored pasta dotted with bright broccoli coins, julienned c rots, sliced mushrooms, and sc lops has a light creamy coati tinged with garlic and scallions. M Freiman combines ¼ pound ea of ground veal and pork with he as a stuffing for onions. For dess cranberry sorbet frozen with splash of vodka, and crisp tile co ies. **The Italian buffet** presents antipasto of vegetables that ma nate overnight in a raspberry vin grette, followed by a double-crus pizza. Starter-based yeast dou surrounds a filling of mozzarel sweet Italian sausage, mushroom onions, and plum tomatoes—piz can be assembled ahead and f zen if you like. A scatter of cand orange zest and a dollop of flu cold zabaglione sauce top poach pineapple-tangerine-prune co pote.

"When I'm ready to give a p ty," says Mrs. Freiman, "I draw three lists on lined yellow lett sized pads (*never* jot anything do on small scraps of paper). First, a most important, is a guest lis menu. (The phase-two remodeli of our 1893 house is on the w but right now, with only two tiny V torian parlors, we only have sm groups in.) After deciding on guests, I consult the big Rolodex my desk where I make notes ri to friends' names—food allergies special wine or brand of Scot they like, or maybe their favo chocolate dessert—that's a big h in selecting a menu.

"List #2 is for groceries. A checking all the recipes I plan prepare, I make up the shopp list. The third list is the "do" lis any non-food items to buy, like c dles, flowers; linens to wash press; silver to polish; individ salts and peppers to fill. Once y make up all three lists, staple all them together and cross off acco plished items as you go!"


Cabernet Sauvignon
Fruit compote
Cold zabaglione sauce
Chicago-style stuffed pizza
arrot and whole-wheat pasta,
allop-vegetable sauce
Vegetable antipasto
aised stuffed onions
Edward Oleksak

Phyllo, the do-anything pastry: step by step to 9 basic shapes



Rosa Rajković

Can a pastry change your life? Yes! Known as phyllo, filo, or, although incorrectly, strudel, the paper-thin sheets might be familiar to you from baklava or Greek spinach pie. "And once you learn to use the pastry, you can wrap foods without thinking," says Rosa Rajković, the young cook who runs l'Epicure cooking school in Albuquerque, New Mexico.

Below, top: *Pumpkin-pumpkin turned out of mold.* Bottom: *Appetizer pastries in seven shapes. Recipes, page 198.*





Pumpkin-in-a-pumpkin: A free-



1 Let phyllo defrost two days in refrigerator in its wrapping. Cut open just before using.



2 Count out 10 sheets of phyllo to line the mold for the pumpkin-pumpkin.



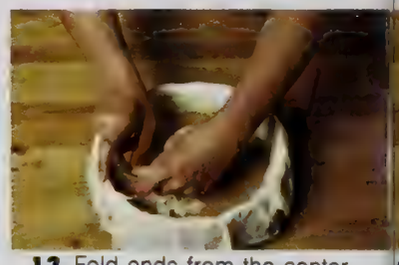
7 Drape sheet into mold; press it to fit. One end hangs outside; one sits over center tube.



8 Brush each piece with butter as it is placed into mold.

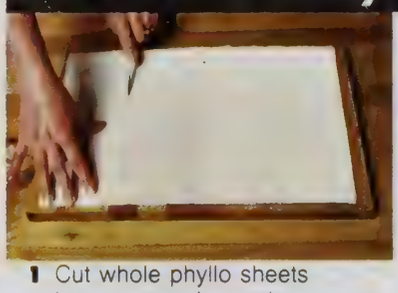


12 Cut hole through ends of pastry that cover the tube to make it easier to loosen them.



13 Fold ends from the center as much as possible one by one over filling.

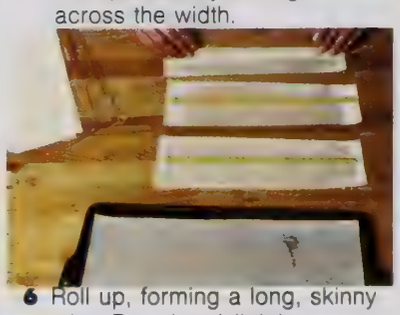
Hors d'oeuvre by the hundreds beg



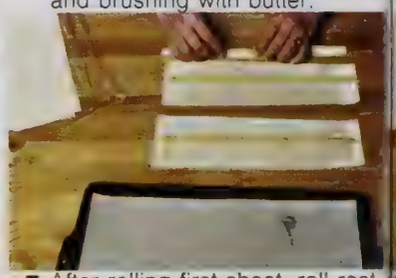
1 Cut whole phyllo sheets into quarters by cutting across the width.



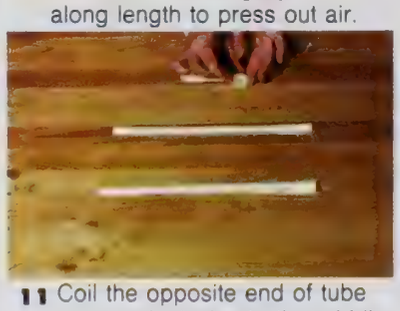
2 Prepare a baking sheet by lining with parchment paper and brushing with butter.



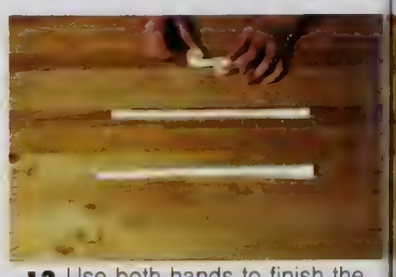
6 Roll up, forming a long, skinny tube. Pass hand *lightly* along length to press out air.



7 After rolling first sheet, roll rest of pieces the same way.



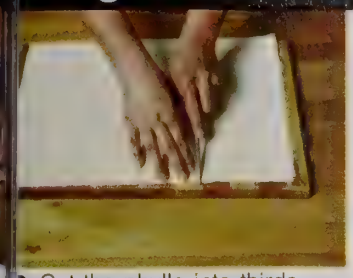
11 Coil the opposite end of tube counterclockwise to the middle.



12 Use both hands to finish the coiling to form the S-shape—looks like a seahorse!

Emerick Bronson

ding molded dessert filled with pumpkin cream



3 Cut the phyllo into thirds by cutting across the width of the sheets.



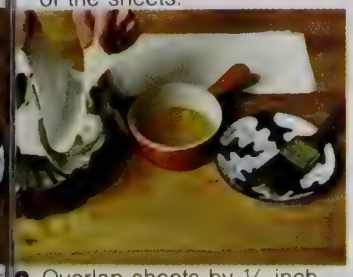
4 Stack the strips of phyllo into one pile.



5 Generously butter a heavy, 2-quart bundt or tube pan with melted butter.



6 Lift a single piece of phyllo by its ends letting the middle hang down into a "U."



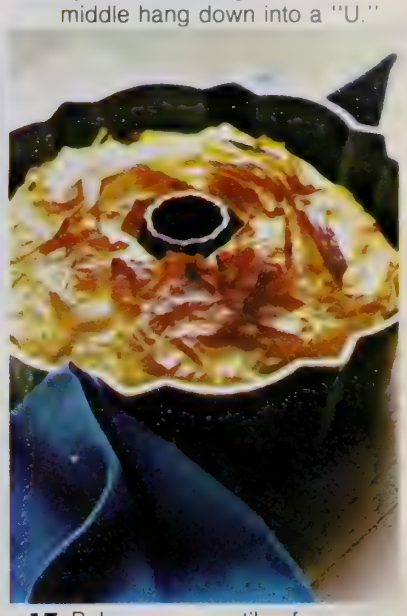
9 Overlap sheets by ⅓ inch. There are enough pieces to go around three times.



10 When close to end of stack, look for places where mold shows; add a sheet there.



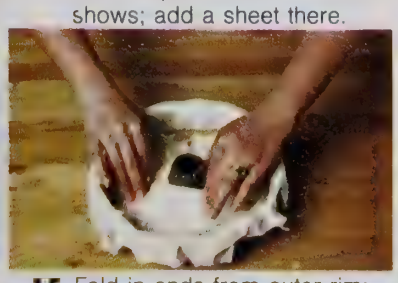
11 Pour in the pumpkin filling flavored with cinnamon, nutmeg, ginger, lemon peel.



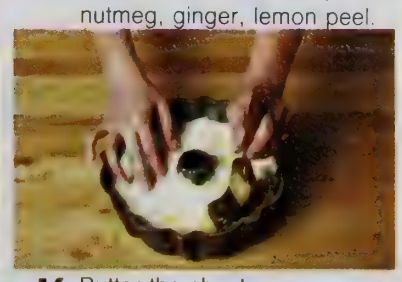
17 Bake on quarry tiles for a crisp crust 1 hour. Let rest 30 minutes; turn out.



4 Brush the pastry sheets with butter often as you go along.



15 Fold in ends from outer rim; tuck under edges that are long so pastry lies flat.

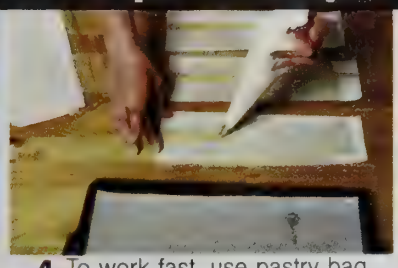


16 Butter the sheets as you work and then give the whole top another brushing.

h one basic "tube" shaped many ways



Work assembly-line fashion. Lay out strips on a *clean, dry* surface; brush with butter.



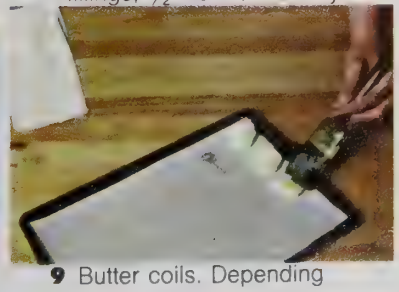
4 To work fast, use pastry bag and ¼-inch tip for smooth fillings, ½-inch for chunky.



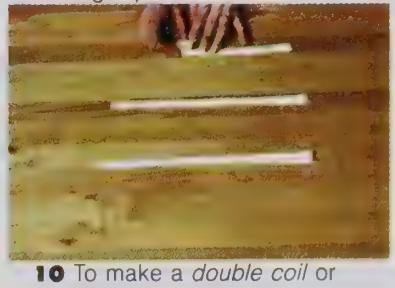
5 Bring up one edge of pastry over filling. Do not worry about being a perfectionist.



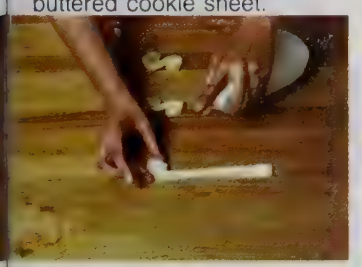
8 Seam-side down, roll tube into a spiral or *coil.* Place on buttered cookie sheet.



9 Butter coils. Depending on filling, they will keep several days refrigerated.



10 To make a *double coil* or *S-shape,* coil tube from one end to middle, clockwise.



13 If pastry begins to dry out and crack as you work, mist lightly with water.



14 For *snakes,* fold the tube into zig zag shape (five bends); even ends with scissors.



15 Wipe counter and fingers often to keep them clean or pastry will stick to counter.

Phyllo basics:

To defrost: Do not follow instructions on the box! Bring box home and put directly into refrigerator for *two days.* This way the sheets stay dry and separate easily.

Depending on the brand and how thin the sheets are, a box may have from 20–30 sheets. Experiment with the different kinds in your area to see which ones work the best for you.

Pastry keeps in the refrigerator for a month. If you use a few sheets, wrap remainder in plastic wrap pressing out *all* the air and replace in refrigerator.

To brush pastry:

Use oil or butter. Olive oil is good for a filling that complements its flavor, such as roasted peppers. Make sure butter has *no water* in it. Over-melt it: Bring to a boil a few minutes to evaporate water. Butter will turn amber-gold and have an oily taste.

Continued on page 197.

Barrel-shaped appetizers with a cheese and dill stuffing, flutes with



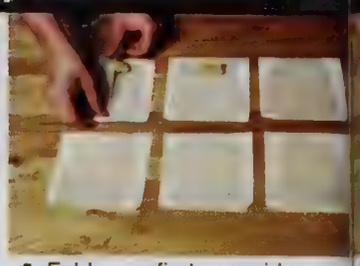
1 Cut whole phyllo sheets into six squares for barrels, flutes, and asparagus (shown below).



2 Butter squares; don't worry about buttering perfectly to edges—just one brush sweep.



3 Pipe or spoon about 1 tablespoon filling near the edge of each piece of pastry.



4 Fold over first one side, then fold in the second side to overlap the first.

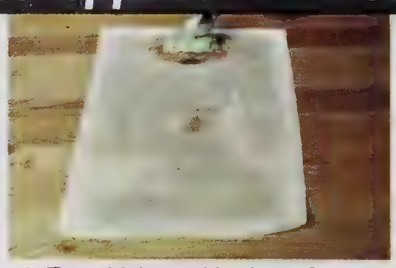
Entrée-sized barrel: Chicken on duxelles topped with broccoli soufflé



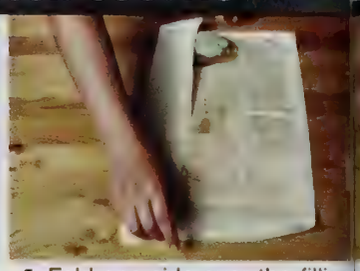
1 Use two whole phyllo sheets. Butter one, lay second on top, butter it. Spoon on mushrooms.



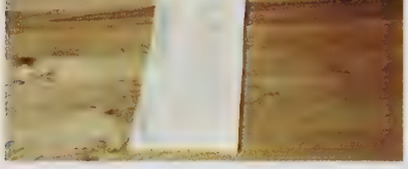
2 Lay small strips of boned, raw chicken breast on top of mushrooms.



3 Top chicken with about 3 generous tablespoons of the light broccoli soufflé mixture.



4 Fold one side over the filling then the second to overlap little in the middle.



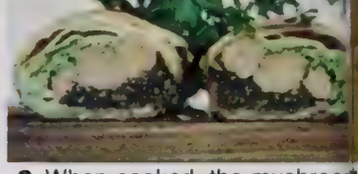
5 Begin to roll up gently.



6 Continue to roll up loosely so as not to squeeze the contents too tightly.



7 Soufflé should be on top. Make a tuck in end of pastry to adjust.



8 When cooked, the mushroom chicken, broccoli layers sho Serve with Madeira sauce.

Triangle or "flag" appetizers



1 Cut sheets into six pieces crosswise. Butter; pipe or spoon 1 teaspoon filling on each.



2 Fold as a flag—pick up left corner, bring it forward diagonally to meet right side.



3 Pick up resulting point on right side, and fold it forward and parallel to the same side.



4 Fold right corner diagonally to left side; continue to end of strip.

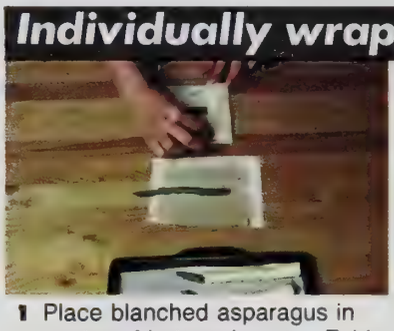


5 Tuck end of strip over.



6 Make last fold of "flag" over the tucked end to make a neat package.

Individually wrapped asparagus



1 Place blanched asparagus in center of buttered pastry. Fold phyllo over butt end of stalk.



2 Fold one side over the wh spear leaving the tip free.



3 Lightly press out any air pockets.



5 Serve asparagus with yog cucumber-dill sauce as a first course or side d



4 Roll up spears and place on cookie sheet lined with buttered baking parchment.

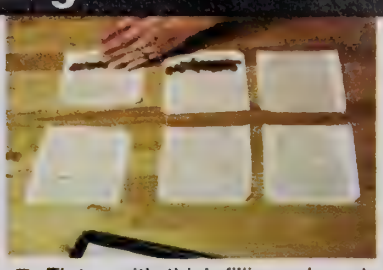
ushroom, hazelnut, and Madeira filling



5 Pick up end and begin to roll the *barrel* up.



6 Make a neat finish by folding extra pastry under barrel so seam is underneath.



7 *Flutes* with thick fillings do not need closed ends. Arrange filling across sheets.



8 Fold one side up and over filling, lightly press out air, and roll to end.

Light vegetable soufflé in its own pastry casing



Butter ramekin. Cut phyllo sheet in six squares. Each dish takes five or six squares.



2 Arrange squares in dish like petals, being sure to cover bottom of dish. Butter each.



3 Pour in soufflé mixture—here it is vegetable, but could be sweet, too.



7 Bake soufflé at 350° 12–15 minutes. A beautiful way to dress up leftovers!



Bring up ends of phyllo to enclose soufflé. Leave room for soufflé to rise.



5 Pinch ends together to close the top.

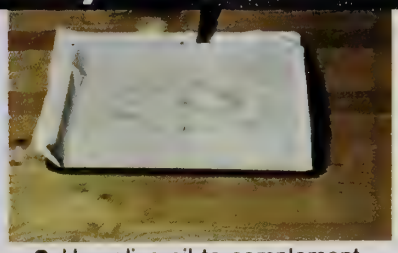


6 Give the top a good buttering.

Whole sheets of pastry as a crust for an open-faced tart



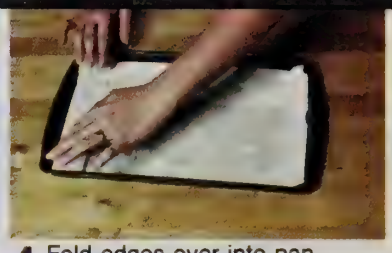
Use eight whole sheets; fit one into baking sheet letting edges hang over on two sides.



2 Use olive oil to complement flavor of tart. Drizzle it onto phyllo.



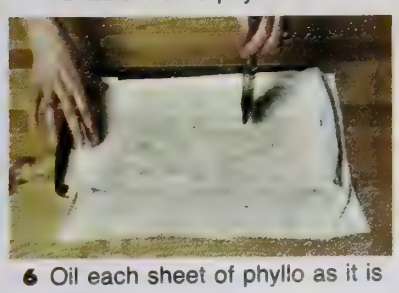
3 Brush pastry to coat with oil.



4 Fold edges over into pan. Build up an edge all around with the folds if desired.



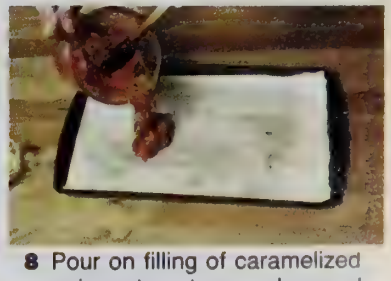
Lay second sheet on top of first letting edges hang over opposite two sides.



6 Oil each sheet of phyllo as it is added.



7 Fold in edges and oil them.



8 Pour on filling of caramelized onions, tomatoes and spread evenly.



9 Sprinkle grated Swiss and Parmesan cheeses over the tomato filling.



10 Arrange halved, pitted olives over cheese.



11 Crumble fresh oregano over the whole tart.



12 Finished tart serves 8–12 as a first course; also delicious with grilled meats.

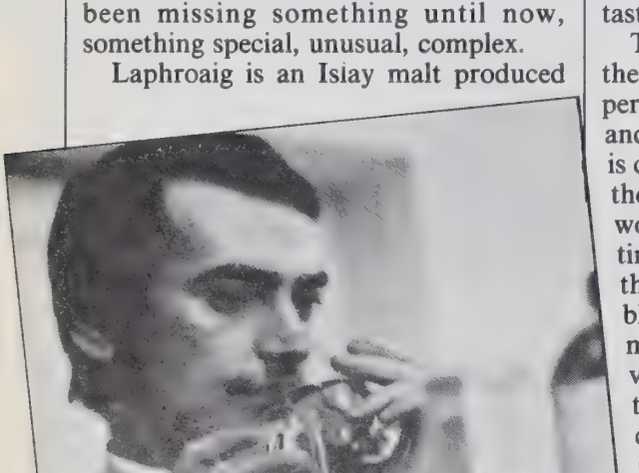
The Secret of Good Scotch—It's All in the Blend

What gives a Scotch its unique flavor? The single-malt whiskies in its blend? Aging in American oak barrels? For these reasons, and all the other ones below, plus a dash of mystery

BY TERRY ROBARDS

It was a chilly night in Aberdeen not far from the North Sea when I first experienced Laphroaig, a dark-colored potion that warmed the body on the way down and initiated me into the world of single-malt Scotch whiskies. I could taste the peat moss of the Scottish moors in that whisky. And there was the smoky aroma of burnt cork in the nose when I swirled it around in the glass. There was no ice, just a splash of water and Laphroaig itself, telling me that I had been missing something until now, something special, unusual, complex.

Laphroaig is an Islay malt produced on the island of the same name that juts out from the Scottish mainland into the North Channel running between Scotland and Northern Ireland. It is the quintessential single-malt Scotch—with an earthy taste, smoky aroma, and full body. But it is not the only Scotch. There are others with even more tongue-twisting Celtic names: Bruichladdich, Bunnahabhain, Caol Ila, Lagavulin. They are so extraordinary that no one would say they are typical of Scotch whisky. Their style, however, is the basis for the Scotch taste unique among distilled spirits the world over.



Testing the nose on a sample of Chivas

Character is what Scotch is all about. Most Scotch is blended: The type of blend determines the taste—whether it will be a "light" Scotch like Cutty Sark, Dewar's White Label, or J&B, or a "heavy" Scotch like Johnnie Walker Black Label. Each brand's personality relies on the skill and objective of the blender. And no two Scotch whiskies taste the same.

The style depends on three variables: the age of the whiskies in the blend, the percentage of malt whisky in the blend, and the origin of the malt whisky. Age is crucial, for it means the length of time the whiskies have been exposed to the wood of the casks. As a rule, the more time in wood, the darker the color and the more pronounced the taste. Most blended Scotches are about 40 percent malt, although the proportion can vary substantially. Intensity of the taste also depends on where the malt came from—for example, Islay, Campbeltown, the Highlands, or the West Highlands. A whisky that is 40 percent Islay malt, for example, will have a far more pronounced peaty flavor than a whisky that is 40 percent Highland malt.

To undertake a comparison tasting at home to discover the differences for yourself, use the time-honored method of the Scottish blenders. The whiskies should be mixed with tepid water—one part whisky to one part water. The mixture should then be swirled in the glass to release the aroma. Be sure to use fresh water that has not been heavily chlorinated; chlorine gives a pungent odor and taste. Bottled spring water is best, although tap water can be used if allowed to stand at least 24 hours to let the chlorine evaporate. First inhale, then take a sip and stop to taste the thickness of the liquor, how much "smoke" is in the taste. If you pick one or two each of light and heavy Scotches, you can begin to appreciate why you might prefer one in a highball before dinner while another after dinner.

No matter what its style, Scotch whisky has an undeniably special taste, and nobody is sure precisely what gives it its flavor. It is far different from Bourbon or Canadian whisky or the American blends commonly called rye, even different from the Irish whiskies made under the same climatic conditions in another part of the British Isles. It has been imitated with a certain degree of success in Japan and in Germany, but the essence that is Scotch has been captured nowhere but in Scotland itself. Perhaps it's the climate. Perhaps it's the American oak barrels used for aging whisky in Scotland. Perhaps it's the actual burning of peat moss to create smoke and heat to dry out the grain.

But the key ingredient in the malt whiskies of Scotland is the grain used to make them—barley. Bourbon is made in Kentucky from another grain, corn (amounting to at least 51 percent of the mash). Rye whisky is made from rye and Irish whisky is blended from barley just as Scotch whisky is, but the procedures are slightly different. Canadian whisky is generally made from a mixture of corn, rye, and barley malt. American blended whiskies are made from a similar combination, although in general they do not achieve the same balance and finesse as the better Canadian whiskies.

In Scotland, a distinction is made between so-called malt whisky and grain whisky, although most of the popular brands of Scotch contain both. The vast majority of the Scotch whiskies made today are blends containing anywhere from 30 percent to 60 percent malt, with the balance consisting of the so-called grain whiskies made from a mixture of corn, barley, and perhaps other grains that are induced to ferment and then distilled. Two distinct methods of distilling are used: The old-fashioned pot stills for malt whiskies and the newer continuous process stills used for grain whiskies made in much larger quantities.

Significantly, although distilled spirits are produced all over the world, two Scotsmen, Robert Stein and Aeneas Coffey, invented the continuous process still that made large-scale production of

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Editor's note: *Terry Robards is Wine Columnist of* The New York Times *and author of* The New York Times Book of Wine *(Times Books, $14.95 hardcover, Avon Books, $4.95 in paperback).*

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Good spirits

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whiskies possible. Stein was the original inventor, in 1826, but his patent was replaced by Coffey's, who perfected the device. To this day the continuous still is often called the Coffey still.

> Impurities called "congeners" are responsible for the taste, aroma, and complexity of Scotch

The distillation process is not terribly complex, as proven by the ready ability of mountaineers to make moonshine. Basically it involves the conversion of fermented mashes made from grains to vapor. The mash is first placed in a pot and boiled. Atop the pot is a copper tube leading to a copper coil. The vapor condenses, or returns to liquid form, when the coil passes through a jacket containing cold water. It is the sudden temperature reduction that induces condensation. What the vaporization and condensation accomplish is the separation of the alcohol from the other constituents of the mash and its concentration into a high-proof liquid—up to 180 proof, or 90 percent alcohol. (The level sought in Scotch production is about 116 proof.) It is then cut to about 111 proof by the addition of pure Scottish spring or lake water before being placed in oak casks for maturation. During the oak aging, which takes place over a period of years, the proof level will fall due to the evaporation of the alcohol through the porous walls of the casks. When it's first poured into the casks, the distillate is very light in color; it takes on the darker hue that consumers are accustomed to from the wood itself. Caramel, or burnt sugar, also is used to enhance color.

The wood also is partly responsible for the congeners, or impurities, that researchers say are responsible for hangovers when too much of these are consumed (because the human body has difficulty throwing them off). So the lighter beverages which have fewer congeners—vodka, the light Scotches, the light American and Canadian blends—are less likely to produce hangovers. The congeners also add to the taste, aroma, and complexity of the beverage. They consist of aldehydes, esters, acids, mineral salts, even traces of fusel oils in minute quantities.

There are now about 110 distillers of malt whisky in Scotland and 14 distillers of grain whisky. So, because Scotch's basic taste comes from the malt whiskies, the blenders theoretically have 110 different-tasting single malts to work with. But in actuality, the relationships between the big Scotch producers and the individual malt distillers are traditional—reflecting blending decisions made long ago. One huge concern, the Distillers Company Ltd., now owns 43 of the single-malt distillers. Another big company, Seagram, owns Chivas Brothers/Glenlivet, which involves nine distilleries. Seagram also works with many of the 110 distillers, which means there may be 20 or 30 whiskies in all in a Seagram's blend like 100 Pipers.

There are three basic categories of Scotch that consumers the world over are accustomed to drinking: single malts, blends, and bulk-exported. The *single malts* are a small part of the market populated with such brands as The Glenlivet, Laphroaig, Bell's, Glen Moray Glenlivet, Dufftown Glenlivet (there are several different Glenlivets), Glenfiddich, Glenmorangie (one of the most popular with Scotsmen), Mortlach Highland, and so on. The most popular single malt in the United States is The Glenlivet, which is not as earthy and smoky as the Islay malts. The Glenlivet is a very pleasant whisky that can be used like any other Scotch—neat, on the rocks, with soda, or even in a sour. But I would use Laphroaig only as an after-dinner drink or else to take the chill out of my bones while standing in front of a roaring log fire on a snowy night.

The *blends*, the biggest part of the market, are broken down into two major categories, premium and standard. The best-known *premium blends* are Chivas Regal, Johnnie Walker Black Label, Haig & Haig Pinch, and Usquaebach. With the premium category are the "super-premiums," which have extra age in wood and tend to be the most expensive of all Scotch whiskies. These include Chivas Royal Salute, which sells for about $50 a bottle, Ambassador 25 Year Old at about the same price, Ballantine 30 Year Old at about $75, and Johnnie Walker Swing at about $20. The biggest-selling brands in this country are the *standard blends* that are bottled in Scotland. Dewar's White Label, J&B, Cutty Sark, and Johnnie Walker Red Label are among the most popular Scotch whiskies sold in the United States. Other standard blends familiar to millions of American consumers are Ambassador Deluxe 8 Year Old, Black & White, Grant's, Passport, and White Horse.

Bulk-exported Scotches are at the opposite end of the market and are becoming increasingly popular. Because they are brought into the United States in 5,000-gallon stainless steel containers and are bottled here, the shipping costs are lower, and the price to the consumer is lower. The bulk Scotches tend to be light, with a lower content of malt whiskies. Today they are held in much higher regard than a decade or so ago. In this category are MacGregor, Passport, Inver House, John Begg, Hankey Bannister, Peter Dawson, Vat 69 Gold. ■

Menus on shoestring

continued from page 180

Carrot pasta dough

INGREDIENTS

¼ pound carrots, peeled and cut in 1-inch lengths
1 tablespoon tomato paste (preferably the double-concentrated variety in tubes)
¾ teaspoon salt
Several dashes Tabasco sauce
2 large eggs
1 large egg yolk
2–2¼ cups bread flour, or more as needed

METHOD

☐ Place carrots in a vegetable steamer basket. Fill a medium saucepan with 1 inch of water. Place basket in pan, cover, and steam carrots until soft-tender, usually 15–18 minutes. Remove carrots to a towel to cool.

☐ Purée cooled carrots together with tomato paste, salt, and Tabasco sauce in food processor or blender. Add eggs and egg yolk and continue processing or blending until carrots are completely puréed and no small chunks remain. Mixture will become pale in color and foamy.

☐ If you do not have a food processor, place 2 cups bread flour on work surface and make a well in center. Pour carrot mixture into the well and begin to work liquid into flour with a fork by mixing as for scrambled eggs until liquid is as thick as pancake batter. Then work mixture with the hands to form a soft, sticky dough. Work in additional flour as needed by kneading until enough has been added to make a firm, smooth pasta dough. This will take several minutes.

☐ Wrap dough neatly in plastic wrap and set aside at room temperature for 20 minutes before rolling.

FOOD PROCESSOR METHOD

☐ Add 2 cups bread flour to carrot-egg mixture. Process with metal knife blade using five or six 1-second on/off turns or pulses, until small beads form.

☐ Empty the container on a sheet of plastic wrap and press the dough together. Wrap neatly in plastic and set the dough aside at room temperature for 20 mintues before rolling.

Whole-wheat pasta dough

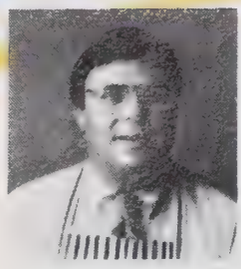
INGREDIENTS

¾ cup whole-wheat flour (not stone-ground)
¼-⅓ cup cake flour, or more as needed
1 teaspoon unsweetened cocoa powder
2 large eggs
1 large egg yolk
½ teaspoon olive oil
¼ teaspoon salt

Continued on page 190


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Here's a pumpkin recipe that's easier than pie. It's a golden, moist quick bread that's great for Halloween gobblin'. The real trick to this treat is to bake it in a Corning Ware® loaf pan, then keep it fresh right in the pan with one of our matching plastic lids (see below). It's like having a pan with a built-in bread box!

Pumpkin-nickel bread.



¼ c. vegetable oil
¼ c. melted butter
¾ c. sugar
1 large egg
1 c. pumpkin puree, canned
1 c. grated, unpeeled apple
2 c. flour
1 tsp. baking soda
½ tsp. baking powder
¼ tsp. salt
½ tsp. cinnamon

Optional: ¼ c. sesame seeds or chopped nuts
½ c. raisins

Topping: 2 T. butter
2 T. sugar
2 T. flour
½ tsp. cinnamon

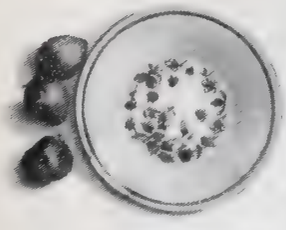
Mix together the first 6 ingredients. In a separate bowl, mix the remaining ingredients except topping. Combine both mixtures until well moistened. Spoon into a greased Corning Ware loaf pan.

Work topping ingredients together with fingers to resemble coarse meal. Sprinkle on top of loaf. Bake at 350° for 1 hour. Cool on rack. Return to pan for storage.

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Menus on shoestring

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METHOD

☐ Sift together the whole-wheat flour, ¼ cup of the cake flour, and the cocoa powder. Place mixture on work surface and make a well in the center.

☐ Place eggs, egg yolk, olive oil, and salt in the well. Mix with a fork as for scrambled eggs until liquid is as thick as pancake batter. Then work mixture with your hands to form a slightly firm but sticky dough. Work in additional flour by kneading until enough has been added to form a firm, smooth pasta dough. This will take several minutes. Wrap neatly in plastic and set aside at room temperature for 20 minutes before rolling out.

FOOD PROCESSOR METHOD

☐ Insert metal knife blade in container. Place eggs, egg yolk, cocoa, oil, and salt in container. Process 5 seconds to mix. Add whole-wheat flour and ¼ cup of the cake flour. Process using four 1-second on-off turns or pulses, or until small, irregular beads form that hold together when pinched, and dough resembles crumbly pie crust.

☐ If beads do not form, add 2 tablespoons cake flour and process with one or two 1-second on/off turns or pulses to mix. Repeat, adding flour as necessary until beads form. Empty container on a sheet of plastic wrap. Press dough together. Cover and set aside at room temperature for 20 minutes before rolling out.

GENERAL INSTRUCTION FOR ROLLING OUT PASTA DOUGH

Open rollers to widest setting (#1). Unwrap and cut dough into three pieces (cut carrot dough into four pieces). Remove one piece to roll. *Re-wrap* and set remainder aside. If dough is soft and wet enough to glue itself to the plastic wrap, sprinkle 2 tablespoons flour on the surface. Otherwise, coat a work surface (preferably wood) with 1 tablespoon flour. More flour may be added to work surface as necessary for rolling.

Flatten the piece of dough with the heels of your hands. Flour both sides, pinch one edge, and roll dough quickly through the rollers. If you have difficulty catching the dough in the rollers, pinch again and roll faster. Once started, do not stop rolling and do not reverse direction of the rollers. Carefully remove rolled dough from underneath pasta machine as it falls.

Flour both sides of dough lightly; brush off excess. Fold dough in half crosswise; gently press folded end to flatten. Place folded end in roller opening; roll dough through machine. Repeat flouring, removing excess flour, folding and rolling dough through machine once more if dough is smooth. Roll through twice more if dough is sticky. If it shreds, it is too large or may need more flour and as many as four or more "turns" through the machine to bring

Continued on page 192



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continued from page 190

it to a smooth, workable consistency for stretching. When dough is ready to be stretched, it will feel smooth and tender. *After this point, do not fold dough again.*

Change to next narrower opening (#2). Flour dough lightly. Roll through machine allowing dough strip to pass over top of machine (like laundry through a wringer). (If dough is held up in the air, it tends to pass less evenly through rollers.) Carefully remove dough from underneath machine as it falls and place it flat on work surface. Repeat flouring lightly and rolling dough through machine, changing settings each time, through #3 and #4.

Change to setting #5. Cut dough in half crosswise. Lightly flour and roll each strip through the machine. Place dough strips flat on cloth towels at this point. Begin again at Step 2 to roll out additional pieces of dough, adding additional flour to work surface as needed. After all dough is rolled, allow dough strips to dry to a leathery but supple consistency needed for cutting. Turn dough strips frequently so they dry evenly on both sides. While waiting to cut dough strips, proceed to desired recipe for cutting instructions.

Very important note: Never wash your pasta machine! After using, no matter how messy it gets, brush or wipe it off; do not rinse.

Pappardelle

INGREDIENTS

½ pound whole-wheat pasta dough
1 pound carrot pasta dough
6 quarts boiling water
1 teaspoon salt
Large bowl of warm water mixed with 1 teaspoon oil
3 tablespoons olive oil
Cream sauce with vegetables and scallops (recipes below)

METHOD FOR CUTTING PAPPARDELLE

☐ Roll out pasta dough according to Basic Procedures. Drying time will depend on moisture in dough and humidity. Whole-wheat dough strips can vary from 15–30 minutes for drying. Carrot pasta will vary from 1–2 hours for drying. Dough strips are ready to cut when they are slightly dry and leathery on the surface, but still supple. Do not allow dough to dry until brittle, or it will break when cut. However, dough cut before it is sufficiently dry and leathery can clog cutters, and noodles tend not to separate properly.

☐ Roll each strip through the pappardelle cutter. Or place dough strips on a work surface and cut noodles with a zig-zag ravioli wheel guided by a ruler making each strip ½ inch wide.

☐ Immediately place noodles on a pasta drying rack or flat on cloth towels. If they are to be cooked within 2 hours, they may be placed in bunches on towels. If you wish to let the noodles dry for future use, it is best to place them on a pasta rack. After 2 days, transfer dried noodles to an airtight container or bag, working carefully as they become brittle and tend to snap.

METHOD FOR COOKING PAPPARDELLE

☐ Bring water to a rolling boil in an 8–10-quart stockpot. Add salt and noodles to boiling water, stir once, and boil 2–3 minutes, or until noodles are just tender (taste one to be sure). Dried noodles take about 1 minute longer to cook than just-made noodles. Drain in a colander.

☐ Transfer noodles to the warm water and oil bath. Stir well and drain again in a colander. Place olive oil in the empty pot. Toss noodles in oil over very low heat using wooden spatulas or pasta forks and taking care not to break noodles as you work.

METHOD FOR SERVING PAPPARDELLE

☐ If noodles are to be served directly from the kitchen, add heated cream sauce to the pot. Toss carefully and serve noodles in heated rimmed soup plates.

☐ If noodles are to be served at table, transfer them to a large heated pasta bowl. Spoon sauce over noodles. Toss at table and serve in rimmed soup plates.

Cream sauce with vegetables and scallops

INGREDIENTS FOR CREAM SAUCE

3 cups heavy cream
2 medium garlic cloves, crushed (do not peel)
6 medium, green onions, sliced
4 tablespoons butter
Salt, freshly ground pepper
¼ cup parsley, minced

INGREDIENTS FOR VEGETABLES AND SCALLOPS

6 ounces broccoli, stems peeled and sliced into "coins," flowerets left whole
6 ounces carrots, cut into medium julienne
1 large red bell pepper
2 tablespoons butter
6 ounces fresh mushrooms, wiped clean and thinly sliced
½ pound medium sea scallops, cut into thirds crosswise to make "coins"

METHOD FOR CREAM SAUCE

☐ Place cream and garlic into a 10–inch skillet. Simmer rapidly until cream is reduced to 2½ cups. Strain and return cream to the skillet. Discard the garlic.

☐ Add green onions and butter to strained cream. Simmer 5 minutes. Add salt and pepper to taste, seasoning the cream highly, as vegetables and pasta will tend to make the sauce bland. Stir in the parsley.

METHOD FOR VEGETABLES AND SCALLOPS

☐ Place a vegetable steamer basket in a 4-quart Dutch oven or kettle. Add 1–1½ inches water to the bottom of the pan. Do not allow water to cover steamer bottom. Steam carrots and broccoli until crisp-tender, about 8–10 minutes. Remove and set aside on a towel to cool.

☐ Char pepper on the stovetop or under broiler. Transfer to a bowl, cover and set aside 10 minutes. Scrape off peel, discard seeds, and slice pepper into julienne strips. Set aside.

☐ Heat butter in a medium skillet. Sauté mushrooms just until they turn color. Remove and set aside. Add scallops to skillet. Sauté just until they turn opaque white and are barely cooked through, about 2 minutes. Remove scallops with a slotted spoon and set them aside on a plate. Add any scallop juices which accumulate on the plate to the cream sauce.

☐ Just before serving, add vegetables and scallops to cream sauce. Heat mixture thoroughly. Transfer to a warmed pasta bowl or to kettle in which pasta was cooked. Add cooked pasta and toss thoroughly.

Cranberry sorbet

INGREDIENTS

2 pints fresh or frozen (thawed) cranberries
1 cup sugar
1 cup water
¼ cup freshly squeezed orange juice
1 tablespoon lemon juice, or more to taste
1 tablespoon vodka

METHOD

☐ Purée raw berries with a food mill or process in food processor, then force through a sieve. Set aside.

☐ Bring the sugar and water to a boil in a 2-quart, nonaluminum saucepan. Cover and simmer 5 minutes. Stir in the cranberry purée, orange juice, lemon juice, and vodka. Simmer rapidly, stirring frequently and skimming off the froth, until the purée is completely soft and the color has turned bright and shiny, usually 5–7 minutes. Cool the mixture to room temperature, stirring occasionally.

☐ Pour cranberry mixture into an ice-cream freezer canister and follow manufacturer's instructions for freezing. When frozen, transfer to an airtight container until ready to serve. Or pour into foil pans and blend twice in food processor while freezing to create a smooth texture. Best if used within 6–8 hours.

Marinated vegetable antipasto

INGREDIENTS FOR VEGETABLE MIXTURE

¾ pound carrots, peeled and roll-cut (as in Chinese cooking)
1–1½ pounds broccoli, stems trimmed to 2 inches long
1–1½ pounds cauliflower, cored, stems trimmed to 2 inches long
2 tablespoons white wine vinegar
2 tablespoons cold water
¼ pound red cabbage, shredded

Continued on page 194



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3 medium, red bell peppers, blistered on a gas stove burner or under broiler and peeled
3 small zucchini, scored and sliced into ¼-inch-thick rounds
¼ medium bulb fresh fennel, cored and thinly sliced (optional)
¾ pound celery (about 4 large ribs), cut in wide julienne
¼ pound Kalamata or Gaeta olives (gray-to-purple in color and available in bulk at delicatessens), pitted and quartered

INGREDIENTS FOR VINAIGRETTE

1 small clove garlic, peeled
¼ cup raspberry vinegar
Salt, freshly ground pepper
½ cup Italian olive oil

METHOD

☐ One day in advance: Place a vegetable steamer basket in a 4-quart Dutch oven or large kettle and add 1 to 1½ inches of cold water to the bottom of the pan. Do not allow water to cover bottom of steamer. Add carrrots and steam until crisp-tender, about 8–10 minutes. Remove and refresh carrots in cold water. Drain well and set aside in a shallow dish. Repeat to steam the broccoli and cauliflower until crisp-tender, cooking the broccoli 6–8 minutes and the cauliflower 10–11 minutes. Refresh both of them in cold water. Then set them aside together in a shallow dish separate from carrots.

☐ Bring vinegar and water to a boil in a small pan. Pour hot boiling mixture over shredded cabbage and toss well. Cabbage will turn bright magenta. Cool, squeeze gently to remove excess vinegar, and set cabbage aside separately.

☐ Scrape the blistered skin off the peppers and cut them into 1-inch squares, reserving any juices. Add peppers and their juice to the dish with the carrots. Add zucchini to the same dish, along with celery, fennel, and olives.

☐ Press the garlic into a small bowl or jar. Add the vinegar, a scant ¼ teaspoon salt, and the pepper. Mix in oil. Stir well or cover and shake vigorously before using. Pour half of the vinaigrette into the bowl with the mixed vegetables and toss well. Pour the remaining vinaigrette over the broccoli and the cauliflower. Then set all the vegetables aside at room temperature to marinate for several hours, cover them and refrigerate overnight.

☐ Bring vegetables to room temperature. Just before serving, add red cabbage to the carrot-vegetable mixture and adjust the seasoning to taste. Spoon the mixed vegetables and their marinade into a large serving dish (an oval baker works well). Arrange broccoli and cauliflower around the edge of the dish in a border, alternating colors. If needed, spoon the remaining vinaigrette over the mixed vegetables. Serve at room temperature.

Chicago-style stuffed pizza

INGREDIENTS FOR STARTER

1¼ teaspoons active dry yeast
1 cup warm water (110°–115°)
1 cup bread flour or unbleached all-purpose flour which contains no less than 12–13 grams protein per 4 ounces (see side panel on bag)

INGREDIENTS FOR DOUGH

Starter
2¼ cups bread flour or unbleached flour, as described above
1 cup cake flour
1½ teaspoons salt
¼ cup olive or vegetable oil
⅓ cup warm water (110°–115°)

INGREDIENTS FOR FILLING AND TOPPING

2 medium garlic cloves, peeled and minced
4 pounds Italian plum tomatoes, peeled, seeded (reserve juice), and coarsely chopped
10 tablespoons olive oil
1 teaspoon dried basil leaves
1½ teaspoons dried oregano leaves
1 tablespoon butter
1 pound fresh mushrooms, wiped clean and sliced
Salt, freshly ground pepper
1 pound sweet Italian sausage, casing removed
¾ teaspoon ground fennel seeds (optional)
¾ pound mozzarella cheese, shredded
2 medium onions, peeled and sliced in rings
½ cup imported Parmesan cheese, grated

METHOD FOR STARTER

☐ Place yeast and water in a medium mixing bowl and stir well. Stir in flour, mixing until a thick batter forms. Do not worry if lumps remain, as these will dissolve as starter rises.

☐ Cover bowl tightly with plastic wrap and secure it with a rubber band. Set bowl aside in a warm (75°–80°) spot to rise 2–2½ hours until mixture is bubbly and doubled in volume. Or refrigerate starter, tightly covered, in refrigerator as long as 3 days. Bring to room temperature for 2 hours before using. Starter is usable as long as it is thick and gluey in texture. Once it thins to consistency of heavy, pourable cream, it is no longer usable.

METHOD FOR DOUGH

☐ Stir risen starter well and set it aside. Place bread flour or unbleached flour and cake flour with salt in a large mixing bowl. Stir well with a spoon. Add oil and warm water and stir until mixture thickens and sticks to the spoon. Add starter and begin kneading by pushing the mixture against the sides of the bowl until a ball of dough forms. At first it will be sticky, but eventually dough will knead into a smooth ball. Knead about 4 minutes, or until dough is the same texture throughout, adding additional flour only if dough is very sticky.

☐ Rinse a large mixing bowl with wa water but do not dry it. Add dough. Cov with plastic wrap as for starter and s dough to rise in a warm place 2–2½ hou until it has slightly more than tripled volume.

☐ Press dough down but do not knead. is ready to roll for pizza.

FOOD PROCESSOR METHOD FOR DOUGH (metal knife blade)

☐ Process to rapid-sift bread or u bleached flour, cake flour, and salt wi two five-second on/off turns or pulse With machine running, pour olive oil ar warm water (they may be first mixed in cup) in within 15 seconds. Continue pr cessing, pouring starter through food chu as quickly as possible. When all starter h been added, process 30–40 seconds lon er, or until dough forms a smooth ball th has the same consistency all the w through. Continue as directed above to ri dough.

METHOD FOR FILLING AND TOPPING

☐ While dough rises, place minced garl tomatoes, and 3 tablespoons olive oil in 11-inch skillet. Cook over medium he stirring frequently, until tomatoes are sligh ly thickened and nearly all the liquid h evaporated, usually 40–45 minutes. Stir basil and oregano leaves and transfer th contents of the skillet to a bowl. Cool.

☐ Add 2 tablespoons oil and the butter the same skillet and sauté onions over m dium heat until they soften, usually 10–1 minutes. Add salt and pepper to taste, the set onions aside in a bowl.

☐ Heat 3 tablespoons oil in the same sk let and sauté the mushrooms until the turn color and all liquid has evaporate Season with salt and pepper and set asid to cool.

☐ Place sausage in the skillet and ad fennel if sausage does not already conta it. Cook over medium heat, breaking up th pieces of meat, until sausage has turne pale in color and is thoroughly cooked. R move sausage from skillet with a slotte spoon and set it aside in a bowl to cool.

METHOD FOR ASSEMBLING

☐ Divide the risen dough into two portion one equal to one-third of the total doug and the second equal to two-thirds. Roll o the larger ball of dough on a lightly floure surface to a 20-inch circle. Place dough an ungreased deep-dish pizza pan (se Shopping Information, page 214, for de tails) as you would pie dough, allowing e cess to hang over the pan sides. Brus dough with 1 tablespoon oil (from filling in gredients) and sprinkle lightly with salt.

☐ Spread 1 cup shredded mozzarel cheese over the dough. Scatter sausag evenly over cheese. Distribute mushroom over sausage, add onions, and top with 3 of the tomato mixture, spread in an eve layer. Finish with 1⅓ cups mozzarel cheese.

☐ Brush sides of dough and overhangin

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part with water. Set the pan aside. Roll out remaining dough to a 14-inch circle. Place it over filling and carefully stretch it to touch and adhere to the bottom dough. Press all around to seal. Trim bottom dough so that it hangs over pan rim by no more than ½ inch. Brush top of overhanging dough with water and fold inwards onto top of pizza. Pinch dough to form a raised edge.

☐ Cut an "X" in the center of the top dough to make a steam vent. (If pizza is to be frozen, double-wrap and freeze at this point. Freeze remaining tomato mixture, which will be used as topping, separately. Store leftover cheeses in airtight containers. To defrost pizza, place in refrigerator 24 hours. Then let sit at room temperature 1 hour before baking.)

METHOD FOR TOPPING AND BAKING

☐ Brush top crust of pizza with remaining tablespoon oil. Spread remaining tomato mixture over top crust. Sprinkle remaining mozzarella cheese and all the Parmesan cheese over top of dough. Brush edge of crust with cold water. (Pizza may now be refrigerated 2 hours before baking).

☐ Adjust oven rack to lower position. Bake pizza in lower third of a preheated 450° oven 30–40 minutes or until well-browned and thoroughly hot. Serve immediately from pan. If no breaks have occurred in the bottom crust, the pizza may also be removed from the pan and placed on a board for serving.

Fresh and dried fruit compote

INGREDIENTS

4 cups cold water
⅓ cup honey
1 small ripe pineapple, carefully peeled and cored
2 large or 3 small tangerines, peeled, strings removed
6 dried prunes
Candied zest of 1 orange
Cold zabaglione sauce (recipe below)

METHOD

☐ Bring water and honey to a simmer in a large nonaluminum skillet. Meanwhile, slice pineapple crosswise into six ¾-inch-thick rings. Reserve remaining pineapple for another use. Turn heat to very low and add pineapple to skillet. Poach at a bare simmer just until color deepens slightly, about 2 minutes. Remove pineapple from skillet with a pancake turner and place on paper towels to drain.

☐ Separate and add tangerine segments to poaching liquid. Poach until skin begins to turn slightly translucent, about 3 minutes. Remove from skillet with a slotted spoon and place on paper toweling to drain and cool.

☐ Add prunes to the hot liquid and slowly simmer until plumped. Remove with a slotted spoon and place on paper towels to drain and cool. Pour off and discard 2 cups of the poaching liquid. Reduce remainder by slowly boiling until it measures 1 cup. Cool liquid.

☐ Place a pineapple ring in an individual dessert bowl. Place a prune in the center of each ring and arrange 3 or 4 tangerine segments around the center. Top with candied orange zest and add a small amount of reduced poaching liquid to bowl. Serve slightly chilled or at room temperature with cold zabaglione sauce.

Cold zabaglione sauce

INGREDIENTS

3 large egg yolks, at room temperature
½ cup sugar
3 tablespoons dry Marsala wine
1 cup cream, whipped to firm peaks

METHOD

☐ Beat or whisk eggs and sugar together in a clean unlined copper bowl or stainless steel mixing bowl over slowly simmering water (be sure water does not touch bottom of bowl). Beat mixture until thickened and slightly hot to the touch; it should leave a ribbon which floats briefly on the surface when dropped from the beater.

☐ Beating vigorously, slowly add Marsala and continue beating until mixture expands slightly. Remove from heat and continue



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ting until completely cool to the touch. roughly fold in whipped cream, cover, refrigerate until ready to serve.

ot and whole-wheat pasta doughs, pappardelle, n sauce with vegetables and scallops, cranber- rbet, and Chicago-style stuffed pizza from *The f Food Processor Cooking* by Jane Salzfass han. Copyright © 1980 by Jane Salzfass Frei- Reprinted with the permission of Contempo- Books, Inc., Chicago.

hyllo

tinued from page 183

uy a 2-inch-wide (or wider) natural tle brush at the hardware store to sh butter onto pastry. Do not be a fectionist about getting butter to all edges. Just one sweep of the brush be fine.

f you want to cut down on the ount of butter or oil used to brush pastry, do not put any between lay- or, butter every other layer. The try will be a little dry and not as der, but still good.

Buy lots of old baking sheets with s at second-hand shops or church s. Line them with buttered parch- nt to protect pastries from any pos- e metallic taste.

When making lots of pastries, fill one ing sheet, and cover with a second upside down. Fill a third and cover h a fourth, etc. Put the whole stack into the refrigerator or freezer. If you plan to bake them within a few days, no other covering is necessary. No need to bring to room temperature first.

Leave a little space between pastries on the baking sheets or the steam will cause the pastry to get soggy.

Sauces for the phyllo dishes should be served separately at table, or underneath the pastry—otherwise the pastry will get soggy. For the same reason, serve phyllo as soon as it is baked. If the filling itself is moist and the pastry allowed to stand, it gets soggy.

The work surface must be dry or the pastry will stick. Keep a tea towel near- by to wipe both the counter and your fingers.

If you're worried about how fast you can work, place about 15 sheets on the counter and cover with plastic wrap. Top with another 15 sheets, then plastic, etc. The sheets will not dry out.

If pastry seems too dry and starts cracking as you work with it, mist light- ly with water.

The firmer the filling is for small pas- tries, the better. Firm up a loose filling with a little cream cheese or egg yolk. The less filling, the better for all phyllo shapes or else there might be trouble with seeping.

A pastry bag (20-inch one) makes the work go faster. Use a ¼-inch tip for smooth fillings, a ½-inch tip for chunky ones.

When using strips of food, like pep- pers, as a filling in an appetizer you will shape, leave spaces between the strips so the pastry will bend easily.

If sheets tear, just overlap the pieces and continue. It is not necessary to but- ter the ripped edges.

If you have a liquid filling, use more sheets of phyllo and enclose the filling on all sides. If the filling is firm like many of the nut and dried-fruit ones, the ends may stay open.

To form a large coil: Make tubes just as for the small coils on page 182, but use a little more filling to make the tubes fatter. Coil one and place it in the mid- dle of a baking sheet. Then just add more tubes and fit them around and around until you have a coil almost as wide as the cookie sheet. The tubes do not need to be attached to each other in any way; just lay one end on top of another. Bake 15–20 minutes or until brown at 350°, and serve by cutting into wedges.

To shape a strudel: Lay out whole sheets of phyllo, buttering each one. Build a stack of 5–6 sheets for medium- sized strudel, about 2–3 inches in diam- eter, and more sheets for fatter strudel. For savory or sweet strudel with juicy fillings, you can sprinkle bread crumbs, cheese, or sugar and ground nuts be- tween the layers if you like to absorb some of the juices. Mound the filling

Continued on next page



Coconut Dream Pie...as simple as a, b, c.

2 envelopes DREAM WHIP® Whipped Topping Mix
2¾ cups cold milk
1 teaspoon vanilla
2 packages (4-serving size) JELL-O® Brand Vanilla or Coconut Cream Flavor Instant Pudding
1⅓ cups (about) BAKER'S® ANGEL FLAKE® Coconut
1 baked 9-inch pie shell, cooled

a. Prepare whipped topping mix with 1 cup of the milk and the vanilla as directed on package, using large mixing bowl. Add remaining 1¾ cups milk and the pudding mix.

b. Blend; then beat at high speed for 2 minutes, scraping bowl occasionally. Stir in coconut.

c. Spoon into pie shell. Chill at least 4 hours. Garnish, if desired.



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continued from preceding page

along the shorter end of the pastry leaving a 2-inch border at each end of the mound and placing the mound a few inches in from one end. For loose fillings, first fold the 2-inch borders toward the center. Then fold the flap up and over and roll the strudel up. For thick fillings, just roll up like a cigarette.

To make a round pastry crust: Cut a circle out of 3 phyllo sheets. Put 1 on a baking sheet, butter it, arrange trimmings left from the whole sheet on top for a second layer, then add a good circle for the third, trimmings for layers 4 and 5, top with the last perfect circle.

For the rectangular tart you can use trimmings and torn sheets in the same way.

Other *small shapes* for appetizers are plain Ss and figures 8s. Make them from the same tube shape on page 182.

Double fillings: Simply put two lines of fillings spaced an inch or so apart on the pastry and roll up. Choose a simple flute or strudel shape as the pastry may not bend easily.

Make a *large triangle* with a whole sheet of phyllo exactly as the little ones are folded on page 184. Fill it with a light seafood or egg filling or perhaps a nonweepy soufflé, and serve it as a first course or as a luncheon dish. Or fill with a sweet filling like pastry cream or lemon curd. Sprinkle with confectioners sugar before serving, and pass a chocolate or a fruit sauce if the filling calls for one.

Chicken-tomato-tarragon filling

Use in coils, barrels, and other small appetizer pastries

INGREDIENTS

2 pounds chicken legs or thighs
Bay leaf
⅛ teaspoon dried thyme
1 carrot
1 stalk celery
1 onion, finely chopped
3 tablespoons butter
5 tomatoes, peeled, seeded, and chopped
¼ teaspoon dried tarragon
Salt, pepper
10 sheets phyllo
Melted butter

METHOD

☐ Place chicken in a large, heavy pan and cover with water. Add bay leaf, thyme, carrot, and celery. Bring liquid to a simmer and simmer until meat is tender, about 45 minutes.

☐ Meanwhile, sauté onion in the butter in a large skillet until soft and golden. Add tomatoes and tarragon and cook over medium-low heat until liquid has evaporated. Drain, skin, and bone the chicken. Chop meat finely and add to tomato mixture. Season to taste with salt and pepper. The mixture should not be too coarse.

☐ Cut the phyllo sheets in 6 square pieces or 4 crosswise pieces. Brush with butter, and use 2 teaspoons filling per piece of phyllo if sheet is cut in 6 pieces, or 1 tablespoon filling per piece if sheet is cut in 4 pieces. Fold as desired and bake in a preheated 350° oven approximately 15 minutes, or until crisp and golden. The above amount of filling will also make 2 strudels, each using 5 sheets phyllo. Makes 40 or 60 appetizers, or 2 strudels.

Cheese-dill filling

Use in coils, barrels, and other small appetizer pastries

INGREDIENTS

1 pound cottage cheese
8 ounces cream cheese or feta cheese
1 teaspoon dried dillweed
1 egg (see note)
⅛ teaspoon salt
Dash freshly ground pepper
12 sheets phyllo
Melted butter

METHOD

☐ Combine all ingredients except phyllo and butter in a food processor or blender and blend until smooth, or mash together until smooth with a fork. Chill, covered, until firm. Cut phyllo sheets into either 4 or 6 pieces, brush with butter, fill, and fold as desired. Bake in a preheated 350° oven approximately 15 minutes or until crisp and golden. Makes 48 or 72 appetizers.

Note: You may use 2 eggs in the filling for a lighter consistency, although filling cannot then be used for small pastries, as it will be too liquid. Larger pastries, with more layers of phyllo, will give the filling more support and hold it inside.

Brandied chicken-liver filling

Good for any small appetizer pastries and also for a large coil (see page 182 for instructions)

INGREDIENTS

2 tablespoons onion, chopped
3 tablespoons butter
½ pound chicken livers
3 tablespoons brandy or Cognac, heated
8 ounces cream cheese
2 teaspoons Madeira
1 egg yolk
1 very small clove garlic
Pinch each dried thyme and marjoram
Salt, pepper to taste
8 sheets phyllo
Melted butter

METHOD

☐ Sauté onion in butter in a large skillet until soft. Add chicken livers and sauté over fairly high heat, stirring often, 4–5 minutes. The livers should still be very pink inside when removed from heat, otherwise they will be grainy. Add heated brandy to livers and flame. Let cool. Blend livers with remaining ingredients, except phyllo and melted butter, until smooth. Chill, covered, until firm enough to pipe through a pastry tube. Brush phyllo with butter and use 2 teaspoons filling per piece of phyllo if sheet is cut into 6 pieces or 1 tablespoon per piece if sheet is cut into 4 pieces. Fold as desired and bake in a preheated 350° oven approximately 15 minutes or until crisp and golden. Makes 32 or 48 appetizers.

Spinach-cheese filling

Use in small appetizer pastries or in large coil

INGREDIENTS

3 scallions, including green tops, chopped
4 tablespoons butter
2 bunches fresh spinach, washed and finely chopped
8 ounces creamed cottage cheese
4 ounces cream cheese
1 egg
⅛ teaspoon cinnamon
Pinch allspice
Dash freshly grated nutmeg
Salt, pepper to taste
8 sheets phyllo
Melted butter

METHOD

☐ Sauté scallions in butter in a large pot until they turn bright green and soften a bit. Add spinach and cover pot so spinach will steam. When spinach has wilted, remove lid and cook over high heat to evaporate any remaining moisture—stir constantly. Squeeze out any remaining moisture. Mix spinach and scallions with remaining ingredients, except phyllo and melted butter, until smooth. Brush phyllo with butter and use 2 teaspoons filling per piece of phyllo if sheet is cut into 6 pieces or 1 tablespoon per piece if sheet is cut into 4 pieces. Fold as desired and bake in a preheated 350° oven approximately 15 minutes or until crisp and golden. Makes 32 or 48 appetizers.

Leek filling

Use in small appetizer pastries or in large coil

INGREDIENTS

1 leek including green top, well washed and thinly sliced
4 tablespoons butter
8 ounces cream cheese, at room temperature
2 egg yolks
½ teaspoon dried dillweed or dash freshly grated nutmeg
Scant ¼ teaspoon salt or to taste
Dash freshly ground black pepper
8 sheets phyllo
Melted butter

METHOD

☐ Sauté leek in butter in a large skillet over medium heat until soft—this will take about 20 minutes. Remove from heat and combine leek with remaining ingredients except phyllo and melted butter. Chill, co

Continued on page 2

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DU PONT

continued from page 198

ered, until mixture is firm enough to pipe through pastry tube. Brush phyllo with butter and use 2 teaspoons filling per piece of phyllo if sheet is cut in 6 pieces or 1 tablespoon per piece if sheet is cut in 4 pieces. Fold as desired and bake in a preheated 350° oven approximately 15 minutes or until crisp and golden. Makes 32 or 48 appetizers.

Mushroom-hazelnut filling

Use in small appetizer pastries or in a large coil

INGREDIENTS

2 tablespoons onion, chopped
2 tablespoons butter
½ pound mushrooms, finely chopped
¼ cup Madeira
⅛ teaspoon dried thyme
8 ounces cream cheese
2 ounces hazelnuts, finely chopped
2 egg yolks
Salt, pepper to taste
8 sheets phyllo
Melted butter

METHOD

☐ Sauté onion in butter in a large skillet until soft. Add mushrooms and sauté 3–4 minutes, stirring often. Add Madeira and thyme and cook until all liquid evaporates. Remove from heat and blend with remaining ingredients except phyllo and melted butter. Chill, covered, until firm enough to pipe through pastry tube. Brush phyllo with butter and use 2 teaspoons filling per piece of phyllo if sheet is cut into 6 pieces or 1 tablespoon per piece if sheet is cut into 4 pieces. Fold as desired and bake in a preheated 350° oven about 15 minutes or until crisp and golden. Makes 32 or 48 appetizers.

Roasted pepper snakes

INGREDIENTS

6 sweet red or green bell peppers
½ cup vegetable oil
4 cloves garlic, peeled and halved lengthwise
Salt
8 sheets phyllo
Melted butter
Plain yogurt

METHOD

☐ Broil peppers 4 inches from a heated broiler unit or singe them over a gas burner until skins blister and are black all over. Place in a plastic bag briefly to steam and soften skins, then peel, seed, and cut lengthwise into 16 strips. Place peppers in a large dish or jar, cover with oil, and season to taste with salt. Place garlic cloves between layers of peppers. Chill to blend flavors.

☐ Cut phyllo sheets into 4 crosswise pieces—brush with butter and place 3 pieces of pepper on each ¼ sheet. Leave a tiny space between each piece of pepper so that the pastry will shape and bend easily. Roll pieces into long strips and bend each into a "snake" as shown on page 183. Bake in a preheated 350° oven for about 15 minutes or until crisp and golden. Serve with a cup of yogurt for dipping. Makes 32 appetizers.

Asparagus spears with a yogurt-tomato-cucumber-dill sauce

INGREDIENTS

1 pound asparagus, trimmed into 6-inch pieces
3–4 sheets phyllo
Melted butter
Yogurt-tomato-cucumber-dill sauce (recipe below)

METHOD

☐ Blanch asparagus 2–3 minutes in a large pan of boiling water—it should remain firm. Drain well and pat dry on absorbent toweling. Cut phyllo sheets into 6 square pieces (make 3 cuts across, 1 down), brush with melted butter, and wrap each piece asparagus as shown on page 184. Brush wrapped packages with butter and bake in a preheated 375° oven 8–10 minutes. Serve hot with yogurt-tomato-cucumber-dill sauce.

Yogurt-tomato-cucumber-dill sauce

INGREDIENTS

1 cup yogurt
1 tomato, peeled, seeded, and chopped
½ cucumber, peeled, seeded, and chopped
½ teaspoon dried dillweed or 1 teaspoon chopped fresh dill

METHOD

☐ Combine all ingredients in a bowl. Chill, covered, several hours or overnight to let flavors blend.

Fresh tomato-onion-herb tart

INGREDIENTS

6 onions, sliced
½ cup olive oil
½ cup vermouth
3 teaspoons sugar
8 tomatoes, peeled, seeded, and sliced
2 teaspoons tomato paste
1 teaspoon dried oregano
1 teaspoon dried basil
Salt, pepper
8 sheets phyllo
2–3 tablespoons olive oil for brushing
⅔ cup black olives, halved
1½ cups Swiss cheese, grated
½ cup Parmesan cheese, grated
Fresh oregano, chopped (optional)

METHOD

☐ Sauté onions in ¼ cup olive oil over low heat 15 minutes. Add vermouth and 2 teaspoons sugar and sauté an additional 30 minutes, stirring often. Onions should be very golden and glazed.

☐ Meanwhile, sauté tomatoes in ¼ cup olive oil in another pan 5 minutes. Add tomato paste, oregano, basil, and teaspoon sugar and cook over low heat until mixture is thick and reduced. Most of the liquid will have evaporated.

☐ Place quarry tiles in a cold oven and preheat oven to 350°.

☐ Combine glazed onion mixture with tomato-herb mixture. Season to taste with salt and pepper.

☐ Layer an oiled 10-inch-by-16-inch baking sheet with the phyllo sheets as shown on page 185, lightly brushing each sheet with oil. Tuck edges under neatly. Top with tomato-onion mixture, sprinkle with the Swiss and Parmesan cheeses and arrange olives over filling. Sprinkle on fresh oregano. Bake in preheated oven 20–25 minutes. Serves 8–12 as an appetizer.

☐ Note: Use butter for crust and top with cooked fresh fruit, glaze with sieved preserves.

Vegetable soufflé in phyllo

INGREDIENTS

2 cups vegetables, cooked, well-drained and puréed
1 cup crème fraîche
Salt
8 egg whites, at room temperature
8 sheets phyllo
Melted butter

METHOD

☐ Mix together puréed vegetables and crème fraîche and season to taste with salt. Beat the egg whites in a large bowl until stiff but not dry—do not overbeat them, or the soufflé will fall.

☐ Cut the phyllo sheets in thirds across and in half lengthwise. Arrange 5–6 pieces phyllo petal-style in each of 8 individual soufflé dishes, brushing a little butter on each piece. Fill each dish with about ⅔ cup soufflé mixture. Close edges of phyllo up around the soufflé like petals. Bake in a preheated 350° oven 12–15 minutes. Serve immediately. Serves 8.

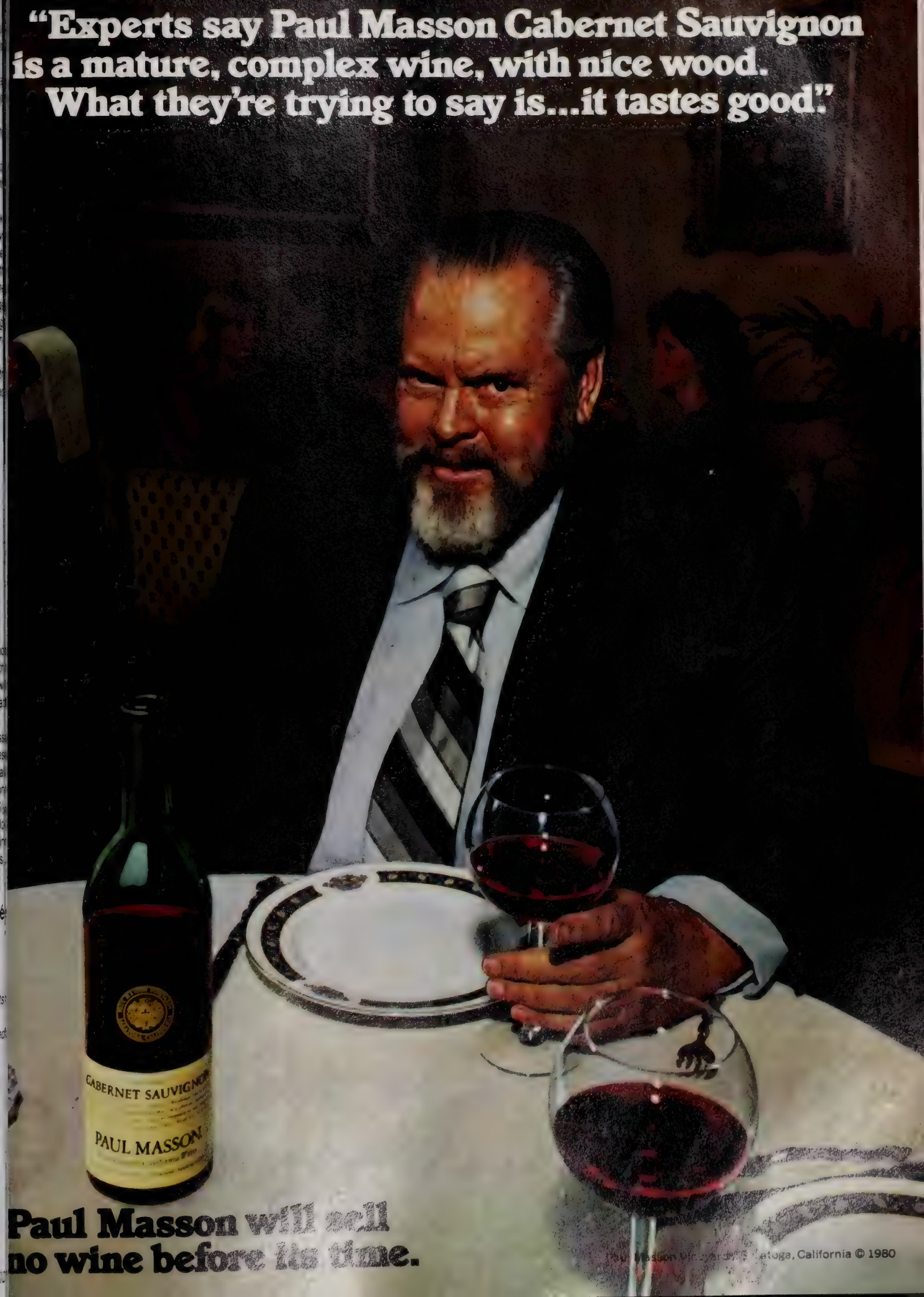
Chicken with broccoli soufflé and mushrooms in phyllo

(See page 184 for step-by-step)

INGREDIENTS

3 whole chicken breasts or 6 split breasts
2 tablespoons butter
½ onion, chopped, or 4 shallots, chopped
½ pound mushrooms, finely chopped
1 small clove garlic, chopped
½ cup Madeira
Dash freshly grated nutmeg
Salt, freshly ground black pepper
1 pound broccoli, cooked, well drained, and finely chopped
2 tablespoons scallions
½ cup crème fraîche (or, although taste will be different, use sour cream or yogurt)
¼ teaspoon dried thyme
⅛ teaspoon dried marjoram

Continued on page 20

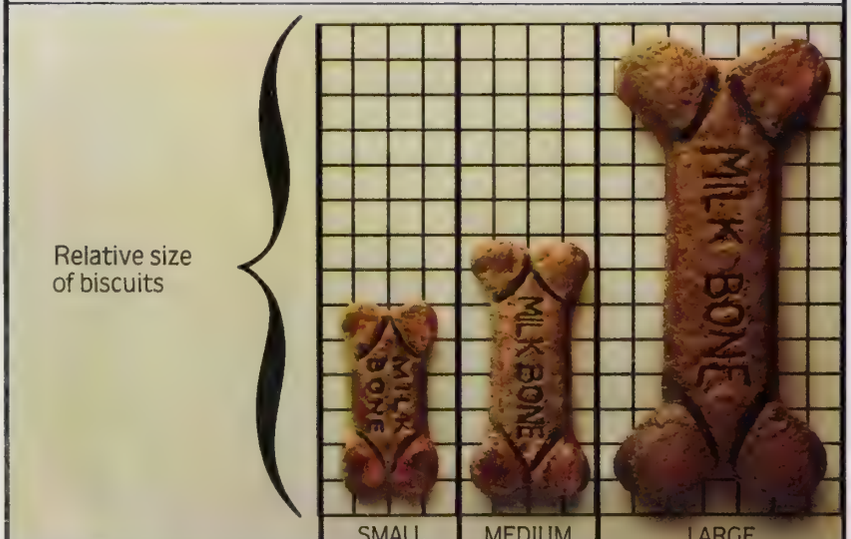

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	SMALL	MEDIUM	LARGE
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Overall length (inches)	1.8	2.4	4.3
Overall width (inches)	.94	1.1	2.0
Relative breaking force* (pounds)	77	80	164

*Breaking force is determined by placing biscuits in specially designed fixtures which are then placed in a Dillion tester which applies a

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Phyllo recipes

continued from page 200

4 egg whites, at room temperature
16 sheets phyllo
¾ cup butter, melted
Madeira sauce (recipe below)

METHOD

☐ Bone chicken breasts. Split breast w separate naturally into 2 pieces, so breast meat and long, thin fillet—cut lar piece lengthwise into 3 strips. Combi small piece with 2 other small pieces fr other split breasts (meat from 1 split brea will be too much for 1 phyllo package; pr pare 8 portions from 6 split breasts). S chicken meat aside.

☐ Sauté onion in butter in a large skil until soft. Add mushrooms and sauté 3- minutes. Add garlic and Madeira and sau until moisture evaporates. Season w nutmeg, ⅛ teaspoon salt, pepper. Cool.

☐ Combine cooked broccoli with scallion crème fraîche, thyme, marjoram, and teaspoon salt. Set aside.

☐ Beat egg whites in a large bowl—th should not be stiff and dry but slightly u derbeaten with enough moisture left they will rise well in phyllo. Gently fold of egg whites into mushroom mixture, r maining ¾ into broccoli mixture.

☐ Use 2 sheets phyllo per package. Sta them on top of each other, brushing ea with melted butter. Place 1 generous t blespoon mushroom filling on end of phyl closest to you. Place 3 cut pieces of chic en across on top of the mushroom fillin Place 3 tablespoons broccoli filling on t of chicken. Fold both sides phyllo over center—package will be 6 inches acros Roll up the package, beginning with th end closest to you. The broccoli souff side of package should end up on to Continue to complete 8 packages, brus with melted butter, and bake in a prehea ed 350° oven 30 minutes. Spoon Madei sauce on serving plates and place a phyl package on top of sauce. Serves 8.

☐ Note: Use sole fillets instead of chicke

Madeira sauce

INGREDIENTS

1 onion, sliced
2 stalks celery, sliced
1 carrot, sliced
2 tablespoons vegetable oil
4 tablespoons butter
5 mushrooms, sliced
3 tablespoons flour
1 tomato, peeled and coarsely chopped
1 tablespoon tomato paste
3½ cups chicken stock
½ cup Madeira, Paul Masson or Rainwater
1 tablespoon red currant jelly
1 bay leaf
3 black peppercorns

METHOD

☐ Sauté onion, celery, and carrot in the c and butter in a large pan until golden. Ad

in flour and cook, stirring, 1 minute. Add maining ingredients and simmer over ry low heat 45 minutes, stirring from time time. Strain sauce and flavor with 2 tea- oons more Madeira if desired.

ushroom strudel

GREDIENTS

cup onion, finely chopped
tablespoons butter
pound mushrooms, finely chopped
cloves garlic, finely chopped
cup Madeira plus 1 tablespoon
cup sour cream
ounces cream cheese
teaspoon dried dillweed
egg yolk
teaspoon salt
eshly ground black pepper
0 sheets phyllo
elted butter

ETHOD

Sauté onion in butter in a large skillet ntil soft. Add mushrooms and sauté 3–4 inutes. Add garlic and ½ cup Madeira nd sauté until all liquid evaporates. Re- ove from heat and let cool slightly. Com- ne with sour cream, cream cheese, dill, maining Madeira, yolk, salt and pepper.

Stack phyllo sheets on top of each oth- , 5 per strudel, brushing melted butter etween layers. Mound half the filling cross the narrow end of the phyllo leaving out a 4-inch flap to fold up and over the ling and a 2-inch border on each side. old the sides in to enclose the filling, then ld up the flap and continue to roll up. rush with butter and bake in a preheated 50° oven about 25–30 minutes, or until risp and golden. Serves 8 for brunch or 6 as an appetizer.

eek/cabbage/sour-cream trudel

NGREDIENTS

leek, thinly sliced
tablespoons butter
½ head cabbage, chopped
½ cup chicken stock or water
½ teaspoon dried dillweed
¼ teaspoon dried thyme
cup sour cream
hard-cooked eggs, peeled and coarsely chopped
Salt, pepper to taste
0 sheets phyllo
Melted butter

METHOD

☐ Sauté leek in butter in a large pot until oft, about 20 minutes. Add cabbage, tock or water, dill, and thyme. Cover and ook until cabbage is soft. Uncover and ook over high heat, stirring constantly, un- il almost all liquid evaporates. Remove rom heat and let cool slightly. Combine vith sour cream, eggs, salt and pepper.

☐ Stack phyllo sheets on top of each oth- er, 5 sheets per strudel, brushing melted butter between layers. Mound half the fill- ing across the narrow end of the phyllo leaving about a 4-inch flap to fold up and over the filling and a 2-inch border on each side. Fold the sides in to enclose the filling, then fold up the flap and continue to roll up. Brush with butter and bake in a preheated 350° oven about 25–30 minutes, or until crisp and golden. Serves 8 for brunch or 16 as an appetizer.

Zucchini-tomato-ham-herb strudel

INGREDIENTS

2 onions, sliced
¼ cup olive oil
8 tomatoes, peeled, seeded, and coarsely chopped
2 cloves garlic, chopped
1 teaspoon sugar
1 teaspoon dried basil
½ teaspoon dried marjoram
¼ teaspoon dried oregano
2 zucchini, thinly sliced
4 ounces ham, thinly sliced, then coarsely chopped
⅔ cup Swiss cheese, grated
Salt, pepper to taste
12 sheets phyllo
Melted butter

METHOD

☐ Sauté onions in olive oil in a large kettle until golden. Add tomatoes, garlic, sugar, basil, marjoram, and oregano and sauté over low heat until most of the moisture from the tomatoes has evaporated. Add zucchini and cook until zucchini is *al dente*. Remove from heat, cool. Mix in ham and cheese, season with salt and pepper.

☐ Stack phyllo sheets on top of each other, 6 sheets per strudel, brushing melted butter between layers. Mound half the filling across narrow end of phyllo leaving about a 4-inch flap to fold up and over filling and a 2-inch border on each side. Fold sides in to enclose filling, then fold up flap and continue to roll up. Brush with butter and bake in a preheated 350° oven about 30 minutes or until crisp and golden. Two strudels serve 10 as an entrée.

Pumpkin "pumpkin"

INGREDIENTS

2 cups milk
½ cup sugar
½ cup farina (cream of wheat)
1½ cups puréed pumpkin
2 teaspoons cinnamon
½ teaspoon each ginger, nutmeg
1 teaspoon lemon zest, grated
4 ounces cream cheese
2 tablespoons brandy or Cognac
4 eggs, at room temperature
¾ cup sugar
¼ cup flour
⅓ cup melted butter
10 sheets phyllo, cut in thirds
Confectioners sugar

METHOD

☐ Heat together the milk, sugar, and farina over low heat, stirring, until mixture is very thick. Remove from heat and stir in pumpkin, cinnamon, ginger, nutmeg, lemon zest, cream cheese, and brandy. Set aside.

☐ Beat together the eggs and sugar in a bowl until mixture is thick and lemon-colored. Slowly beat in the flour. Blend into the pumpkin mixture.

☐ Place quarry tiles in cold oven and preheat oven to 350°.

☐ Brush a bundt pan with butter, then line with phyllo as shown on page 000. Overlap the edges of the pieces of phyllo with the ends extending over the sides of the pan. Fill pan with pumpkin mixture and fold ends of phyllo over the pumpkin. Place on quarry tiles in preheated oven and bake 45 minutes. Reduce heat to 325° and bake an additional 15 minutes. Remove pan from oven and let pumpkin "pumpkin" rest in pan 30 minutes, then turn out to finish cooling. Sprinkle with confectioners sugar. Serves 12–16.

Fresh plum-raspberry and soufflèed cheese strudel

INGREDIENTS FOR PLUM-RASPBERRY FILLING

1 pound plums, pitted and chopped (or use apricots or peeled peaches or nectarines)
½ cup sugar
1 cup white wine
Juice of ½ lemon
¼ cup seedless raspberry preserves (or use apricot or cherry preserves)
2 teaspoons orange zest, grated
1 teaspoon lemon zest, grated
2 tablespoons brandy or Cognac
½ teaspoon cinnamon
1 tablespoon orange liqueur

INGREDIENTS FOR SOUFFLÉED CHEESE FILLING

8 ounces cream cheese, at room temperature
1 cup uncreamed cottage cheese
½ cup sour cream
2 teaspoons lemon zest, grated
3 egg yolks
½ cup blond raisins, plumped in 2 tablespoons rum
3 egg whites, at room temperature

INGREDIENTS FOR ASSEMBLY

10 sheets phyllo
¼ cup melted butter
Confectioners sugar

METHOD FOR PLUM-RASPBERRY FILLING

☐ Combine all ingredients except orange liqueur in a heavy saucepan and simmer over low heat until very thick, taking care not to scorch mixture. Remove from heat, let cool slightly, then stir in orange liqueur.

METHOD FOR SOUFFLÉED CHEESE FILLING

☐ Blend or process together the cream cheese, cottage cheese, sour cream, lemon zest, and yolks. Stir in raisins. Beat egg whites in a large bowl—they should not be stiff and dry but slightly underbeaten with

Continued on next page

continued from preceding page
enough moisture left so they will rise well in the phyllo. Gently fold beaten whites into the cheese mixture.

METHOD FOR ASSEMBLY

☐ Stack phyllo sheets on top of each other, 5 sheets per strudel, brushing melted butter between layers. Spread plum-raspberry filling along the edge of the long end, leave a 2-inch border at each side, and fold/roll the end so filling is covered with phyllo. Spread cheese filling on top of that layer, fold in sides to keep filling from seeping out, and roll strudel to the end. Brush strudels with butter and bake in a preheated 350° oven approximately 30 minutes or until crisp and golden. Makes 2 strudels, each serves 4–6.

Prune-orange-walnut cheese strudel

INGREDIENTS

8 ounces pitted prunes
White wine
8 ounces cream cheese
½ cup walnuts, chopped
1 egg
2 tablespoons sugar
Zest of ½ orange, grated
1 teaspoon cinnamon
10 sheets phyllo
Melted butter
Confectioners sugar

METHOD

☐ Place prunes in a bowl, cover with wine, and refrigerate overnight.

☐ Drain and chop prunes. Mix well with remaining ingredients except phyllo, butter, and confectioners sugar.

☐ Stack phyllo sheets on top of each other, 5 sheets per strudel, brushing melted butter between layers. Mound half the filling across the narrow end of each stack of 5 phyllo sheets, leaving about a 4-inch flap to fold up and over the filling and a 2-inch border on each side. Fold the sides in to enclose the filling, then fold up the flap and continue to roll up. Brush strudels with butter and bake in a preheated 350° oven approximately 30 minutes or until crisp and golden. Remove from oven and sprinkle with confectioners sugar. Each strudel serves 4–6.

Fig and hazelnut strudel

INGREDIENTS

6 ounces dried figs (or use dried prunes, pears, or apricots)
White wine
8 ounces hazelnuts or walnuts, chopped
1 cup milk
1 cup sugar
Zest of ½ lemon
Zest of ½ orange
2 teaspoons cinnamon
Dash freshly grated nutmeg
¼ cup brandy or Cognac
10 sheets phyllo
Melted butter
Confectioners sugar

METHOD

☐ Place dried fruit in a bowl, cover with wine, and refrigerate overnight.

☐ The next day, combine the rest of the ingredients except phyllo, butter, and confectioners sugar in a heavy saucepan and simmer over low heat until thickened, stirring often. Drain soaked fruit, reserving wine, and chop coarsely. Add to milk mixture, along with the reserved wine, and simmer until quite thick. Take care not to let mixture scorch. Total cooking time should be about 30 minutes.

☐ Stack phyllo sheets on top of each other, 5 sheets per strudel, brushing melted butter between layers. Mound ¼ of the filling across the narrow end of each stack of 5 phyllo sheets, leaving about a 4-inch flap to fold up and over the filling and a 2-inch border on each side. Fold the sides in to enclose the filling, then fold up the flap and continue to roll up. Brush strudels with butter and bake in a preheated 350° oven approximately 30 minutes or until crisp and golden. Remove from oven and sprinkle with confectioners sugar. Each of the 2 strudels serves 4–6. Strudels freeze well and, if you prefer to make only 1 strudel at a time, leftover filling keeps indefinitely in the refrigerator or can be used for small sweet pastries. ■

Garlic—the cook's companion

continued from page 177

Large potatoes cut in halves or quarters can also be successfully cooked by this excellent method.

Champignons cévenols

(Mushrooms Cévennes-style)

Clean 1 pound of medium-sized mushrooms by wiping them with a clean cloth; put aside the stalks. In a thick pan warm some olive oil, enough to allow the mushrooms to cook comfortably without actually frying. The mushrooms should be put in when the oil is warm, not smoking, and cooked gently for 10 minutes.

Remove them with a draining spoon onto a dish, then in the same oil sauté the stalks cut into small pieces; spread these over the mushrooms, adding a sprinkle of finely chopped garlic and parsley. Still into the same oil throw a handful of fresh white bread crumbs, and when these are golden, pour oil and bread crumbs over the mushrooms.

Serve the dish cold the next day; if carefully cooked, without the oil having been overheated, they will be excellent.

Aubergines en gigot

(Eggplant baked with garlic and bacon)

A recipe from the Catalan coast of France, and perhaps the very best way of eating aubergines.

In each whole, unpeeled aubergine make two rows of small incisions; into these put alternately small pieces of bacon and cloves of garlic which have been rolled in salt, pepper, and herbs, either marjoram or basil.

Put the aubergines in a roasting dish with a little oil poured over them, cover the dish, and roast them in a slow oven for about 1 hour.

To be served as a separate course. These eggplants are also good served cold, split open, salted, with a little fresh oil poured over.

Topinambours en daube

(Stewed Jerusalem artichokes)

In a little oil or beef drippings brown a sliced onion, sprinkle in a tablespoon of flour, and stir until it is golden; add a small glass of white wine or cider, let it bubble, then put in 1 pound or so of small peeled Jerusalem artichokes, salt, a crushed clove of garlic, a scraping of nutmeg, black pepper to taste, and water just enough to cover. Simmer until the artichokes are cooked, taking care they don't turn to purée. Before serving the artichokes, stir in a good tablespoon of chopped parsley. ■

Auction buys

continued from page 159

As a good buy Mr. Bland also recommends long case clocks (grandfather clocks). Some go for $70,000, but others bring as little as $800. "If you get a pine grandfather clock, you can even paint it the same color as the walls—pine was meant to be painted."

With several museum shows, anniversary exhibits, the sale of two major collections, and the opening of the Metropolitan Museum's long-in-the-works American wing, American furniture and all Americana has been riding a towering wave of interest. What does this mean to the auction market? That some things are more expensive than ever. Shaker furniture seems fully priced, and the market has softened at those levels. But the work of well-known furniture makers from cities like Boston, New York, Philadelphia, and Newport is breaking records. William Stahl, head of Sotheby's Americana department, advises buying American furniture that was produced by informally-trained craftsmen working outside the major metropolitan centers. "The lines will be simplified but the proportions nice. In one of our recent sales, a New England Federal inlaid card table (ca. 1800) went for $1,100 and a more desirable one for $1,600. An 1815 Federal table to put beside a sofa went for $550. A 1795/1800 sideboard with Georgian proportions, $3,000. American Empire sofas (1820–35) went for around $1,000. A Federal giltwood mirror with a painted pane above brought $550."

Continued on page 20

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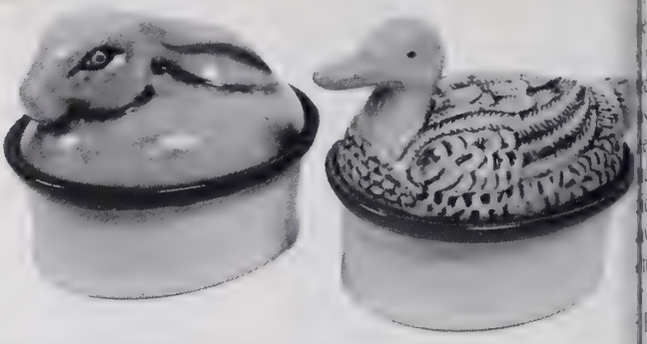
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the Kitchen

By DuPré Cochran
Editor:
Barbara Portsch



SEALING IN FRESH FLAVOR



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Delicious Gifts from the Microwave

These stoneware friends from Amnion are delightful to give or keep for yourself when filled with the lowfat paté recipe below created by Guy-Stefan Romano just for the microwave:

● Soak terrine and lid 20 minutes in warm water. Marinate **¼ pound chicken livers** and **½ pound chicken breast**, both in strips, in **¼ cup dry sherry** and **¼ teaspoon black pepper** at least 1 hour. Drain, reserving marinade. Purée **¼ pound more chicken livers** with **1 large egg, 1 minced garlic clove, 1 teaspoon salt**. Mix with **1 pound double-ground lean pork butt** and reserved marinade. Place ⅓ pork mixture in 24-ounce terrine (or ⅙ mixture in 12-ounce terrine). Layer chicken and liver strips and **⅛ cup coarsely chopped walnuts** over pork. Continue layering, ending with pork mixture on top. Cover with plastic wrap and terrine lid. Microwave 11 minutes at half power, giving terrine ¼ turn every 3 minutes. Let rest, covered, 10 minutes. Chill. Because this terrine has very little fat, it has fewer calories and may seem a bit drier than most.

The Complete Wood-burning Stove

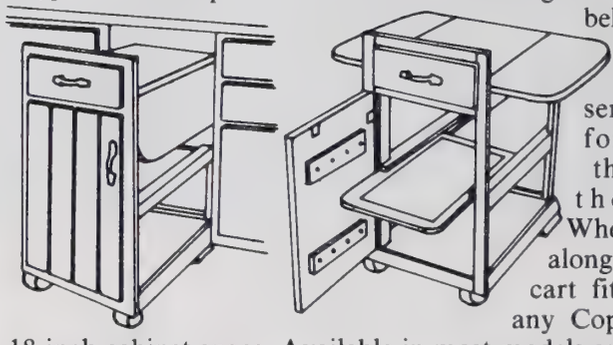
Mealtime can be fun, if you can prepare the evening meal and at the same time be with your family around the fireside. Atop Garrison's wood-burning stove, you can make a tasty stew, or simmer a fragrant *coq au vin* while also keeping warm and cutting down on your fuel bills. A removable cast-iron griddle is heated by the fire inside. Dual baffles control air flow and regulate temperature. Closed, the airtight stove burns more efficiently than an open fire.





A Cart in Disguise

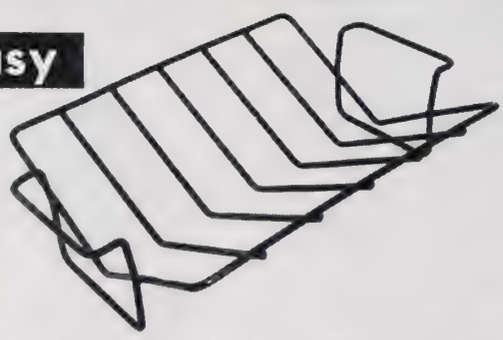
No serving space? This free and easy-wheeling cart becomes your own dumbwaiter. Disguised as a cabinet, the cleverly designed helper from Coppes Cabinets pulls out to roll around to your moment's needs, bearing food processor and equipment or serving glasses and dishes. And the drop leaves unfold to a sizeable 33½-inch tabletop surface suitable for serving. The shelf directly below slides out and can be removed as a serving tray or for returning things back to the kitchen. When not tagging along with you, the cart fits neatly into any Coppes standard 18-inch cabinet space. Available in most models and finishes.



Roasting Made So Easy

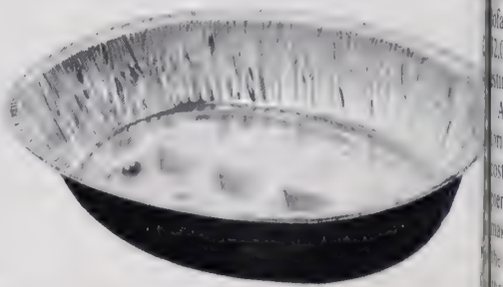
A big bird or meaty roast would do well by this pan, and so would you. Heavy aluminum exterior for even heat, and SilverStone interior make the difference. And when cooking is done, you just wipe clean. By Wear-Ever.





High and dry, birds roasting on this rack will have an allover crispness. Raised from the pan on this Teflon-coated rack, their juices collect below. No sticky mess to clean up. By Amco.

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For details on all items, see Shopping Information

tinued from page 204

At Christie's, Dean Failey emphasizes values in Federal furniture. "Recently we sold a simple but handsome, tall deral mahogany wardrobe that still s its finials, opens up to three sliding lves and three long drawers below. It ched $1,900. If it had had eagles in- d on the doors, it would suddenly ve been a $5,000/$8,000 piece of furure. An eagle adds a thousand dollars more to a piece." In the same sale Federal mahogany window seat with oll-back ends went for $600, a Fedl carved pine mantel sold at $900. A ir of Federal carved mahogany side airs brought $400 apiece. The sleeper the sale, a late Federal mahogany sofa th legs carved with spread wings and w feet, stole away at $900. A museumality painted Shaker chest of drawers timated at $10,000/$12,000 didn't ake its reserve and was bought in.

American Victorian Furniture

love of the Victorian is an acquired ste. It occurs most readily in those ung enough not to remember how eir great-grandparents' houses looked. t the period beginning in 1850 is perps the most exciting area in the auc- n world. It has emerged as a market PB Eighty-Four with a series of "Vicrian International" (V.I.) sales that be- n meekly in 1978. The 10th sale will cur in October at the new York Ave- ue galleries. V.I. 9, last June, attracted corators and dealers from England, rance, Germany, and Japan (interested imarily in the European lots) as well museums and private collectors from ound the country.

The major American furniture makers the period—John and Joseph Meeks, hn Henry Belter, the Herter Brothrs—now sell for high prices. Some elter parlor suites—a sofa, two armairs, and a sidechair or two—go for out $20,000. Adds J. Brian Cole, chief erating officer at Christie's East, who so handles Victorian furniture, "There e only three or four people in the hole United States who collect Belter far. If they aren't interested in a elter lot because it doesn't conform to me specification of their collecting, u may get a buy." A pair of Belter fas with very simple lines, estimated bring $3,000/$5,000 at V.I. 9, rought $3,000. Another Belter lot—a fa, side chair, and armchair—brought 2,000, a thousand dollars below its low stimate.

At the same sale, an anonymous Vicrian sofa with a simple molded edge st $500. A slightly more elaborate, ierced-back sofa, not attributed to a aker, went for $950. A sideboard "in ne manner of" Joseph Meeks cost $850, ree Gothic slipper chairs—$850. A rosewood and bird's-eye-maple bedroom set—high-style but not ornate—including a bed, chest of drawers, and a pair of marble-topped night tables went for $3,000.

Learn the difference between what *deserves* to be inexpensive, and what does not

Margaret Caldwell, who catalogues these Victorian sales at PB Eighty-Four and searched the furniture out says, "For $5,000 you can buy almost any major piece of 19th-century Victorian furniture. But if you just want to furnish your house, you can get very good quality pieces—often signed—which may cost less than furniture made today. One strong piece of Victorian furniture can be the centerpiece of a room."

John Block, David Redden, and Margaret Caldwell are the energy behind this new interest in Victoriana at PB Eighty-Four. Redden in particular enjoys redefining a period that has fallen from favor. "It's taken time for people to recognize things from the second half of the century as beautiful. The prejudices that everyone else had were shared by our experts," he remarks. "Makers like Belter deserve to be expensive and the value will hold. He's the most important maker in mid-19th-century America. The George Hunzinger pieces, done later, are very easy to decorate with. They have imagination, they're fun, but if you want to retain their value, don't alter them. Still you don't have to be museumological about the fabric you use."

Later American Empire furniture is part of the early Victorian period. Some people feel it is clunky and deserves to be inexpensive—especially things done in the 1850s. Even what Duncan Phyfe made then has not been highly regarded. But a current view holds that all it takes to make this furniture attractive is to use it cleverly. One believer in this approach is a trainee at PB Eighty-Four who deliberately collected "bad" but charming naïve Hudson River paintings, quilts, and American Empire furniture. "It looks very country and attractive," says David Redden, "and when she wants to trade up, she'll get her money out." Margaret Caldwell estimates that "today you can still get a chest of drawers for $100, a sideboard for $400, a sidechair for $25, and a night table for $200."

The first Victorian sale in Los Angeles will be held this fall. "If you like Victorian furniture, go," says John Block, Sotheby's organizer of regional sales. "Because the market out there is undeveloped, we don't expect to get as high prices as we might in New York. We know that excellent Victorian furniture exists in California because some of the best lots in the New York Victorian sales come from there. All the cities in the West like Denver and San Francisco are Victorian cities, and in the next few years, more and more Victoriana from the South and West will come onto the market."

Chinese Export Porcelain

Many categories are assumed to be too expensive for people interested in buying things to live with and use. At the Edgar and Bernice Chrysler Garbisch sale last May 12th, a Chinese export Cape of Good Hope punch bowl, estimated at $1,000/$1,500, went for $19,000, implying that Chinese export isn't really for serving punch out of. "That's an accidental price," says Robert Woolley. "Chinese export porcelain is another thing I think is going to take off more than it has, in spite of some isolated high prices at the Garbisch sale. You're still buying most things in hundreds of dollars."

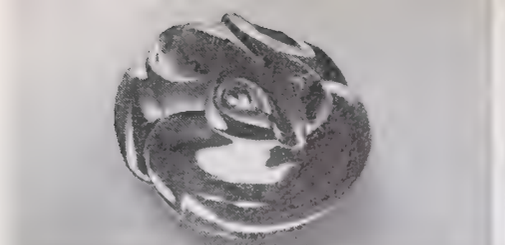
Colin Sheaf, Christie's porcelain specialist, says "Usually it's a false economy to buy things that deserve to be cheap because they are clumsy or very badly damaged. However, if you want a pair of pretty mustard-yellow 17th-century Brinjal bowls going for little money because of a repair that isn't even visible, this fall may be the time to buy. If you are thinking of buying export to use on your table, try mixing services to create a complete set. They're called "harlequin" services in the trade, and it's easy to put them together for about $16 a plate and up—about the same price as many modern services."

"Blue-and-white Chinese export patterns are always popular, and there are still lots around for $20 a plate," says Sheaf. The most plentiful supply of blue-and-white porcelain dates after 1780 when Americans began to trade directly with the Far East. "It's fairly riskless to buy blue-and-white china by subscribing to our catalogues, never coming to the preview, and leaving your bid with customer service. Chinese technology was remarkably consistent. What is described in the catalogue as blue and white is what you would expect it to be, but be sure to read the description of the condition, and telephone us if you have further questions," he says.

Silver

Why do so many people think of silver as the perfect example of why it makes sense to buy at auction? David Redden feels that there's almost no silver that's overpriced. "There's silver that's very expensive, the work of great makers like Paul de Lamerie and Paul Storr, not for everybody, but silver continues to appreciate regardless of economic conditions. There is also very good-quality but rel-

Continued on next page



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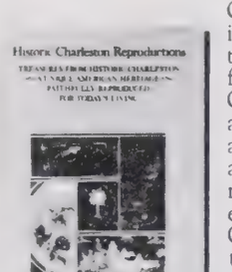
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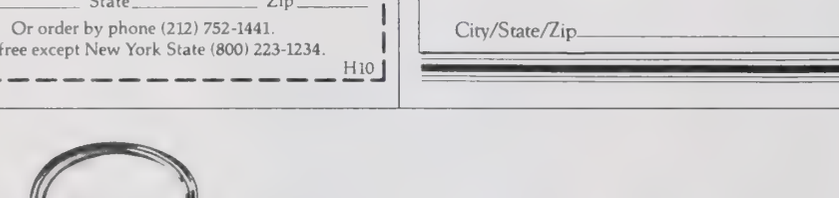
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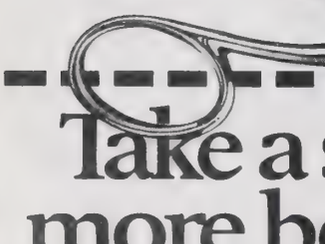
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continued from preceding page

atively inexpensive 18th-century Englis and American silver by minor make that's perfect for daily use."

Another market condition works i favor of individual buyers: "Ninety-fiv percent of the silver sold at Sotheby goes right to the dealers. That mean there's virtually no private competition, says Robert Woolley. Anthony Phillip Christie's silver specialist, adds: "Th reason individuals don't buy more a auction is that they lack confidenc Studying the standard reference wor (*Silver*, Sir Charles Jackson; Dover, $20 is a good way to gain it.

"Another way is to read catalogues, Phillips continues. "Always look to s how much something weighs—th heavier the piece for its size, the bette See if the word "thin" is used to describ a lot. (It means some of the silver ha been rubbed away in order to chang crests or a design and will diminish th value of the piece.) Come to the sal preview, pick things up, compare the to similar lots. After you've seen a ni pair of candlesticks, a handsome cal basket, a beautiful flatware service, yo will recognize the lesser grade for eve after. And don't hesitate to ask what w think is good quality and what to pa for an item."

"This fall will be a buyers' market fo table silver under a hundred years ol that's usable and good quality," advis Jonathan Snellenburg, also in Christie silver department. "This marginal silve though worth more than it was tw years ago, is worth much less than it wa before the Hunt silver scandal. Over th summer an English flatware servic (London 1916) with someone else crest, twelve of everything, 136 piece 185 ounces of silver, went for $4,50 Some contemporary dinner forks—r flecting the cost of material and lab today—cost $300 *apiece*. Our last fe sales have mirrored the uncertain about both buying and selling. Deale have bought cautiously and stuck good quality so prices are very reaso able. This fall the buys should still there."

One way to minimize the cost of flatware service is to build up a set, oc lot by odd lot, a process that might ta a year. Points out Jay Weinstein, the s ver expert at PB Eighty-Four, "Becau dealers want at least eight of somethin they won't be competing with you ov lots of five or six forks or spoons." I also sees value in the heavy, turn-of-th century patterns like Gorham's Ve sailles and Olympian, which he says m well together, plus Tiffany's Saratoga. Saratoga service for nine went for $1,4 last June. A complete service of Tiff ny's Richelieu, which is more ornat went for about $30 per piece. "If yo decide to buy a complete 19th-centu

re complicated at the end of the century) you can sell what you don't want ck at auction," Mr. Weinstein advises. But even the 18th century affords bargains. Anthony Phillips reports a single George III covered vegetable dish going for $1,000. And $4,500 was enough to buy a pair of sauce tureens by the master silversmith Storr in June because the silver marks were rubbed. George III cake baskets were going for anywhere from $3,000 to $4,200 in the same Christie's sale; a beautiful pair of John Hyatt candlesticks made in 1792 brought $3,000; 12 silvers—marked—for $2,000 apiece, a George III beaker for $420. 12 George III silver dinner plates made in Ireland cost $500 a plate; a George III teapot and stand, fully pedigreed—$1,000; odd lots of six and ten small pieces of silver—cigar cutters, salt shovels, sugar tongs, little spoons—went for $100 and $200.

Rugs

Antique European and 20th-century Persian silk rugs are high-ticket items in auction rooms today. The Persian rugs have been making news fairly constantly, both for the price levels reached *before* the Shah left Iran—and *after*, with the collapse of the market. (In some sales, 20–30 percent of even the best quality rugs don't sell, and at a rug session at Sotheby's in Los Angeles June only 51 out of 133 lots sold.) Robert Woolley explains that buyers of very expensive Persian silk rugs were not Europeans and Americans, but Iranians, who are now out of the market. But the Germans also like these very rich, dark rugs, and it's still difficult to get a good price bidding against them."

Christie's East, PB Eighty-Four, and Edelmann in New York (John Edelmann was the rug specialist at Sotheby's before starting a rug auction house of his own) make a specialty of finding rugs good for decorating. Rug sales, like silver sales, are most heavily attended by dealers. Both because many people know so little about rugs, and because of the dealers, who create an Oriental bazaar atmosphere around the rug racks during the sale, buying a rug at auction can become fairly intimidating.

George Bailey at Christie's advises reading up before bidding the first time. The color plates in these rug reference books will establish what quality looks like even if your intention is to buy something comparatively inexpensive. At sale previews ask how much it would cost to repair a rug if you see it's damaged. If you're paying $8,000 for a rug, a repair of $800 isn't too much. It costs a lot to repair a rug's "thinness," so you shouldn't buy a thin rug if you can't afford to repair it and don't want to live with it as it is. Ask if a rug has been chemically washed or reduced. If you are buying primarily for investment, the condition is essential. You shouldn't put it in a place it's going to be walked on all day long. Especially now, however, investment should be a second consideration," advises Mr. Bailey.

"You should buy a rug because you like it, you need one, and it's a good size," he continues. "A nice buy might be one of the well-known old rugs like the Heriz, Oushaks, or Sultanabads, which go for $5,000/$8,000 these days. From a dealer you would pay $12,000/$15,000. Another type of rug which is very pretty is a Karabagh—a Caucasian rug from the turn of the century. Done for the European market, they come in floral designs and 'European' colors, in combinations like mauve, mulberry, dark and middle blues on an ivory ground. A middle-size one costs $3,000. There is a strong desire for geometric tribal rugs because they fit in with contemporary decorating," Bailey explains.

"The top-quality Heriz carpets (Serapis) are very popular because of their lighter colors. The prettiest are the geometric florals—they have a geometric framework with flower designs in the center. Tribal rugs are the youngest look—basically 4 feet by 7 and sometimes 5 by 8. They come from Turkey, the Caucasus (south Russia), Turkoman (northeast of Iran), plus Afshar and Gashgai (Southern Iran). At our auctions they average $2,500 and occasionally go for $1,500. It's a nice first buy to make at a rug sale. Several of them, bought over a period of time, will make a room," Bailey adds.

Michael B. Grogan at Sotheby's believes "kilims are not overpriced and will probably see a tremendous rise. They've been very popular with decorators but not as much with some collectors because they're not supposed to take as much wear as pile rugs. But this is not necessarily so, since a kilim can be reversed. The best colors are in the kilims from the Caucasus, which come in blues, reds, ivories, and saffrons in finely woven geometric designs. Most kilims are not room-size because the nomadic tribes that made them used small looms."

> The antique rug market is in a state of flux, but experts say good buys can be made now

"Chinese rugs," Grogan continues, "have never really paralleled the appreciation of Persian ones but are starting to take off. They come in beautiful blues, ivories, peaches—in wool—and look like Chinese blue-and-white porcelain. Small ones, 4 feet by 7, go for $800/$1,200. Room-size costs $3,000/$5,000. They were most commonly made from 1870–1920, in colors made from vegetable dyes."

Worn-out Aubussons, tapestry remnants, and other high-quality European textiles not in perfect condition come up frequently at PB Eighty-Four, house sales, and small auction houses. Decorators in particular have been fond of using these reasonably-priced remnants in unconventional ways: to upholster the wall around a fireplace, make cushions, or if the piece is thin enough, to upholster chairs.

19th–20th-Century Pottery

The art pottery produced here and in Europe as early as 1860 and continuing through the 1920s offers an unexpectedly rich blend of influences—Orientalist, Arts and Crafts, plus a fledgling Modernist simplicity. Some of it displays the sinuous, organic, and iridescent quality of Tiffany and Gallé glass of the period. Although most Art Nouveau and Art Deco glass is fully priced, the art pottery of the era is not. Avid collectors and dealers make up the hardcore of this new market, and for relatively little money they are having the fun of defining the good, better, best of what's coming up. One couple who had been collecting *famille rose* and *famille vert* porcelain decided when they couldn't afford the best to switch to 19th- and 20th-century European pottery, where the price range for top quality items was $10 to $3,000. "We found we could pay $10 or $1,000 *for the same item*, depending on where we bought it," they explained. "The eye still counts more than the wallet."

Both Christie's and Sotheby's have sales with sections of European and American pottery. What is plentiful is work by American potters. Christie's sale last June 14 offered more than 12 lots by George E. Ohr, one of the most distinctive American potters at the turn of the century. He used dark glazes on vases shaped like paperfolds. Some of the smaller ones went for $250. The major portion of the sale that day consisted of 100-plus lots of Rookwood, the art and commercial pottery factory in Cincinnati which began work in 1880 and specialized in floral and landscape slip glaze designs. Setting records at the sale were the large molasses-brown glazed jars with Indian heads. One went for $32,000. Many other decent examples of Rookwood, in a variety of glazes, went for under $1,000.

Jordan-Volpe, New York dealers who specialize in American pottery, recommend Rookwood as the Rolls-Royce of American art pottery. Todd Volpe offers tips on other potters: "With Grueby, pay attention to the form and design. If it's a cucumber- or squash-like piece, make sure it really achieves the texture and color of the vegetable. Weller is another name that comes up at sales—it was a commercial art pottery factory, the de-

Continued on next page

Auction buys

continued from preceding page

signs mass-produced and copied from other potters. Sicard, one of the Weller potters, is very well-known for his iridescent glazes." More pottery to watch for: Mary Chase Perry's Pewabic pottery done in Detroit, Dedham pottery, Newcomb pottery, Van Briggle—still all in an affordable range.

■ How to get into the market

The big auction houses like Sotheby's and Christie's in New York have expanded their operations dramatically to develop a broader—even nationwide—participation in their sales. More detailed catalogues (for international sales every lot is illustrated) are mailed well in advance to subscribers all over the country. The system of leaving a bid if you can't go to the sale has been refined to allow for more accurate absentee bidding. "If you leave a bid for $2,000 and on the day of the sale the audience bidding stops at $1,200, Christie's will bid just a notch higher in your behalf and you would have the lot for $1,300," says Brian Cole. Elaborate systems almost bring telephone bidders right into the sale rooms. Expanded customer service operations allow the auction-goers to get even better advice by phone and in the preview gallery. Preview times have been extended to Sunday afternoons and some evenings.

Smaller auction houses are flourishing all over the country. Skinner, Bourne, Eldred—all in New England, Freeman and Frisk in Philadelphia, Weschler and Sloan in Washington, D.C., Trosby in Atlanta, Morton's in New Orleans, Butterfield in San Francisco, Doyle and Phillips in New York have established reputations, and normally offer weekly sales with catalogue/lists. A more complete list of auction houses with addresses and phone numbers comes in every issue of *Art & Auction* magazine (250 West 57th St., New York, N.Y. 10011), which also does excellent auction previews and after-sale analyses. Some of the smaller auctioneers own some of the things they are auctioning, while the larger ones tend to own nothing.

Some charge both the buyer and seller a commission (10 percent to each at Sotheby's and Christie's), and others only charge a seller's commission. The large auction houses "guarantee" that what you buy is what they represent it to be, but since even the experts may disagree about the identity of an item, the guarantee does not make a return automatic. And smaller auction houses rarely guarantee what they're selling. (However, no auction house, big or small, could remain in business long with a record of consistent misattribution.)

Do not assume that prices are higher at city auctions and lower at country ones. If anything, this fall the reverse may be true. Be aware that big-name sales often push the prices up—even on inexpensive things—because of the association value. In any sale, some lots go flukishly high or low depending on what the dealers and others are interested in that day. (For instance, a lot that belongs in a silver sale and turns up in a general sale may go unnoticed and sell for less.) ■

Dodge house

continued from page 156

Designed by the accomplished Chicago architect W.W. Boyington, the three-story, 14-room, mansard-roofed mansion was the first house in Council Bluffs to be built entirely of brick. Rich walnut paneling, gleaming white marble mantels, substantial bronze hardware and up-to-the-minute gas illumination (which had just come to Council Bluffs) created the setting for a dazzling interior design scheme.

Unlike their Puritan forefathers, Americans of the late 19th century believed in displaying their wealth and status in their dress and in the design of their houses and interiors. In some ways they were remarkably similar to the prosperous Dutch burghers of the 17th century, who likewise saw furniture, fabrics, carpets, paintings, glassware, and silver not just as symbols of prosperity but also as signs of God's favor on one's enterprise. Despite the lingering stereotype of denial and inhibition, the Victorians had quite a healthy appetite for pleasure.

General Dodge certainly did. At his house, the heavy, paneled sliding doors between the ornate, formal front parlor and the only slightly less sumptuous back parlor were often thrown open to create one imposing space almost 40 feet long. This richly decorated suite was the scene of his daughters' weddings, as well as reunions with his old Civil War comrades. In the large dining room, five Presidents of the United States over the years are said to have sat at the huge carved walnut table. A suitably impressive and dignified library displayed memorabilia of the general's military exploits, while a large, modern kitchen supplied the fine food for which the house was renowned. "The family lived very well," one of his servants recalled a half-century after the general's death.

Upstairs were five bedrooms and one bathroom for the family. Each bedroom had its own fireplace (which augmented the sometimes erratic central heating) and a marble washstand with hot and cold running water. On the third floor were the servants' quarters and a ba

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m with a polished hardwood floor as ge as the combined parlors downrs. The total cost of the Dodge house 870: $35,000.

f General Dodge was successful in all gs public, this was not always the e in his private life. He was a dashly handsome man, and wherever he s, admiring women were never far bed. Eventually, he and his wife decidto live apart—though divorce, of rse, was out of the question. She reined in a New York apartment where consoled herself with the latest Paris ions, while he returned to what had ays most emphatically been "his" se.

"For Mrs. Dodge's room it will do," general once revealingly wrote to his hitect about the finishes for her uncil Bluffs bedroom. And General dge was not swayed by his wife's deep like for the still-life of game that he g over the dining-room mantel. She erred to it contemptuously as "The ad Rabbit." It remains there to this . She had her reasons for preferring flat near Grant's Tomb.

Despite its material splendor and its challenged place as the grandest se in town, the Dodge Mansion did remain home for future generations the Dodge family. After the last dge daughter died in 1950, this oncepud symbol of professional accomshment and social status became a arding house. During the decade that lowed, Victorian architecture stood in lowest esteem. The no-muss, no-fuss, -bother taste of the synthetic modern of the '50s saw the rich and quirky esses of the Gilded Age reduced to antiquated joke.

But taste, like time, is constantly anging. When the old Dodge house ne up for sale again in the early 60s, taste had developed to such a de e that the still-handsome mansion—ipped of its surface glory, but basical unaltered—could be appreciated ain as an artifact worthy of salvation. committee of concerned citizens was med, a trust was set up, the house was rchased, a preservation program was nched, and by 1964 the Dodge house s declared a National Historic Landark.

The task ahead was not an easy one. e reappreciation of Victorian den—which has burgeoned in the past cade—was not widespread in 1964. search into how the house could corctly be restored was difficult. Even ough correspondence and records datg back to the building of the Dodge ansion still existed, there really wasn't clear idea of how the interiors actually oked. Luckily, descendants of the gen l generously returned heirloom pieces purchased or had made for the house. local antiques dealer who dispersed ich of the mansion's furniture after e house was sold in 1950 had an alost photographic memory for who had bought what, and proved to be an invaluable help in tracking down important objects.

Even former servants of General Dodge were interviewed to determine how things should be done. But apparently the two Swedish immigrant maids (by then well on in years) had paid more attention to their duties than to the decoration of the rooms. One said that the back parlor had been green, the other insisted it was gray. They reversed their claims about the library: One thought it had been gray, the other green. Eventually, a more or less conjectural scheme was settled upon. The front parlor was papered in a rich purple shade known to have been a favorite of Mrs. Dodge's. The dining-room walls still had remnants of the original red-flocked wallpaper, which was replaced with a lush new version similar to the original design.

Victorian values—thrift, hard work, and patriotism—are coming back into style, too

Although the Dodge House in its resurrected form is not exactly as the general would remember it, no doubt he would feel very much at home there. For one thing, much of the furniture he knew has been put back in its original places. The ample sideboards, the formidable glass-fronted bookcases, the cascading chandeliers, and vast paintings never appear ponderous or overwhelming, as Victoriana can often seem when used in smaller rooms built in other periods. At the Dodge House it all goes together. Although many of the original furnishings had been scattered over the years, to look at the Dodge House today one would never suspect it. That is testimony to the pervasive sense of appropriateness behind the best Victorian interior design.

Today Council Bluffs can be proud in having one of the finest period houses now open to the public in America. Our understanding of the late 19th century has changed a great deal since the Dodge House began its sad descent into dereliction 30 years ago. People have rediscovered Belter sofas and Herter whatnots, roll-top desks and wicker plant stands, front-hall coat racks and old bentwood rockers. People now know that Victorian houses—with window seats and belvederes and wrap-around verandas—can be great fun to live in. Far from the Addams Family nightmares they seemed to our parents, Victorian mansions much like the Dodge House are now frequently more sought-after than modern houses, which often possess much less surprise, craftsmanship, and charm.

Grenville Mellen Dodge was the product of a time and a place when civic pride was a virture as much to be expected as thrift, hard work, honesty, and patriotism. The best values of General Dodge's day—like his house—no longer seem useless or strange. Though he was a man motivated by other impulses as well, we can understand why his house, and the times that shaped it, have such a fascination for us now.

Visiting the Dodge House

The Dodge House site is comprised of three buildings: The Dodge House itself; the Carriage House, which is currently being restored; and the August Beresheim House, which contains an orientation center, a noteworthy collection of original 19th-century costumes, and a large and significant collection of 19th-century pressed glass. The Dodge House is located at 605 Third St., Council Bluffs, Iowa 51501. Telephone: (712) 322-2406.

Hours: Tues.–Sat.: 10 A.M.–5 P.M. Sun.: 2–5 P.M. Last tour: 4 P.M. Closed Mondays, Thanksgiving, Christmas Day, the month of January.

Admission: Adults: $2.00. Children 6–16: 75¢. Children under 6: free. Large groups should make reservations.

Supporting the Dodge House

The Dodge House is supported partially by funds from the city of Council Bluffs, but although it is designated a National Historic Landmark, it is largely dependent on income from admissions, donations, and memberships. Annual memberships in Friends of the Dodge House are $10 for individuals, $15 for families, with higher categories ranging from sustaining member ($25) to life member ($1,000). Members receive free admission to the Dodge House, the Friends newsletter, discounts in the Dodge House gift shop, and invitations to the members-only Christmas Tea. Women members are welcome to join the house's women's service organization, The General's Ladies. For details, write the Dodge House. ■

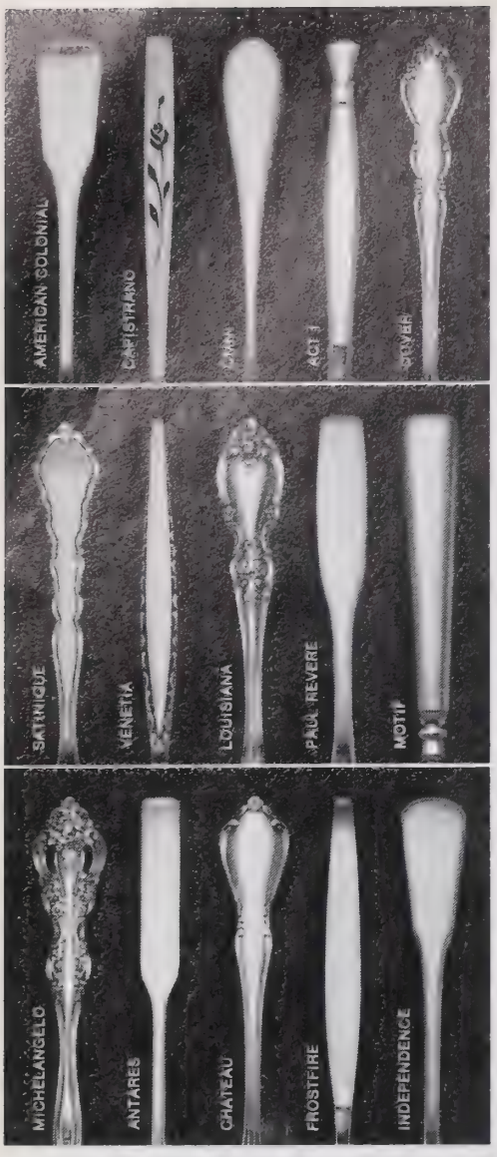
Romantic setting

continued from page 138

any other tone. It makes any color modern, contemporary, new. It's a red, like cream added to tomato sauce, a voluptuous, energetic red that appeals on many levels in this room. The whole house was done in "safe" creams and beiges of the '30s when we first saw it.

"Now we'd like to talk about the collaboration that goes on between a designer and client. To be quite frank, it takes courage on both sides. Interior design is a matter of both the client's and our willingness to take the risks and plunges. Vincent and I thrill to combinations of elements that even alone have

Continued on next page



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Romantic setting

continued from preceding page

strong style; there's that old adage about having to break some eggs in order to make the omelet. But as designers we know immediately when something isn't right. We both believe that it's the determination of the designer to *visualize beforehand and educate on the way* so that the client receives the best.

"Our firm's motto is 'Hang in There.' Imagine how a client must feel when there's only three yards of fabric on a wall, next to a piece of furniture that may or may not be upholstered and finished, with paintings down, and rugs not properly laid. . .and she's supposed to judge the effect. Even *I* feel clutched at such a moment. I know the result is going to be fabulous, but how do we win her trust when it's time, money, worry, and displeasure lying in wait for us both? Suspend judgement? Impossible. Have faith! That's all you can do until the job is finished in the eye of the designer. I believe that when Vincent and I complete a project we have fashioned a new environment for a new person to live in. Everyone is changed in the process of putting together a house or apartment.

"The essential feeling of this newly decorated house is that of being in a comfortable bower—especially in the bedroom. The ceiling is covered with a glade-like fabric; we painted latticework on the walls; and we put a lovely watersilk green Aubusson rug as a footboard to the bed the way tapestries were sometimes used. Small dormer-like curtains flank the windows, and a small canopy was built on the ceiling directly over the bed.

"The only room in the whole house that reveals its original history is the small kitchen which we left as it was. Our only decoration was the subtlest hand-stenciled border around the ceiling.

"Neither the owners nor we had any idea at the time that we would end by infusing this house with such character. We did it by ignoring all the decorating 'shoulds.' The 'shoulds' about decorating 18-century French farmhouses and the 'shoulds' about decorating small spaces. With color, prints, handpainting, and clever re-apportioning of visual space we made it express the style of the people who live there." They also made the house come alive. ■

Bold with bulbs

continued from page 150

such as *Narcissus cyclamineus,* are so tiny they can only show to good advantage in pots, or in a raised rock garden area, bringing them close to eye level. As a whole, the species are mostly early bloomers and, as a general rule, the bigger they are, the later they bloom. More amenable to cold and wet than tulips, daffodils naturalize more readily and may be relied upon to increase and multiply even in shady areas where tulips would languish.

Hyacinths come third on the list, with a very limited number of varieties, but a stalwart reputation. Forced in pots of soil or in plain water, they never fail to produce long-lasting sweet-scented flower spikes. Outdoors they perform just as reliably, but are slow to divide and increase themselves. White, blue, crimson and yellow are the hyacinth colors, and the stiffly upright flower spires lend themselves particularly well to being planted in formal squares, rectangles and triangles. The so-called French Roman hyacinths are particularly fine for growing in pots, since each bulb produces a cluster of slender flower spikes.

Think of more than tulips— widen your bulb horizons

One of the few spring-flowering bulbs with enough presence to be used singly is the crown imperial, *Fritillaria imperialis.* The tangerine-sized bulb shoots up a 2-foot-high stalk with a dangle of bright orange bells at the top and a cluster of leaves on top of that. For some reason of its own, the crown imperial does not favor America, and usually refuses to flower more than once. However, it is well worth having, even if the bulbs must be replaced each year. Other fritillarias have an offbeat quality that makes them truly fascinating. *Fritillaria persica,* for instance, is just as tall as the crown imperial, but has a stem on which the flowers hang in pagoda-like layers. They are like wide-mouthed bells, dusky plum-purple, with bright golden stamens inside. It's a more reliable performer than its orange-flowered relative, too, and so is *F. Meleagris,* the guinea-hen flower, with its delicate hanging bells, only 1 or 2 to a stem—of purple in a checkerboard pattern. These small species are rock-garden plants that, unlike other spring bulbs, must be looked at singly and close-up to be appreciated.

Alliums, sometimes called flowering onions, have been too little known, but are gradually winning deserved popularity. *A. oreophilum* is a mid-spring charmer, with 8-inch-high clusters of rosy pink, and grasslike leaves that die appear in early summer. *A. karatavien* has broad, low-lying leaves of richly p

d of nondescript color that is, nonetheless, excellent for drying. Goldenwered *A. Moly* is the last of the spring bs to send up leaves, so be careful not cut them underground when cultivat-. All the alliums do best in a well-ined, not-too-rich soil, and multiply ll when left to their own devices. Most the spring-flowering kinds disappear er flowering, but others are evergreen, luding the ever-popular lavender-wered chive *(A. Schoenoprasum).*

Too little known is *Eranthis,* whose ght yellow, buttercup-shaped blosns appear on low stems while winterhe still prevails. It is closely followed another yellow charmer, *Crocus Tosinianus,* which flowers amid snow d ice in earliest spring. Iris, too, has ne early spring beauties, notably *I. reulata,* which sends up meltingly blue wers so long before the rest of its gees that it's hard to believe they're really s. But there are other early types of s, such as *I. Danfordiae,* early, lowowing, and yellow-flowered. Although ey're perfectly hardy, these irises do st in a warm, well-drained spot where ey can be baked by the sun in summer, er the leaves have died down.

But of course crocus is the real leader nong the smaller bulbs. There are so any kinds of crocus that a garden anted with nothing else could be in om from October right through the nter until the following June. Planted drifts, beneath or in front of taller ants, they create a carpet effect, bringg the color scheme of your garden wn to ground level. In a lawn they ld their own against the competition grass roots, but really do best in a ass-free bed. The rule of planting asses of a single kind applies more ongly to crocus than any other of the ring bulbs. Six or a dozen won't really ok like much, so start with 50—they're t all that expensive.

Then there are the early blue-flowered ape hyacinths—*Muscari* and *Scillas.* th of these can be relied upon to proice masses of bloom year after year. *uscari* is particularly useful, since its assy leaves stay green long after the her spring-flowering bulbs have disappeared. Very much like *Scilla* is *Chionoxa,* which flowers a bit later, with ller flower stalks.

Predominantly blue, but including hite and pink varieties, *Endymion* (formerly called *Scilla campanulata*) is a id- to late-season bloomer. Its common ame is wood hyacinth or Spanish bluebells, and its hyacinth-like spikes grow foot or more high, with widely-spaced owers. Reliably hardy, it is particularly ited to growing in shady areas under deciduous trees.

And then there are the very early snowflakes *(Leucojum)* and snowdrops *(Galanthus).* Both have white flowers with green-tipped petals, but the snowflake has six petals of equal length, while the snowdrop has three long and three short. Both are worth growing for their graceful white flowers and are almost as tall as daffodils, and equally enthusiastic about multiplying.

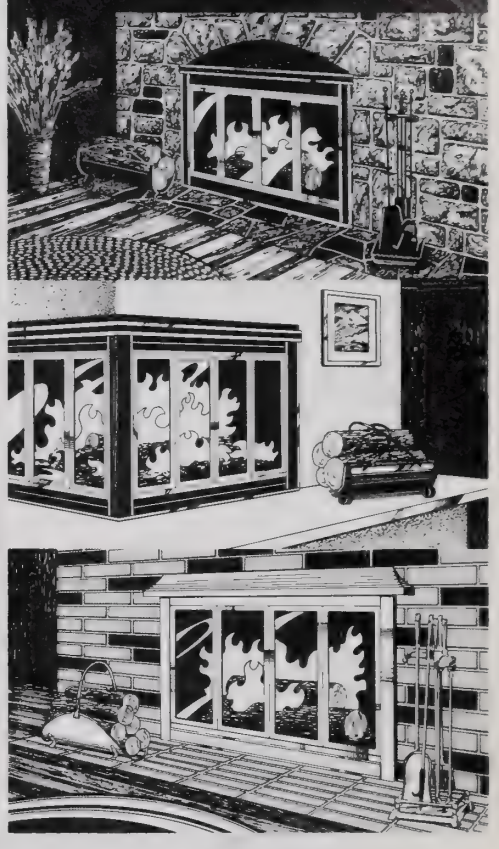
Anemones are often ignored among the throng of more spectacular spring bulbs. But they have a charm of their own, and, when used in quantity, provide a ferny, soft-colored groundcover nothing else can quite equal. *Anemone blanda,* never more than 6 or 8 inches high, sends up quantities of narrow-petaled flowers at the same time the early tulips are flowering. In shades of blue, pink, or white, they keep opening for a couple of weeks. And the leaves, which look much like low-growing ferns, keep growing much longer than tulip leaves if they're adequately supplied with moisture. *Anemone nemorosa* is about a foot tall, with flowers like white buttercups blooming at tulip time; it is excellent for naturalizing. *Anemone coronaria,* whose spectacular broad-petaled flowers are a florist staple, is unfortunately not hardy, so is best left to greenhouse growers and southern gardeners. ■ BY JAMES FANNING

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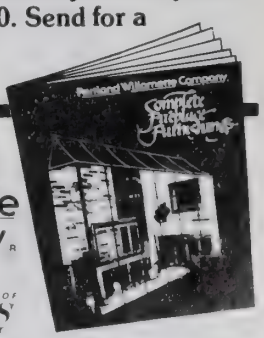
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Cover

Wool throw: Hand-woven, about 4′ x 7′. About $520. **Wool rug:** By Alice Pickett for Carrington. About $475. Both at Carrington, NYC 10021.

A Country Feeling

p. 124–127

Border fabric on sofas and windows: In cream background, 6″ wide. About $4.50 yd. **"L'oursin" fabric** on armchair with upholstered seat and back: In cream, 50″ wide. About $21 yd. **"Le Trefle" fabric** on seats of small chairs: In lavender, 35″ wide. About $15 yd. **"La Feuille" curtain fabric:** In white and teal blue. 50″ wide. About $21 yd. **Cushions and pillows:** Of an assortment of Pierre Deux fabrics. All fabrics above are of cotton. At Souleiado at Pierre Deux, NYC 10014.

House Calls

p. 160, 161, 162, 163

Room designed by Linda Carbutt, Pruc Spencer, and Kate Wharton of Now & Then, Acton MA 01720. **Chaise** available through Now & Then. **Untitled** painting: Egg tempera on canvas (near chaise) by James Wilson Rayen from Now & Then. **Slipcovers and curtains** fabricated by Now & Then workrooms. **Handwoven Rumanian kelim:** Reversible flatweave wool. In pale pink, green and blue floral on ivory ground. 8 x 10′. From Stark Carpet*, Boston MA 02116. **"Cotton moats" clipper sailcloth:** Of cotton, 46" wide. About $10 yd. **Pink and green plaid on chairs:** Of silk, 48" wide. About $41 yd. Both from Westgate Fabrics*, Grand Prairie TX 75050. **"Lavinia" glazed chintz:** Of cotton, 46¼" wide, 3½" repeat. In mauve and blue on pink. By Brunschwig & Fils, from E. Wells McClean*, Boston MA 02116. **"Dark lilac" colorama chintz:** Of cotton/polyester, 48" wide. About $7.50 yd. **"Celery" colorama chintz:** Of cotton/polyester, 48" wide. About $7.50 yd. Both from J. H. Thorpe*, NYC 10022. **"Glosheen" fabric:** Of cotton, 48" wide. In "grape". About $11 yd. By Waverly, NYC 10018. **Rose drawings:** In Prismacolor pencil. By Margery Mintz. **"Garden Wall" pastel** (abstract over desk): 1979 by Sarah Westlake. Both at the Clark Gallery, Lincoln MA 01773. **Appliqué flower basket pillow** (on chaise): About $40. Custom made by Ruth Raleigh Designs, Madison CT 06443. **Two green-glazed plates** (on trunk): 7½" d. **Magolica leaf plate** (on table between chairs): 6"d. Both at J. Garvin Mecking, NYC 10021.

House Calls

p. 164–165

"King St. Stripe" fabric on sofa and armless chair: Of cotton with Scotchgard finish. 54″ wide, 13 ½ repeat. In "lacquer" color. About $10 yd. By P. Kaufmann, at Altman's, NYC 10016. **"Spring cotton print" fabric** on pillows (on the sofa) and side chair seat pad: Of cotton, 53″ wide, 6 ¾″ repeat. About $29. **"Flore cotton print" fabric** on pillow (on blue chair): Of cotton, 53″ wide, 25 ¾″ repeat. About $42 yd. Both from Brunschwig & Fils*, NYC 10022. **"Fishbone fur" fabric** on blue armless chair: Of cotton, 51″ wide. About $14 yd. At Conran's NYC 10022. **"Saltram" fabric** (custom table skirt): Of glazed cotton, 54″ wide. In "sky" color. About $11 yd. By Waverly Fabrics, NYC 10018. **Upholstered armless chairs:** 25 x 31 x 31″h. About $450 each. By Harden Furniture, McConnellsville, NY 13401. **Natura cane-wrapped cocktail table:** 30 x 40 x 18″h. About $1,350. From Bielecky Brothers*, NYC 10021. **Antique Chinese charger** with cherry blossoms (on cocktail table): 14″d. **Shore bird on stand:** Handpainted over fiberglass, 14 x 15″h. **Dark green glazed pottery plate** (on round table): 8″d. **Peanut-shaped covered basket** (on second shelf from top): 10 x 5 x 4″h. All from John Rosselli*, NYC 10021. **Handpainted blue and white porcelain platter** (on side table): At Gordon Foster Antiques, NYC 10021. **Amish quilt:** With light slate blue background, multicolor squares. From Ohio, c. 1920. **Antique handled basket** (on side table): 11 x 10″h. **Antique flat handled basket** (on book shelves): 25 x 14 x 8″h. All at Thos. K. Woodard, NYC 10021. **Ceramic ginger jar lamps:** With white paper shades; 30″h. By Kawahara Lite & Shade, NYC 10021. **Apartment painted** by Roberto Montano, NYC 10028. **Inside bark bamboo blinds:** Custom fabricated by Bamboo & Rattan Works, Hoboken NJ 07030. **"Square Dance" stoneware** (on shelves in small photo): In blue & white. About $80 the 20-piece service for four. By Bob Van Allen for Mikasa, Secaucus NJ 07093. **"Royal Hammer" stainless steel flatware:** About $20 the 5-piece place setting. By Georgian House, Division of Oxford Hall Silversmiths. At Bullock's, Los Angeles CA 90055; Fortunoff, Westbury NY 11590; Macy's, San Francisco, CA 94108; Marshall Field's, Chicago IL 60690. **Linens** (in small photo of dining table): In rust pin-stripe, and blue & white floral print. At Henri Bendel, NYC 10019. **Apartment painted** with Vanilla flat latex and semi-gloss paint: custom mixed by Janovic, Plaza, NYC 10021.

Budget Entertaining

p. 180-181

Pizza set: 14″ diam. deep-dish aluminum pizza pan, pizza cutter, and pan gripper, with recipes for pizza dough and sauce. By Crate & Barrel. About $15. **Glass sangria pitcher** by Krosno. From Poland. About $12. **Double-old-fashioned glasses** by Libbey. About $1.25 ea. (shown holding cutlery). **"Seneca" flatware** of 18/8 stainless steel, with wooden handles. Dishwasher-safe. By Supreme Cutlery. About $15 the 5-piece placesetting. **White earthenware pasta bowl** from Italy. 30 cm. diam. (shown), about $7. **"Green Stem" wine glasses:** 6 oz. capacity. By Roemer. From Germany. About $2 ea. **Oval stoneware baking dish** by Renault. From France. About $16. **"Kronos" stainless steel serving fork and spoon** by Lauffer. About $15 ea. About $27 the 5-piece placesetting (not shown). All at Crate & Barrel, Chicago IL 60611.

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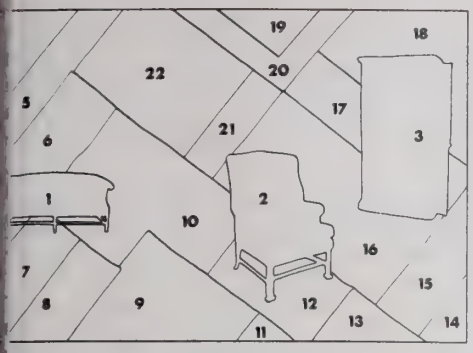
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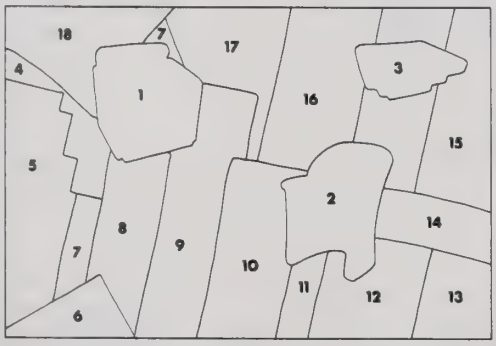
p. 128–129



Chippendale sofa: Covered in Schumacher's "Raleigh Tavern" fabric. 76 x 32 35"h. Reproduction of Massachusetts piece 1740–1765. About $1,695. By Southwood productions. Available upholstered in blue florway only, at W & J Sloane, NYC 10018. **Upholstered wing chair:** In blue and cream eck. 30½ x 32½ x 44"h. About $581. From e Cambridge collection, by Hickory Chair, ckory NC 28601. **3. Two-door armoire:** In rk "V.S.O.P." finish, with brass mounts. cky pecan veneers, birch, maple, and se- ted hardwood solids. Five drawers, one ed shelf, one removable shelf, and two irt partitions. About $1,250. By David Zaroli for the Courvoisier Collection for Nanal/Mount Airy Furniture. At John P. dlak, Cleveland OH 44120; Kittle's, Indiapolis IN 46250. **4. "Extra" pillowcase uare:** Of cotton/polyester. 26" sq. About 7. From Primrose Bordier for Descamps, YC 10021. **5. "Ocean Blue" rag rug:** Of tton, 9' x 12'. About $299. Bloomingdale's, YC 10021. **6 and 7: Cotton fabrics,** 50" de, about $21 yd. By Souleiado. At Pierre eux, NYC 10014. **8. "Swiss Manor" sheets:** Kodel polyester and cotton. Matching pilwcases, bedspreads, comforters, quilted pilwshams, and draperies. By Springmaid. **9. lue cotton fabric:** 50" wide, about $21 yd Souleiado. At Pierre Deux, NYC 10014. **. "Harvard Square" sheets:** Of cotton/poester no-iron percale. Matching pillowses, comforters, quilted bedspreads, aperies, 48" x 84" quilted tailored pettiats, quilted tailored shams, shower curins, and jacquard towels. By Martex. **11. Blue Rose Bud Stripe" cotton fabric:** 48" ide, about $9 yd. From the New Country ouse collection at Laura Ashley, NYC 0021. **12. "Easy Daisy" cotton fabric:** In ue, 54" wide, 2 ½" repeat. About $8 yd. y Bloomcraft, NYC 10016. **13. "Marie" bric:** In taupe. 54" wide, 2 ¼" repeat. bout $9 yd. From the Charles Demery colction by P. Kaufmann, NYC 10016. **14. lue-and-green-on-white border fabric:** Of tton, 5 ½" wide. About $4 yd. By Souiado. At Pierre Deux, NYC 10014. **15. Prairie" square pillowcase:** Of cotton, 26" . About $17. By Primrose Bordier for Desmps, NYC 10021. **16 "Printworks" sheets.** f cotton/polyester percale. In "barn red" d "brushed denim." About $10 the twin at or fitted, about $9 the pair of pillowcases. latching reversible comforters and bodyraps. By Burlington. **17. "Nicole" fabric:** In hite, 54" wide, 12 ½" repeat. About $10 yd. rom the Charles Demery collection by P. aufmann, NYC 10016. **18. "Herbier" cotn bath towel:** 21" x 39". In "campanule." bout $21. By Primrose Bordier for Desmps, NYC 10021. **19. "Snappy" cotton fabric:** In "coral," 54" wide, 4 ½" repeat. About $8 yd. By Bloomcraft, NYC 10016. **20. "Snappy" cotton fabric:** Same as above, but in "apricot." **21. "American Tulip Blue" cotton fabric:** 48" wide, about $9 yd. From the New Country House collection at Laura Ashley, NYC 10021. **22. "Riviera" sheets:** Of Kodel polyester and cotton. Matching pillowcases, ruffled pillowcase shams, quilted comforters, haute couverture/comforter cases, and towels. In "cocoa" and "navy." About $20 the pair of flat or fitted twin sheets. By Springmaid.

Modern

p. 132–133



1. Armchair: Covered in jade green fabric with white grid print. 29" x 29" x 29". About $695. By Flair. Special order at W & J Sloane, NYC 10018. **2. Upholstered arm chair:** Covered in pale jade green velvet. 30" x 28" x 27"h. About $750. By John Mascheroni for Swaim Originals. At Bloomingdale's, NYC 10022; Cannel & Chaffin, Los Angeles CA 90010. **3. Three-tier cocktail table:** Wood frame with natural woven peel top, natural rattan trim on sides. 40" x 40" x 19"h. About $537. By O'Asian Designs, at Strawbridge & Clothier, Philadelphia PA 19105. **4. "Tailor's Check" sheets:** Of Supercale Plus cotton/polyester. Available in pillowcases, comforter, tailored shams, and lined drapes. By Wamsutta. **5. "Pipeline Cord" sheets:** Of cotton/polyester. Also matching quilted coverlet, comforter, and 26"sq pillow sham. From the Utica Collection by J.P. Stevens. **6. "Streamers" cotton fabric:** 54" wide, 28" repeat. About $9 yd. From the Flying Colors collection by P. Kaufmann, NYC 10016. **7. "58th St." carpet:** Of acrylic/nylon. In "Oxford gray" and camel. About $30 sq. yd. At Einstein Moomjy-The Carpet Department Store, NYC 10155. **8. "Damier" cotton towel:** In "light blush/deep." About $23. At T. & J. Vestor, Los Angeles, CA 90069. **9. "Cadenza" fabric:** Of cotton, with Scotchgard finish. In "apricot," 54" wide. About $14 yd. From "La Sarabande" collection by Waverly, NYC 10018. **10. "Royal Classic" cotton towel:** In "seafoam green." By Royal Family for Cannon Mills. **11. "Appalachian" braided rug:** Of camel hair/nylon. In "camel" color. 27" x 48". About $35. By A. Leon Capel & Sons, NYC 10022. **12 and 13:** Cotton fabrics, 54" wide, shown in "sherbert." About $9 yd. from the Flying Colors collection by P. Kauffman, NYC 10016: 12. "Rainbow," 31 ½" repeat. 13. "Waffle," 3 ½" repeat. **14. "Patrician" cotton towel:** In "tropic blue." By Martex. **15. "Prism" cotton fabric:** 54" wide, 25" repeat. Shown in "sherbert." About $9 yd. From the Flying Colors collection by P. Kauffman, NYC 10016. **16.**

Continued on page 216

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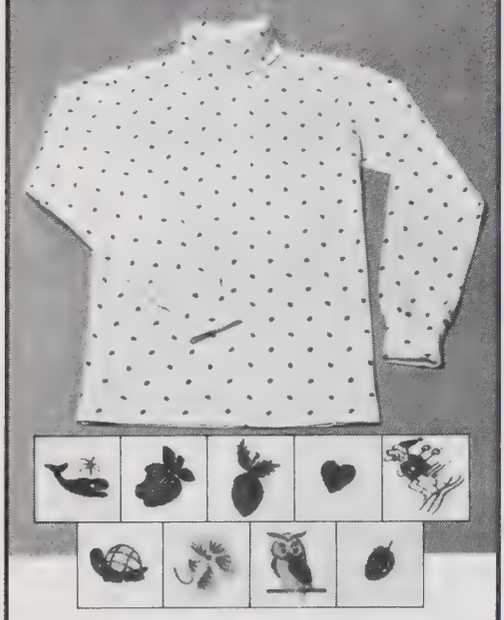


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RELIEF WITHOUT SPASMS OR CRAMPS

Read and follow label directions. © Plough, Inc. 1980

Wild Strawberries:

Carroll Reed's Print Turtlenecks For Ladies.



Carroll Reed presents the classic print turtleneck by Eagle's Eye! This versatile wardrobe essential is made of 100% cotton in all the colors and patterns of fall. Choose from nine different motifs — from hearts and flowers to apples and acorns.

Ladies print turtlenecks: another country classic from Carroll Reed!

Ladies' motif turtlenecks. Navy Whale (15), Red Apple (46), Brown Acorn (76), Red Heart (01), Navy/green Skier (23), Pink/green Turtle (04), Violet Violets (85), Yellow/green Owl (60), Red/green Strawberries (09). Sizes small, medium, large. **$20.**

Mail orders: Carroll Reed, Dept. 75501, North Conway, NH 03860.

Please send me ____ Print Turtlenecks @ $20 per turtleneck. Enclosed is $ ____ plus shipping and handling charges of $1.75. Total $ ____. Or charge my ☐ VISA ☐ Master Charge ☐ American Express

Account #_____ Expires _____

Name _____

Address _____

City _____ State ____ Zip _____

Size(s) _____

Color(s) _____

☐ Please send me your **free fall catalog** with over 48 pages of fashion items for men, women, and children.



Carroll Reed

Main Street, North Conway, New Hampshire 03860

Shopping information

continued from preceding page

"Kubla Khan" sheets: Of Comfortcale. In twin, full, queen, and king sizes. Matching comforters, shams, and printed towels. From the Clarence House collection for Royal Family by Cannon Mills. **17. "Woolcraft series" carpet:** Of wool pile, in "white sands." About $62 sq. yd. By Karastan Rug Mills, NYC 10022. **18. "Dusties" pillows:** Covered in silk crepe de chine (back side), textured silk/rayon blend (front side). 17″ sq. Shown in "misty blue" and "Bahama green." About $32 each. By Domani Interiors. At Macy's, NYC 10001.

Romantic

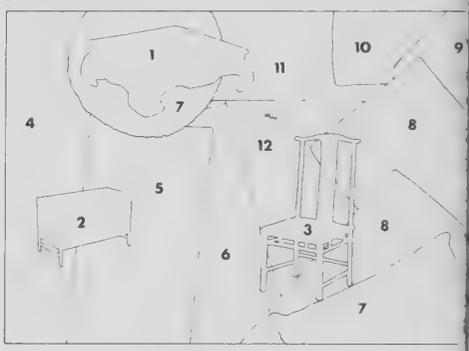
p. 140–141



1. Upholstered arm chair: Covered in Liberty of London's "tearie" print. 31½ x 35 x 35″h. About $812. By Century Furniture. At Black's Furniture, Des Moines IA 50311; Cousins, Kansas City MO 64111; Kittles, Indianaplis IN 46250. **2. Chippendale corner chair:** Shown with one-of-a-kind original bargello needlepoint seatcover by Pat Vickers. 30 ½″ x 25 ½″ x 32″h. By Southwood Reproductions. Available only with standard fabric (not needlepoint) seatcover or COM. for about $695, at W & J Sloane, NYC 10018. **3. Loveseat:** Covered in Clarence House "Mougins" fabric. 65″ x 38″ x 29 ½″h. About $1,870. By Henredon Furniture. At W & J Sloane, NYC 10018; Colby's, Northbrook IL 60062. **4, 5, and 9: Cotton fabrics,** 54″ wide, about $12 yd. From Sybil Connolly's Irish Flower collection for Torrands Textiles, from S.M. Hexter*, NYC 10022. Details as follows: 4. "Auricula" fabric, shown in beige. 5. "Fuschia" fabric, shown in burgundy. **6. "Bonsoir" sheets:** Of Supercale Plus cotton/polyester. Matching pillowcases, bedspreads, comforters, ruffled shams, quilted shams, and priscilla curtains. By Wamsutta. **7. "Pansies" fabric:** Of cotton/polyester, 45″ wide, about $12 yd. From Sybil Connolly's Irish Flower collection for Torrands Textiles, from S.M. Hexter*, NYC 10022. **8. "Sweet Dreams" sheets:** Of cotton/polyester. Matching pillowcases, bedspreads, ruffled shams, quilted shams, and priscilla curtains. By Wamsutta. **9. "Poppies" fabric** (details above). **10. "Sarah" sheets:** Of cotton/polyester no-iron percale. Matching comforters, ruffled pillowcases, and printed towels. By Martex. **11. "Plymouth" hand hooked wool rug:** 42″ x 66″. About $89. Made in People's Republic of China. For stores near you, write: Trans-Ocean Import Co., 919 Third Ave., NYC 10022. **12. Antique-lace pillows:** 15″-long neck roll with removable cover. About $40. 20″ sq. pillow with removable cover. Cotton backing. About $65. Both by Brook Hill Linens. Garfinckel's, Washington DC 20004. **1 "L'auberge" comforter:** Multicolor, with K del fiber fill. About $85 the twin-size. Desley Home Fashions, NYC 10016. **1 "Dauphine" sheets:** Of cotton/polyester n iron percale. Matching comforters, bedr fles, ruffled shams, shower curtains, a printed towels. By Martex. **15. "Fiore P gola" cotton pillow case:** In "blush pin mauve." About $40. At T. & J. Vestor, L Angeles CA 90069.

Oriental

p. 144–145



1. Cocktail table: In oxblood lacquer fin 40″ sq. x 14 ½″h. About $944. From the C nese collection by Baker. Bloomingdal NYC 10022. **2. Chest** (on brass finished n al stand): In raspberry finish and clear quer on bird's-eye maple veneers. 38″ x x 25″ h. About $480. By The Lane Co., tavista VA 24517. **3. Side chair:** In "beiji dark wood finish. 25″ x 23″ x 33″h. x s.h. About $390. From the Chinese collect by Baker. Bloomingdale's, NYC 10022 **"Good Fortune" sheets:** Of cotton/polyes Matching pillowcases, comforter, and qui shams, bedspread, and lined drapes. By Yang for Wamsutta. **5. "China Wave" fab** Of cotton with Scotchgard finish, 54″ w In "teal." About $11 yd. **6. "China Wa fabric:** Same as above but in "persimm Both by Jay Yang for Fabriyaz. Bloom dale's, NYC 10022. **7. Chinese pillows:** S covered, with appliqués. About $95 e Bloomingdale's, NYC 10022. **8. "Fan T sheets:** Of Comfortcale. In twin, full, qu and king sizes. Matching comforters shams. From the Clarence House collec for Royal Family by Cannon Mills. **9. " Wave" sheets:** Of cotton/polyester. Matc pillowcases, comforter, and tailored sh By Jay Yang for Wamsutta. **10. "Chi Border" air-brushed painted sisal rug** maize. 6′ x 9′. By Adam I for Bloomingd NYC 10022. About $200. **11. "China fabric:** Of cotton, 54″ wide, 27″ re About $12 yd. From the China Seas c tion by P. Kaufmann. Bloomingdale's, 10022. **12. "Cheng Chu" hand-tufted rug:** Chemically washed by hand for a luster and softness. Carved pattern. 8′ 11′6″. About $1,900. For stores near write: Trans-Ocean Import Co., 919 T Ave., NYC 10022.

■ Special activities at the stores

These stores will have special activ along the decorating theme as see pages 124–145 of this issue—Orie Modern, Country, and Romantic. cific information on seminars and

ration dates and times may be had contacting the stores directly.

Modern

Broadway, Los Angeles, Calif.
ober 13–26
temporary Italy. Furniture, art, entainment, food, and music will highlt Italy today.

dines, Miami, Fla.
e October
erican Modern. A salute to American gn and ingenuity; T & J Vestor Shop ning October 23.

dan Marsh, Miami, Fla.
ening October 12
ht and Sound. Home electronics in dern rooms; settings including home nputers, laser beams, and home entainment centers.

d & Taylor, New York, N.Y.
e October
chael Thonet: A Dominant Influence 0–1980. Retrospective exhibition of onet's design classics emphasizing the lution of bentwood furniture designs. er 200 pieces plus modern versions to now.

ncy's, New York, N.Y.
tober 6–11
ergywise. Learn how to be modern l up-to-date by conserving energy. tend the daily seminars that are conted by experts. A sampling: How to ect quilts and window coverings for ergy saving.

Oriental

oomingdale's, New York, N.Y., and inches
ptember 23–October 31
ina: Heralding the Dawn of a New a. Storewide festival celebrating the t from the People's Republic of Chi-

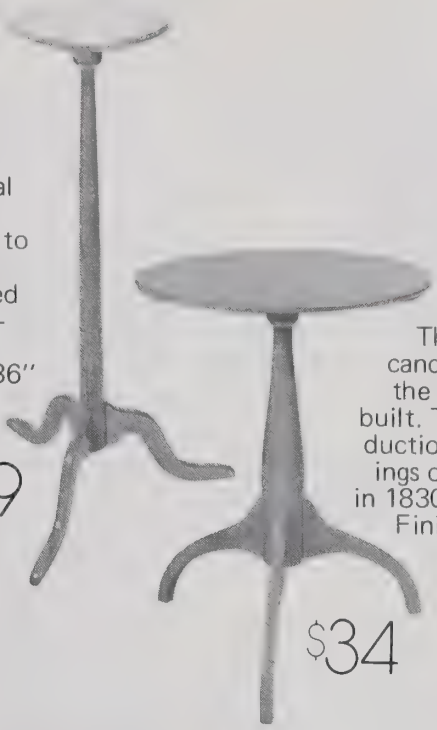
llock's, Los Angeles, Calif.
ptember 22–27
st Meets West. Far Eastern antiques ll be assembled in their own shops to en with seminars conducted by exrts in the field of Oriental art, flowers, gs.

rson Pirie Scott, Chicago, Ill.
ovember 3–15
ina and Other Oriental Expressions. perts from the Orient will demonate cooking, acrobatics, and artistic ents, and there will be lectures and minars on China and the Orient.

nporium-Capwell, San Francisco, alif.
ptember 13–28
e Exhibit of the People's Republic of ina. First time in the United States, Chinese trade fair of things to buy proced now in the People's Republic of ina; at the Fort Mason pier, followed a series of shops featuring Oriental erchandise. *(Continued on next page)*

American Shaker

Pure
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and beautiful.



Our plant stand is an adaptation of an original Shaker design, finished in maple and fashioned to artistic perfection. Beautifully proportioned and balanced, the tapering stem dovetails to gracefully arched legs. 36" tall, 10" dia. top. $29. Please add $4 shpg. & hdlg.

$29

The historical Shaker candlestand is, perhaps, the most beautiful ever built. This museum reproduction is from the drawings of the original made in 1830 at Hancock, Mass. Finished in rich maple, it is a design of exquisite harmony. 24½" high, 17¾" dia. top. $34. Please add $6 shpg. & hdlg.

$34

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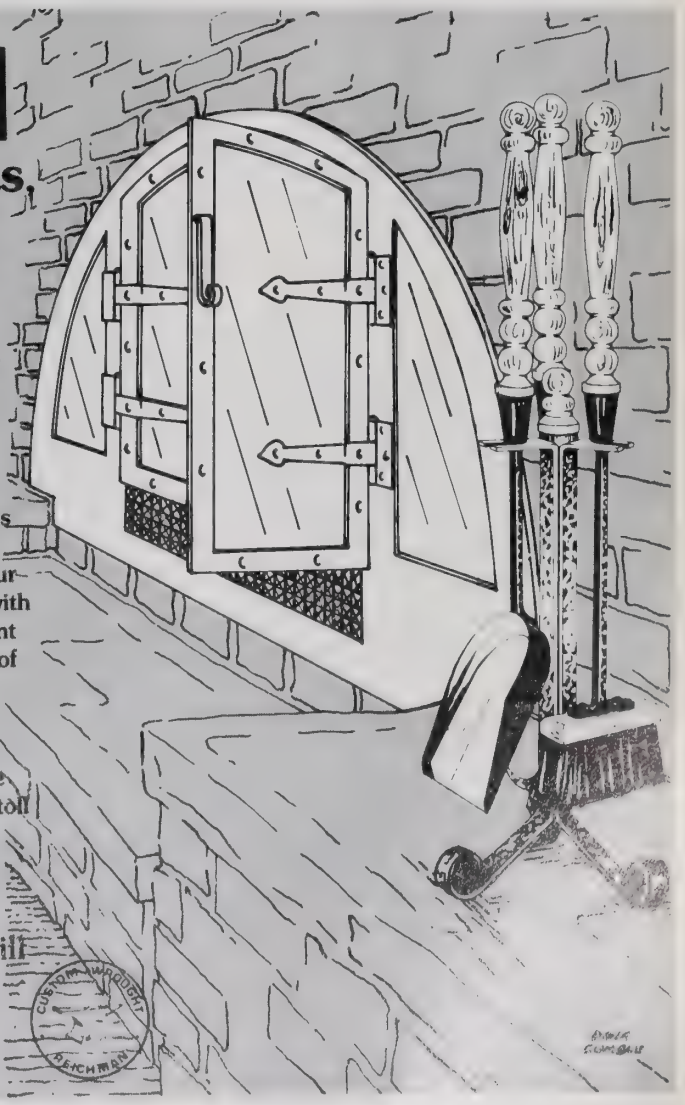
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Shopping information

continued from preceding page

Jordan Marsh, Miami, Fla.
September 21–27
Salute to Japanese Culture. Tying in with the TV movie *Shogun*, a series of seminars, special events, and shops centered on Japan, celebrating Japanese culture.

Jordan Marsh, Boston, Mass.
Opening September 15
Aura of the Orient. A presentation of home fashions featuring products with Oriental designs.

Macy's, New York, N.Y.
November 10–15
Chinese Table Linens Week. Experts in calligraphy, flower arranging, music, and art will launch an extensive collection of table linens from the People's Republic of China.

Shillito's, Cincinnati, Ohio
October 9–11
Chinese Rug Festival. Featuring Chinese rug expert Charles Rostov of Trans Ocean in a series of seminars on how to select Chinese Orientals, and the meaning of the symbols.

■ Romantic

B. Altman & Co., New York, N.Y.
November 19–22
Sybil Connolly home fashions collection.

Macy's, San Francisco, Calif.
September 7–October 5
The White House: Treasury of Our Heritage. First major exhibition of fine art, artifacts, and furniture drawn from the White House, Presidential libraries, museums, and private collections.

Marshall Field, Chicago, Ill.
September 15–30
Irish Ways. Personal appearance September 15–17 by Sybil Connolly, with her home furnishings collection. Two-week festival highlights include: Irish antiquities, Irish patchwork quilt makers, craft demonstrations, entertainers, food and cooking demonstrations.

May Company, Cleveland, Ohio
September 21–23
Country Charm—Flowers from an Irish Garden. Sybil Connolly home fashions collection.

Woodward/Lothrop, Washington, D.C.
Opening October 18
The Design of the Century. Woodward/Lothrop celebrates its 100th anniversary with a model room opening saluting design of the century; Sybil Connolly introduces her new home fashions collection.

■ Country

B. Altman & Co., New York, N.Y.
Early October
The Country Shop. Country casual accessories gathered in one big fourth-floor presentation featuring crafts, woodware, patchwork, linens, gifts, Williamsburg shop specialties, and more.

Bullock's, Los Angeles, Calif.
September 22–27
The Country Movement. Raymond Waites's New Country Gear collection. Waites will talk about his decorating and living philosophy in a series of seminars; downtown and branches.

Hess's, Allentown, Pa.
September 25–27
Pennsylvania Dutch Crafts Show. A wide range of crafts unique to the Pennsylvania countryside, including wood carving, Fraktur painting, *scherenschnitte* paper-cutting, and pottery demonstrations.

Higbee's, Cleveland, Ohio
October 24–November 9
Mexico Magnífico. This import fair will focus on Mexican culture and arts with special performances by the Ballet Folklorico de Mexico, at Higbee's downtown.

J. L. Hudson, Detroit, Mich.
November 6–15
American Style: The Best of Everything.

Kaufmann's, Pittsburgh, Pa.
October 15–18
Allegheny Mountains Quilt Festival.

Neiman-Marcus, Dallas, Tex.
October 20–November 1
Los Dias de España. Spain is saluted in N-M's fabulous Fortnight, with music, arts and crafts brought under one roof.

■ Kitchen Page

p. 206

"Vacuum fresh" packing system: Base unit is encased in plastic and comes with a glass dome lid 12" high, rubber gasket, and 3 lids with rubber gaskets to fit 6 ½", 5 ½", and 4 ½" jars and cans. With ½ horsepower commercial vacuum pump. Unit weighs 14 lbs. Surface space 14" sq. About $240. Additional polycarbon plastic domes are available in heights of 11" (about $55), 18" (about $95). Extra lids may be purchased in large quantities at addtional cost. By Everfresh. At Jarvis Kitchenware, Washington DC 20006; and Place-setting outlet, Timonium MD 21093. **Roasting rack:** Teflon coated wire rack goes into pan and into oven. Dishwasher safe. 15 ¾" x 11" x 4 ⅛". Holds up to 22 lbs. About $13. By Amco. At Bazaar De La Cuisine, NYC 10022; Williams-Sonoma ($14 ppd.), Box 3792, San Francisco CA 94119. **"Le Foil" oval roast pan:** Of aluminum foilware with black baked on coating for best baking results. Can be used for cooking, freezing, and storing. Reusable pan comes in two sizes; 17" (about $4), 14" (about $2). By E-Z Por. At Cook's Mart, Chicago IL 60610; Truffles Too, Atlanta GA 30346. **Rabbit and duck stoneware terrines:** With glazed interiors and lids. 12 oz. capacity. For use in the microwave or conventional oven. $18 ppd. (check or money order) each to Amnion Stoneware, 1458 San Bruno, San Francisco CA 94110. **Heavy gauge aluminum roast pan:** With SilverStone finish. Even heat distribution. Dishwasher safe. Grip handles. 15 ½" x 10 ¼" x 2 ¼". About $18. By Wear-Ever. At JCPenny, NYC 10019; The May Company, Los Angeles, CA 90014. **Wood burning stove:** Of heavy gauge ¼" rolled steel, non-welde with air-tight cast iron doors. With spa guard screen for use when doors are ope Optional griddle for stove top cooking m be purchased in cast iron (about $54), soapstone (about $46). Dual baffle system rects heat forward to the front of stove. three sizes 29 ½" x 32" x 21" about $55 25 ½ x 26 x 19" about $455; 21 ½ x 22 15 ¼" about $355. By Garrison Wood Stov Claremont NH 03743. **Pull out cabinet/r around table unit:** 18" wide cabinet spa houses unit. Drop leaves unfold to 33 width. Removable middle shelf. In cher oak, or maple as well as enamel finishes. ½ x 17 ¾ x 22 ¾". Drawer front is not o erable. By Coppes Napanee, Nappanee I 46550.

■ Specialty stores featuring House & Garden Colors and decorating ideas

These stores will present, in room se tings and displays, a selection of furn ture, carpets, and accessories in Hou & Garden Colors for 1981. You will al find professional assistance and helpf advice on your color and decorati choice. For information about decor ing seminars and courses that the stores may hold this fall, you shou contact the stores directly.

California

Barker Bros., *Los Angeles*
Bakersfield, Crenshaw, Glendal Huntington, Huntington Beach, Pa orama City, Pasadena, Riversid Robertson Plaza, Santa Ana, Ventu Santa Monica, South Bay, West C vina.

J. Breuner Co., *San Ramon*
Daly City, Fresno, Modesto, Nor Sacramento, South Sacramento, S Carlos, Stockton, Vallejo; Scottsvi and Phoenix, Ariz.; Las Vegas a Reno, Nev.

Connecticut

Freedman's of Southport, *Southport*

Georgia

Cartledge Furniture, *Griffin*

Indiana

Kittle's Home Furnishings, *Indianapo*
Greenwood

Illinois

John M. Smyth, *Chicago*
Arlington Heights, Aurora, Calun City, Ford City, Oakbrook, Park F est, Vernon Hills, Skokie

Iowa

Carpenter Interiors Inc., *Spirit Lake*

Michigan

Newton Furniture, *Livonia*

Missouri

Arnold Home Furnishings, *Cape Gir deau*
Continued on page 2

INSIDE STORY

How-tos from our Decorating Pages

Working with Lace

u don't need kid gloves to work with old lace and crochet. The following tips are ovided by Jule Lang to bolster your confidence in making lace and crochet handcrafts e the ones on page 166.

w can I safely separate a nice piece of lace or crochet from the original garment thout damaging it or making it unravel?

tach carefully with a small scissors or hem ripper. Don't cut any hanging strings—stead, carefully whipstitch all around the edge of the piece by hand to prevent unveling. If you're cutting out a rosette of lace or crochet, cut along the edge of the sette, then whipstitch as above by hand.

hat fabrics are the best backing for lace-covered pillows or stockings?

ike antique linen pieces. The mix of off-white and white is always flattering. I also e pastel fabrics behind lace or crochet. Choose whatever appeals to your eye. Bring ur lace pieces with you when you shop.

w can you stitch a lace topping to a piece of fabric without the stitching showing?

ok at the way the lace is woven together. Make tiny stitches at intersections where ey're least likely to show. On pillows or stockings where you want the lace to lie flat, itch all around the edge of the lace by hand. If the lace or crochet has a ruffle that ands out, just anchor the base of the piece with a few strategic stitches here and there.

here's the best place to find these bits of lace?

ur best bet might be out-of-the way antiques shops, old clothing shops, thrift stores, untry fairs. Prices in country shops might be lower than city ones.

Stripe a Floor

or directions on how to create the draatic dark-and-light stained floor on ages 142-143, we talked to Scott Rinder New York Flooring. He gave us these structions. Equipment you'll need: An ectric sander (about $12 a day to rent). hand-operated edger (to hand-sand rners of the floor, about $8 a day rent-). Waxing machine (about $10 a day ntal). **Materials:** Sandpaper, broom, 1-ch masking tape, 1-inch natural bristle ush, dark oil-base penetrating wood ain, rags, polyurethane, or sealer and aste wax.



. If floor is rough or painted, it will eed 4 sandings. Start with #3½ sandaper, then move to #2½, then #½, ien #0. (Don't use #00 sandpaper—e finest grit. Floor will be too smooth absorb stain properly.) If floor is in ir or good condition, floor will need sandings—skip the first #3½ sanding, nd start right in with #2½. (Sandpaper numbered according to the thickness f its grit: smaller number, finer grit.)

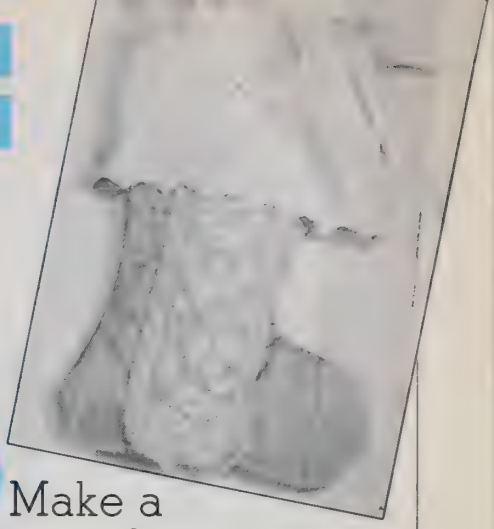
. Sweep away sanded wood so floor is horoughly clean. Use masking tape to ghtly cover areas you wish to remain ght. The pattern in the room designed y Alberto Pinto is two floorboards dark, one floorboard pale, and so on across the room, with the hearth outlined in a pale strip of wood. It's easy to follow the lines of the floorboards to create this effect.

3. Once floor is taped, stain exposed boards dark. New York Flooring recommends "Dura Seal" Coffee Brown #223 by Dura Seal division of Minwax, or any other high-quality oil-base penetrating wood stain. Dip a small 1-inch brush into the stain, apply generously to a small area of one floorboard, and leave on just long enough for the wood to absorb the stain—about 20 seconds. Quickly wipe off stain with a rag—cheesecloth, turkish toweling, or any absorbent cloth. You must work quickly, or stain will harden like varnish and become impossible to remove. Continue to work across the floor in small sections so you can apply and remove stain quickly.

4. The next day, when stain has dried, remove masking tape, and hand-sand away any small bits of tape that remain, or any stain that may have seeped beneath the tape.

5. The next day, you can either finish the floor with easy-care polyurethane, or cover the floor with an oil base sealer like Dura Seal 500, then apply paste wax. The latter finish requires more maintenance than polyurethane, but is more durable in the long run. In either case, follow package directions.

An 18-by-12-foot room will take about a day to sand and stain, and finishing can be done the next day.



Make a fancy stocking

Get a head start on Christmas by making a moiré-and-lace Christmas stocking like the one on page 166. You'll need about 1½ yards of blue moiré for the outer stocking, ½ yard of white moiré for the cuff, 1½ yards of blue moiré for the inner lining, two pieces of polyester fiberfill the size of your stocking, plus lace and ribbon trim.

1. Draw a stocking pattern on a heavy brown grocery bag, making it full and fat, as small stockings tend to look skimpy. Draw pattern about an inch larger than you want the finished stocking to be, to allow for seams.

2. Using the brown paper pattern as your guide, cut a stocking front and back out of fabric, lining, and fiberfill.

3. Baste front of stocking to fiberfill around outer edges. Baste back of stocking to fiberfill in the same way.

4. Stitch front of stocking to back of stocking, right sides together, leaving top edge open. Turn stocking right side out.

5. With right sides together, stitch lining front to lining back, leaving top edge open.

6. Drop lining into stocking, so seams are hidden inside the stocking. Baste top edge of lining to stocking.

7. To make the cuff of the stocking, cut a piece of white moiré slightly larger than the top of the stocking, and to whatever length you want the cuff to be, adding a small hem allowance.

8. Fold cuff right sides together and seam the short ends together, to form a circle of fabric. Then gather top edge of cuff to fit top of stocking.

9. Fit cuff into stocking so right side of cuff is against the stocking lining. Stitch top edge of cuff to top edge of stocking.

10. Lift cuff out of stocking and fold over top of stocking. (Raw seams are hidden beneath this cuff.)

11. Hem lower edge of cuff and stitch a band of lace around to trim. (Trim on stocking we show might have come from the bottom of an old bridal dress.) Stitch a band of decorative lace down the front of the stocking. Trim top edge with two ribbon bows.

David Massey, Karen Fraker

COLOR SHOWCASE

SHOP BY MAIL FOR THE SPECIALLY SELECTED MERCHANDISE FEATURED IN FULL COLOR. SIX EXCITING PAGES FILLED WITH TIMELY GIFT IDEAS

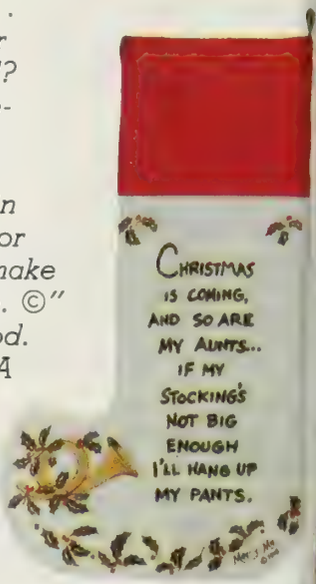


The Moss Portfolio. Watercolors, lithographs and offset lithographs by the internationally renowned P. Buckley Moss. A hybrid of abstract and realism, her works are equally at home in contemporary and traditional settings. Whether depicting the habits and traditions of rural America or the elegance of our older cities and historical landmarks, her style is of her own unique creation. The inherent happiness and love in her work has inspired the imagination of collectors throughout the world. Twenty-eight page full-color collector's catalogue $5. The Moss Portfolio, The Atlantic Gallery, 1055 Thomas Jefferson St., N.W., Washington, DC 20007 Tel. (202) 337-2299.



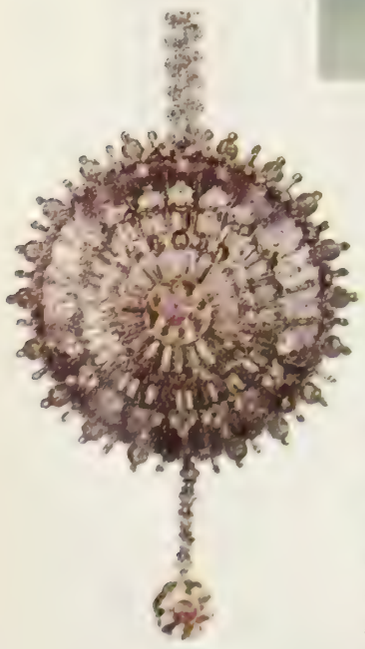


Merry Me® Originals easy kits to sew Bright handscreened stockings ideal for stuffing. Wool felt and cotton precut parts. Sizes 10"x18". Three verses (specify). #1. as shown #2. "You are Christmas . . . the memory of yesterday . . . the joy of tomorrow . . . you are love ©" #3. "Dear Santa . . . Here goes another year . . . isn't it sad? Please leave something to make me glad . . . perhaps a large tonic for pain that is chronic . . . or just a wee pill to make me bionic . . . Love. ©" $6 ea; 3 for $16 ppd. Check or M.O. CA res. add 6% tax. Merry Me,® P.O. Box 28877, San Diego, CA 92128.





Collectible Dolls 1880-1980 —W.C. Fields, one of America's greatest comedians. Limited production during 1980 to commemorate W.C. Fields' 100th birthday. Fully jointed and made of fine quality vinyl, this 15-inch doll is a wonderful investment for nostalgia buffs and collectors. $45.00, plus $3 postage. "Ling Ling", 18-inch Chinese doll with bisque-like face, hands and feet of vinyl. Glass sleep eyes, soft body. Lace detailed batiste dress and pantaloons. Delightful playmate for your child. $34.00, plus $3 postage. Color catalogue of limited edition and other fine dolls—$1. Send check or money order. New York residents add 8% sales tax. Joan's Dollings, 23 Grace Ave. HG10, Lynbrook, NY 11563.



It's "Lilac Time", —an enchanting ornament to work in dazzling Austrian cut glass jewels (some from a cache over 30 years old.) They fairly burst from the center of the 3" lavender satin ball. If you shied from pastels in the past, this you should try. Kit $11.60 ppd. Award-winning color catalogue of 200 original kits $2.25. The Cracker Box, HG29, Pt. Pleasant, PA 18950.



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A Little Doll Sleeper is the perfect gift for your special person. This beautifully handcrafted replica of a sofa sleeper is covered in solid color velvets and available in blue, green, red & gold. The Doll Sleeper measures 14" long x 9¼" wide x 9½" tall. The mattress is 10½" x 15½", and comes completely assembled.

Quantity____ Color_____
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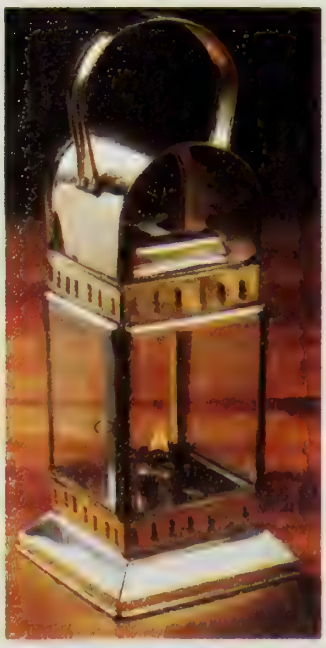
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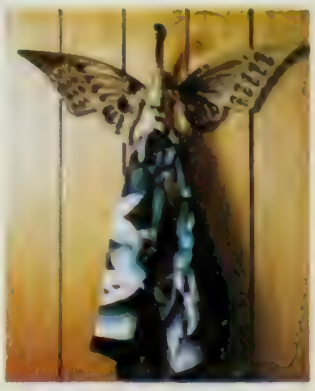
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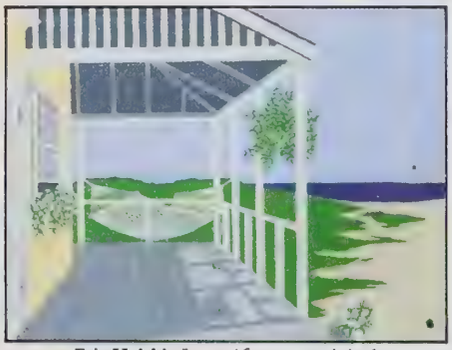
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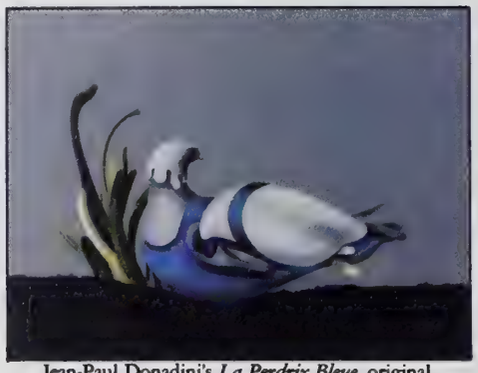
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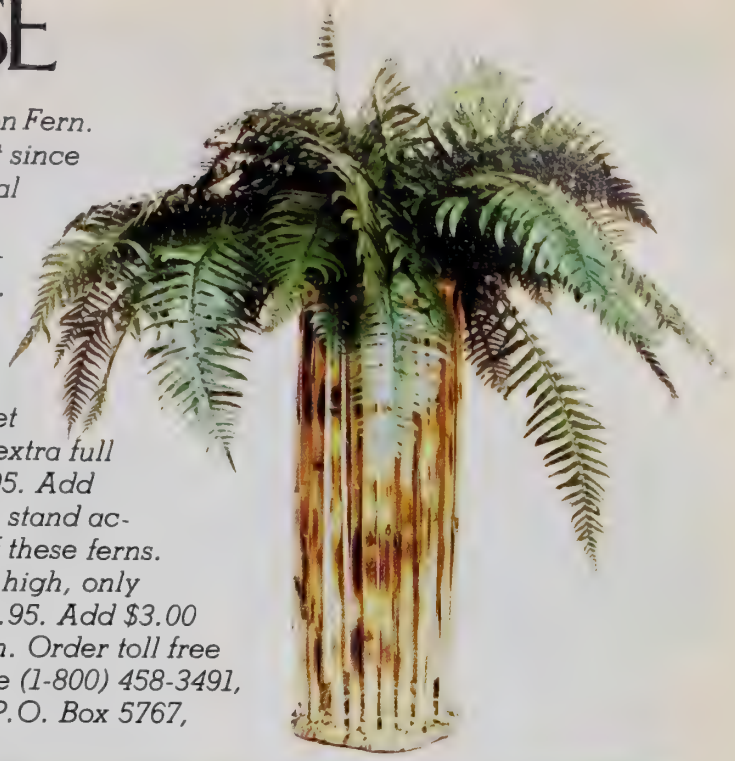
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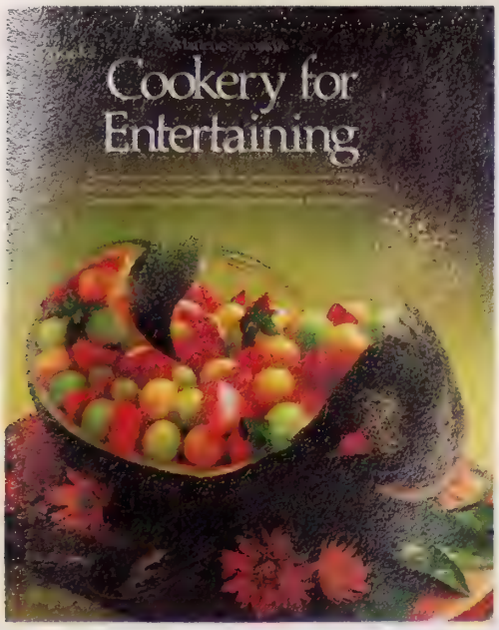
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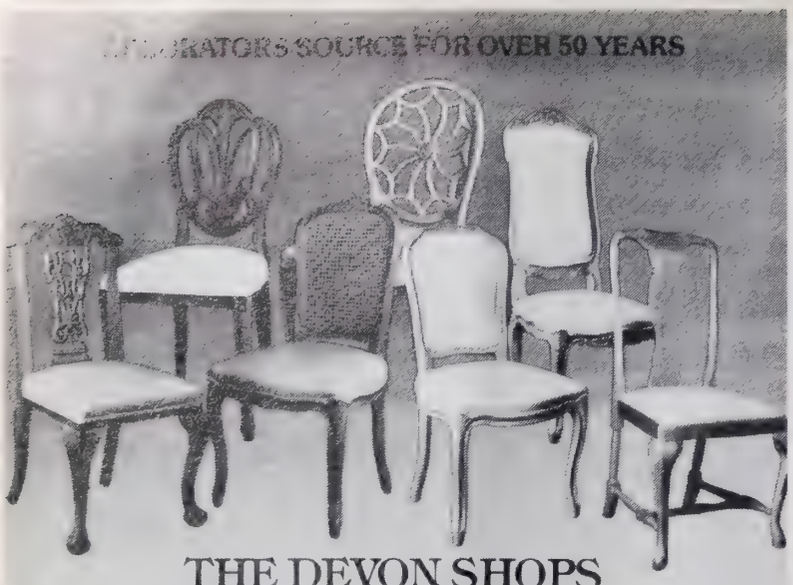
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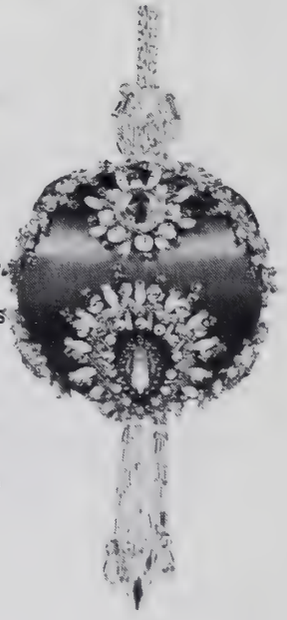


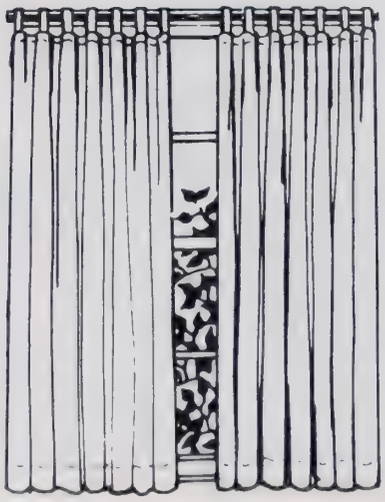
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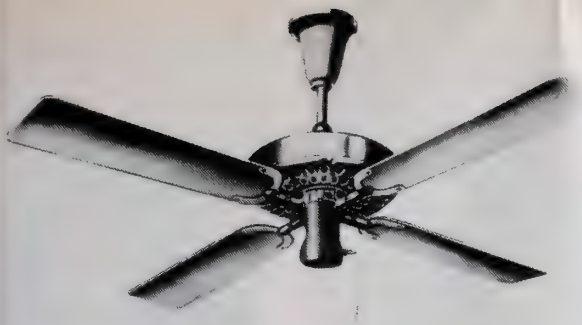
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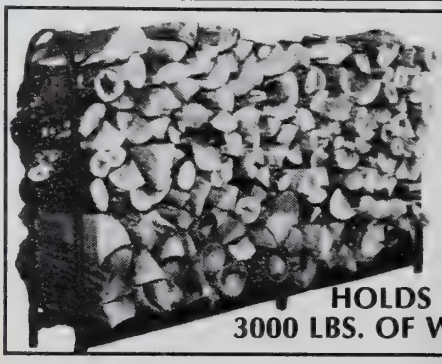
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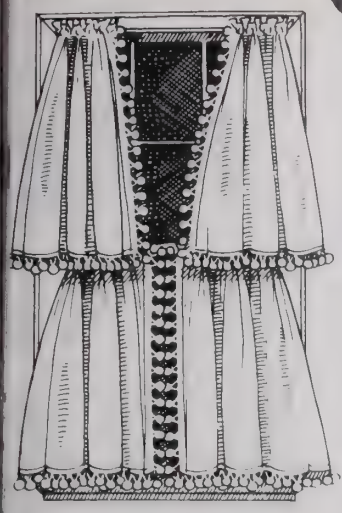
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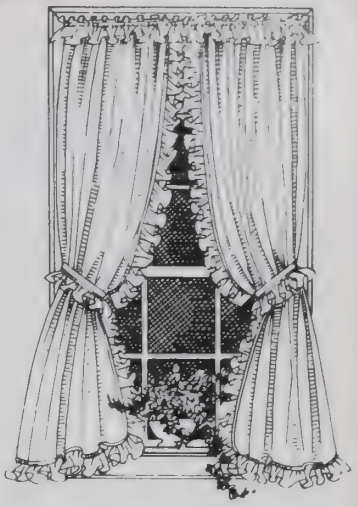
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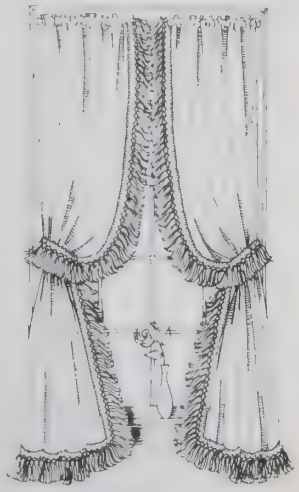
For years Country Curtains have been a charming tradition ... they have lent their extra warmth and crispness to American homes all over the country. Thrifty homemakers rely on Country Curtains for old-fashioned quality and conscientious service.

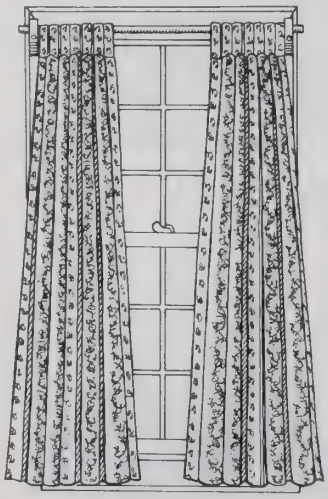
BALL FRINGE ... sturdy, specially-made fringe is carefully stitched on by homesewers in the village. Pure unbleached or white cotton muslin or cotton and polyester permanent press in natural or white. 90″ wide per pair. 20″ or 25″ long, $8.50 pr; 30″, 36″ or 40″ long, $10 pr; 45″, 54″ or 63″ long, $14.50 pr; 72″, 81″ or 90″ long, $16.50 pr; Valance, $4.75 each.

RUFFLED PERMANENT PRESS ... crisp and carefree ... looks like muslin but in easy care cotton and polyester. Natural or white. 78″ wide per pair with 2″ ruffles. 25″, 30″, 36″ or 40″ long, $10 pr; 45″, 54″ or 63″ long, $15 pr; 72″, 81″ or 90″ long, $17 pr. Valance, 10″ x 70″, $5.00 each. Please specify color.



BEDSPREAD FRINGE CURTAINS ... the inspiration for these curtains came from a Colonial farmhouse in Vermont. Four inch knotted fringe ... so stunning with antiques. Choose unbleached or white 100% cotton muslin with easy care finish or our cotton and polyester blend in natural or white. 90″ wide per pair. 20″ or 25″ long, $13 pr; 30″, 36″ or 40″ long, $13.75 pr; 45″, 54″ or 63″ long, $20.50 pr; 72″, 81″ or 90″ long, $23.50 pr. Valance, 10″ x 80″, $7.00 each. Please specify color and fabric choice.



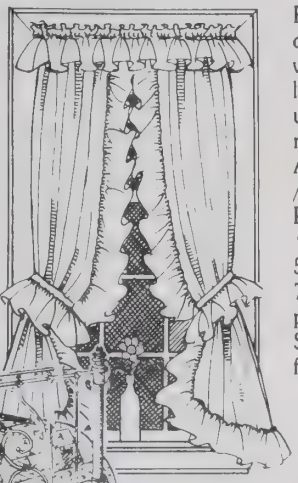


RAMBLING ROSE TAB ... sprays of meandering roses ... tailored yet romantic ... choice of blue and red or yellow and golden ochre with green foliage. Easy care cotton/polyester. 90″ wide per pair. 24″ or 30″ long, $18 pr; 36″ or 40″ long, $20 pr; 45″ or 54″ long, $22 pr; 63″ or 72″ long, $26 pr; 81″ or 90″ long, $30 pr. Lengths listed include the tabs. Matching bedspread, tablecloth, shower curtain. Specify color.

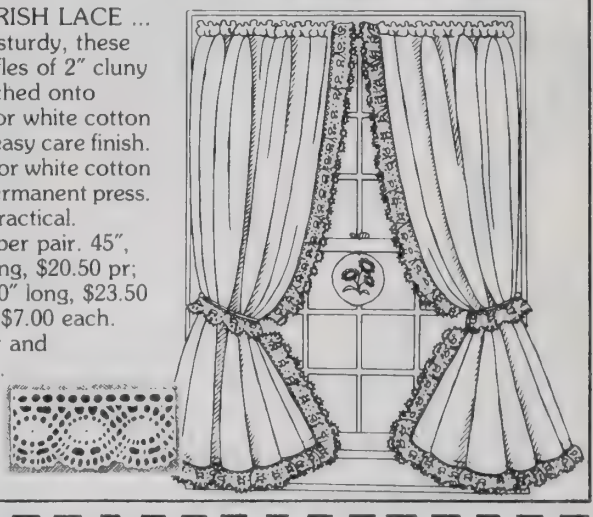


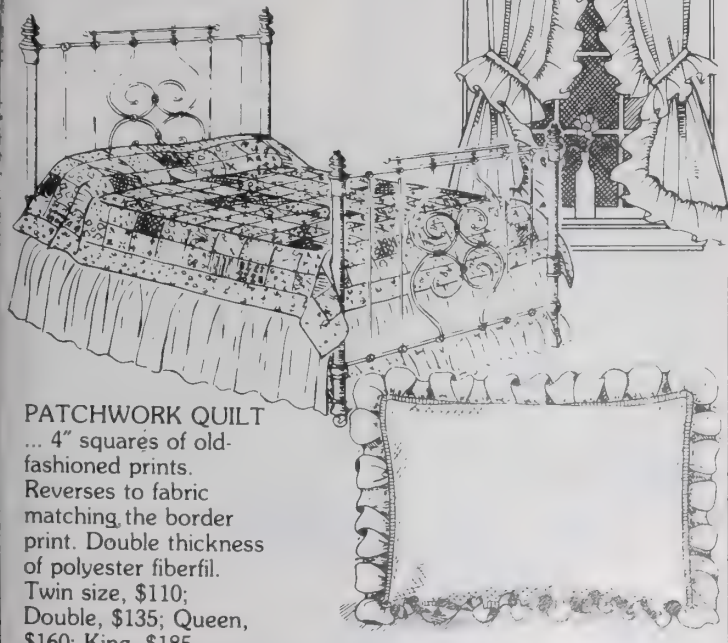
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RUFFLED IRISH LACE ... delicate but sturdy, these winsome ruffles of 2″ cluny lace are stitched onto unbleached or white cotton muslin with easy care finish. Also natural or white cotton /polyester permanent press. Pretty and practical. 90″ wide per pair. 45″, 54″ or 63″ long, $20.50 pr; 72″, 81″ or 90″ long, $23.50 pr. Valance, $7.00 each. Specify color and fabric choice.





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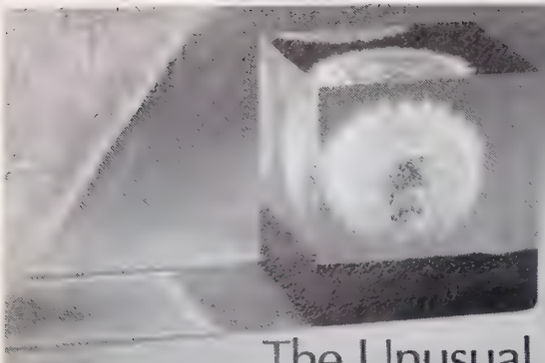
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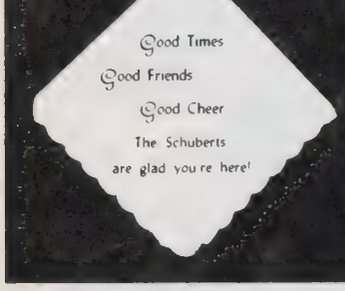


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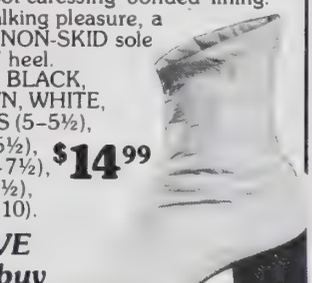
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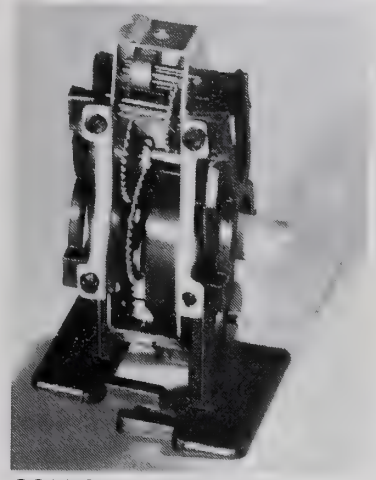
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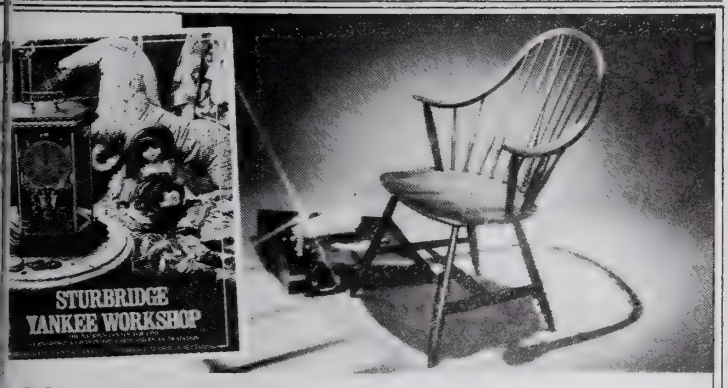
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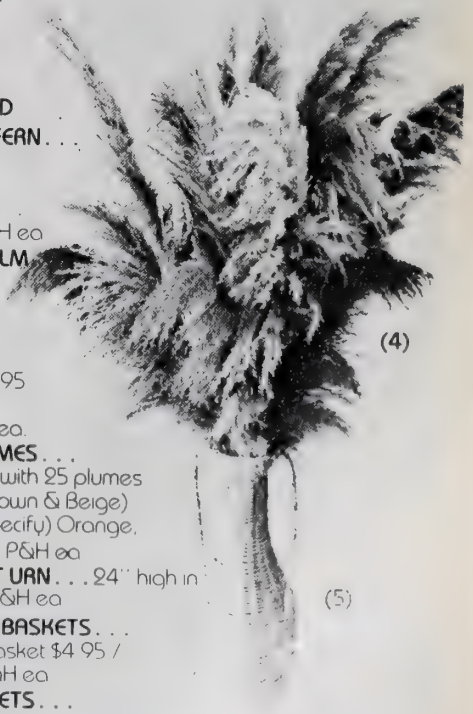
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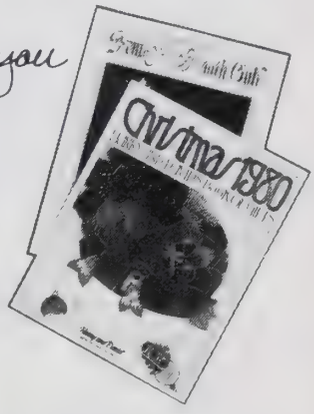
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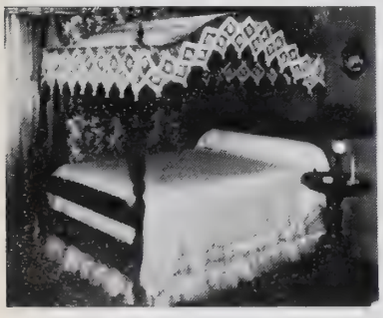
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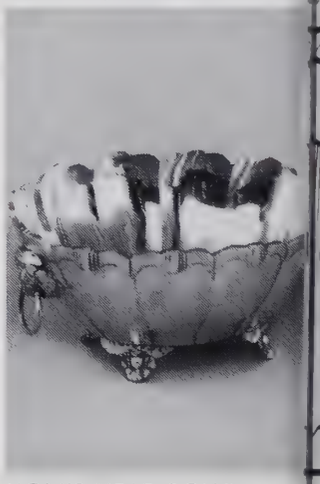
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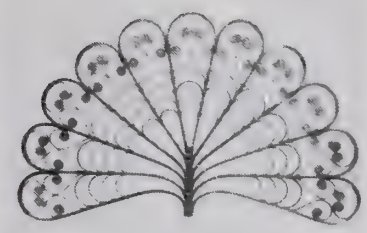


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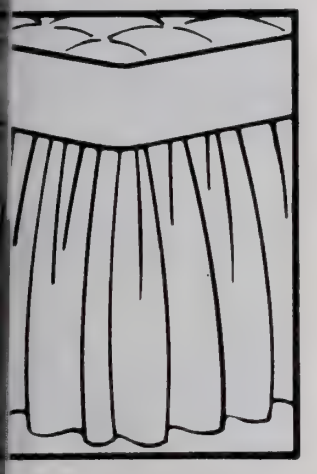
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Old Manor House

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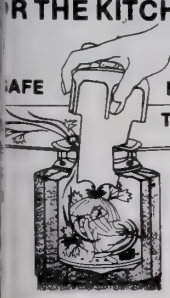
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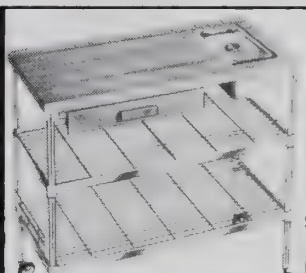
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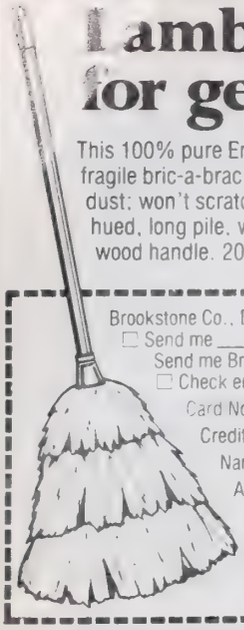
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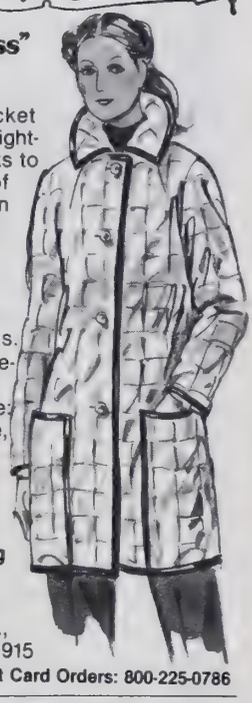
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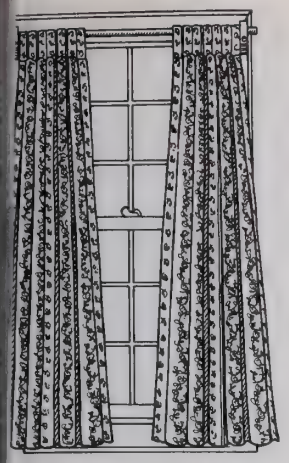
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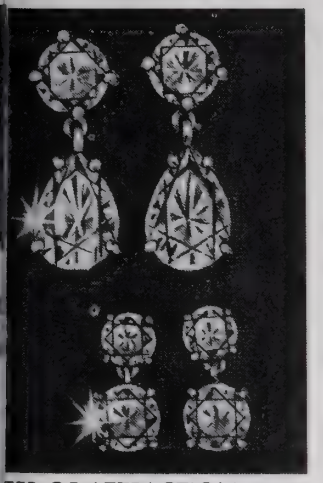
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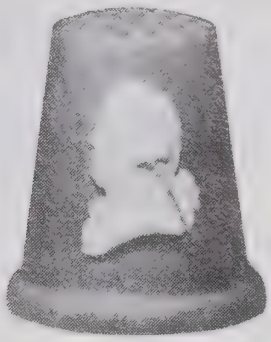
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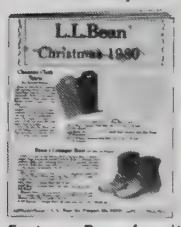
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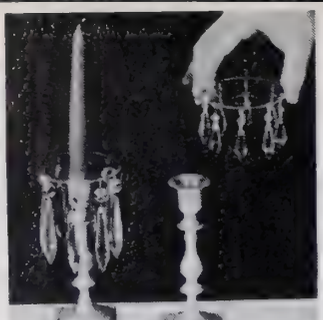


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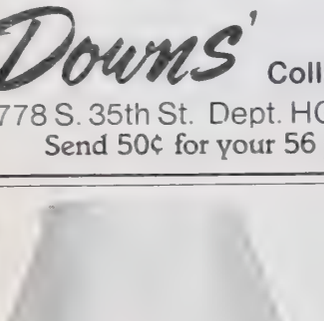
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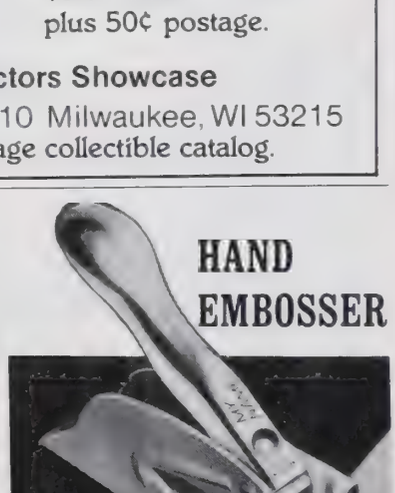
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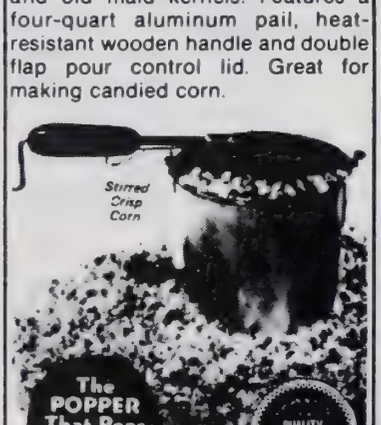
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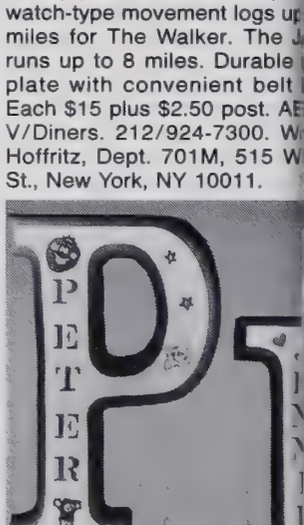
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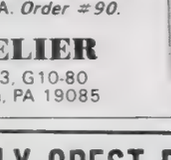
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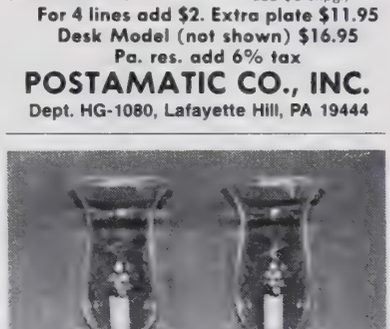
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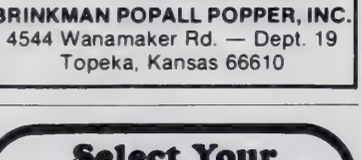
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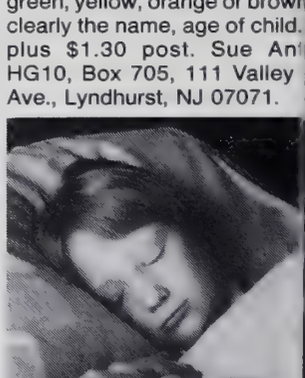
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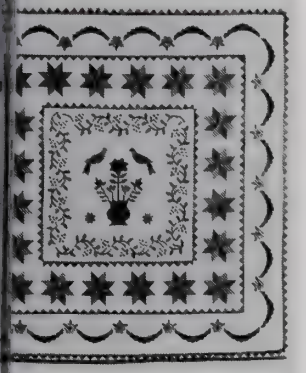


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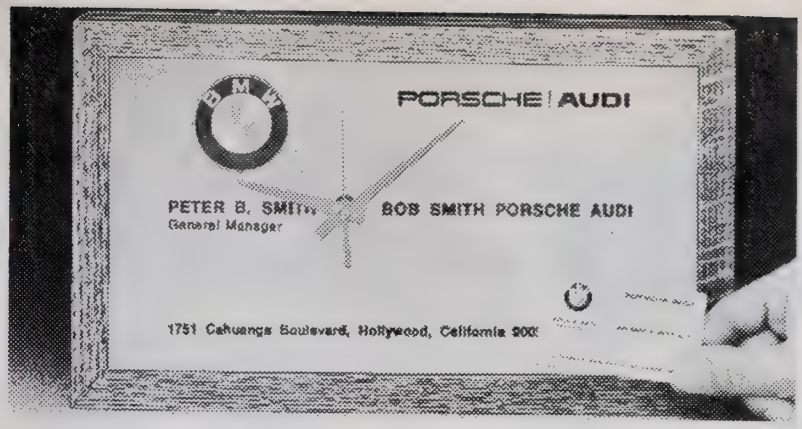


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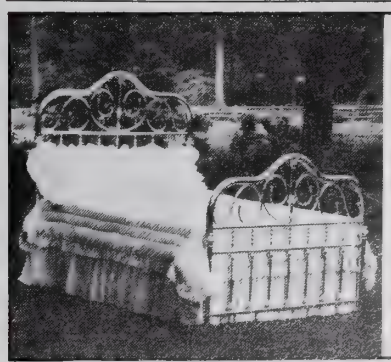
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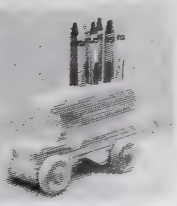


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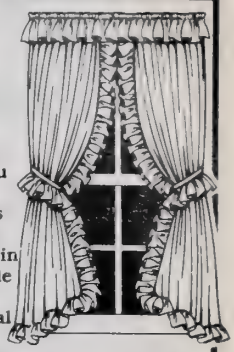
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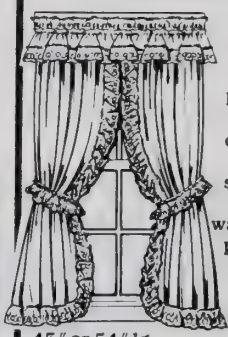
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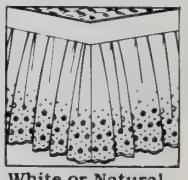


Eyelet 3" Ruffle

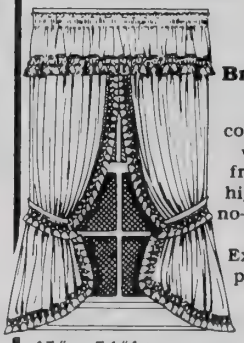
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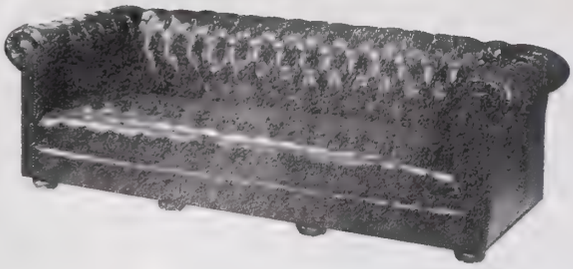
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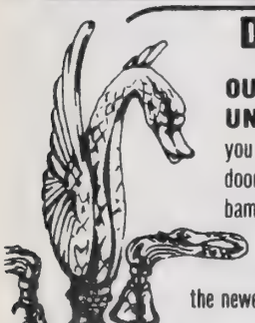
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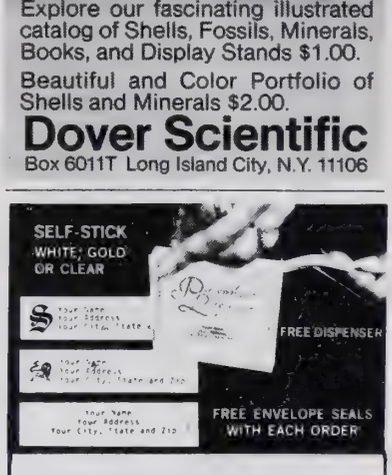
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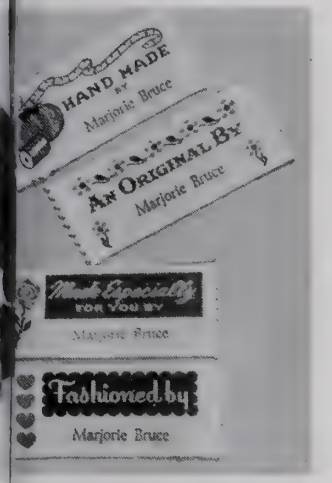
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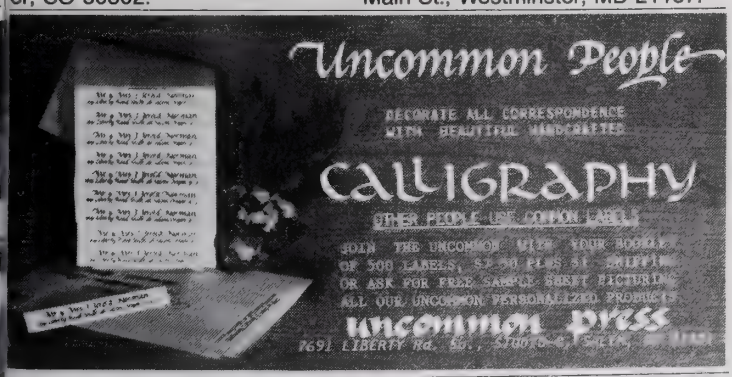
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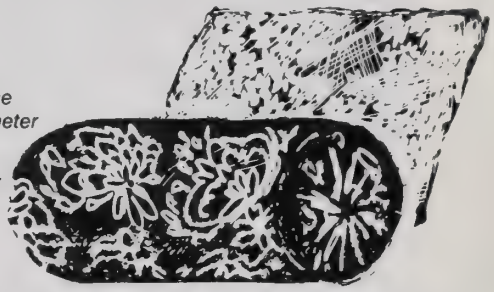
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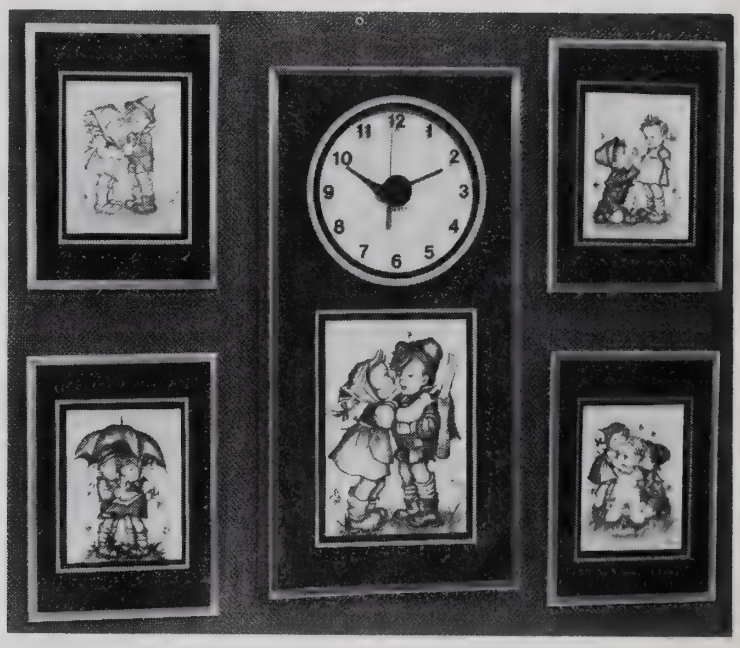
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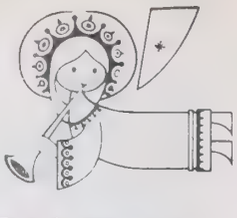
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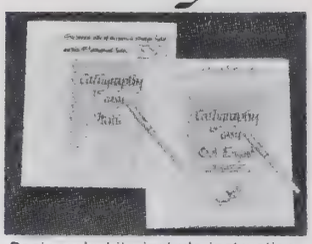
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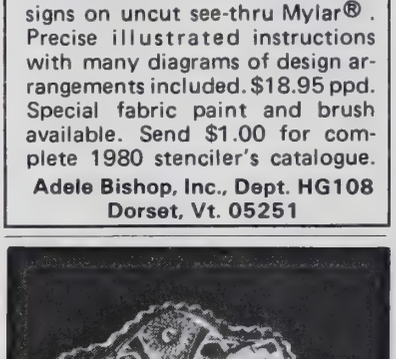




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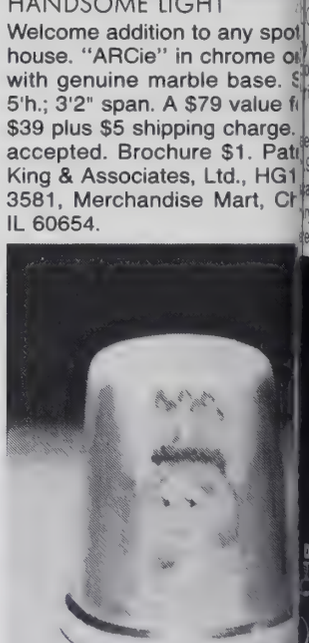
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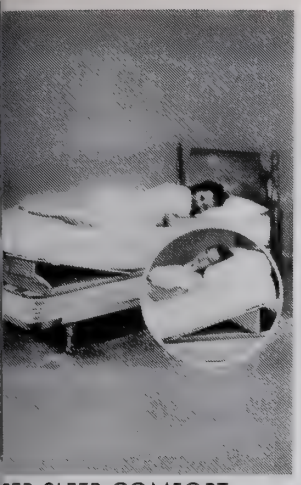
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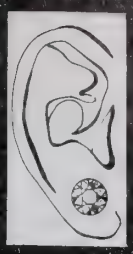
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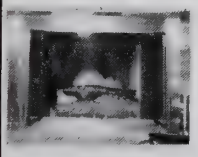
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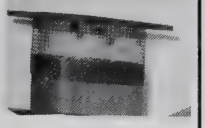
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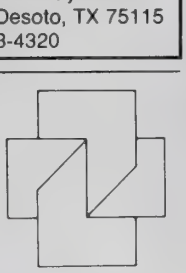
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Gustav Häglund. Kyrkslätt, Finland





The electric heel plates have been very effective. For many years I have suffered from neuritis: at times the pain has been so severe that i haven't been able to sleep at night. Last spring I happened to see your advertisement about heel plates — and they really worked miracles! The pain vanished from between my shoulderblades, where it had beet at its worst. As I am generally extremely allergic to medicines, I'm happy that I don't need anything but the plates any more. Every night my husband normally had to massage pain-relieving ointments into my skin between the shoulderblades, where I couldn't reach myself. It is impossible to describe his astonishment as I — the every day I had had the plates in my shoes for five hours — became aware of a strange feeling almost like an electric shock from my heel up through my leg. Since then the cruel pain has not troubled me any more. Finally I would like to thank you most warmly once more. Now I have heel plates in all my shoes. This is an inexpensive and effective method.
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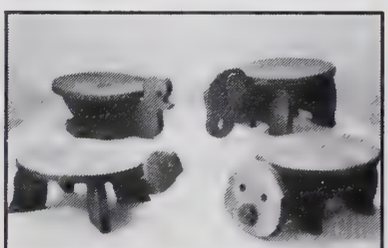


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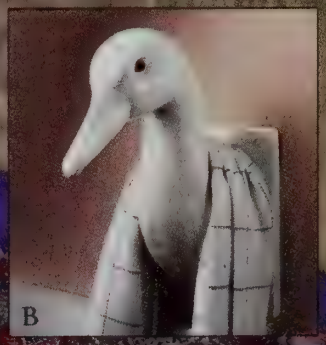
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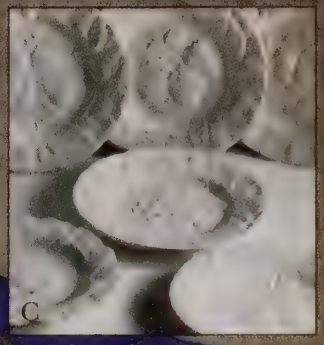
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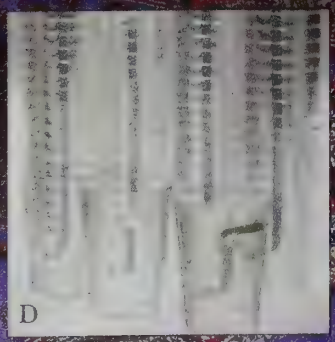
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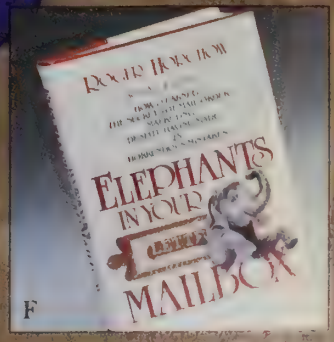
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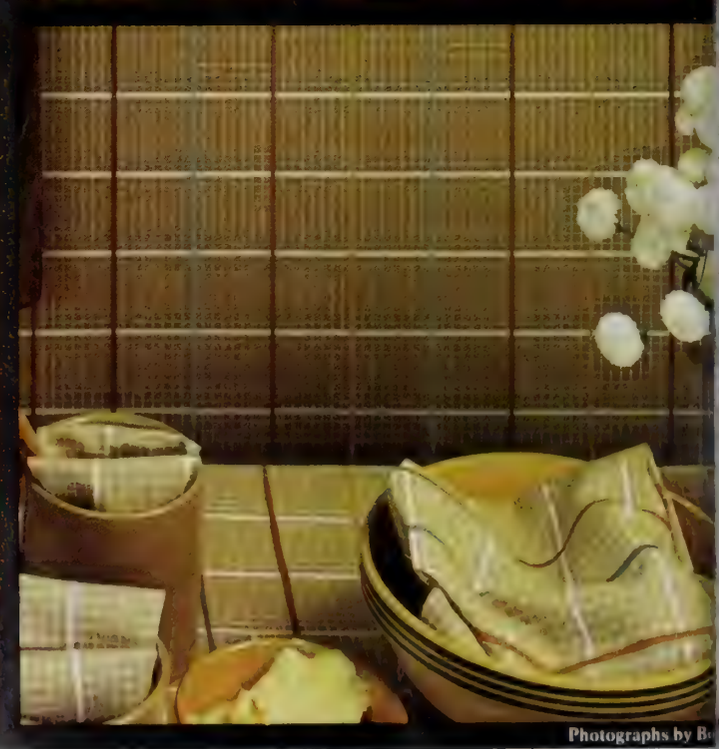












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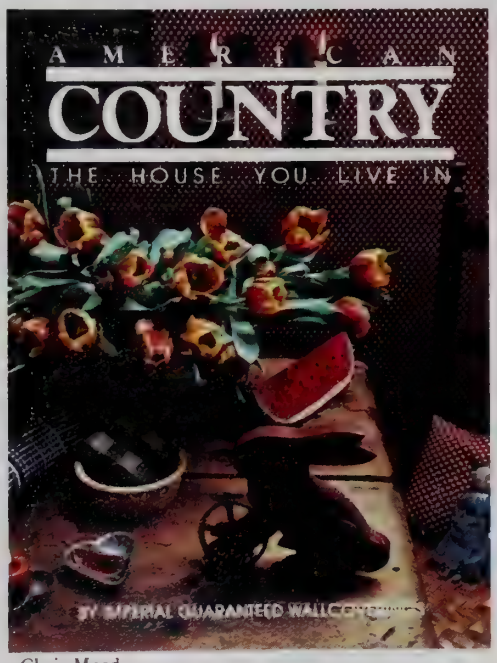
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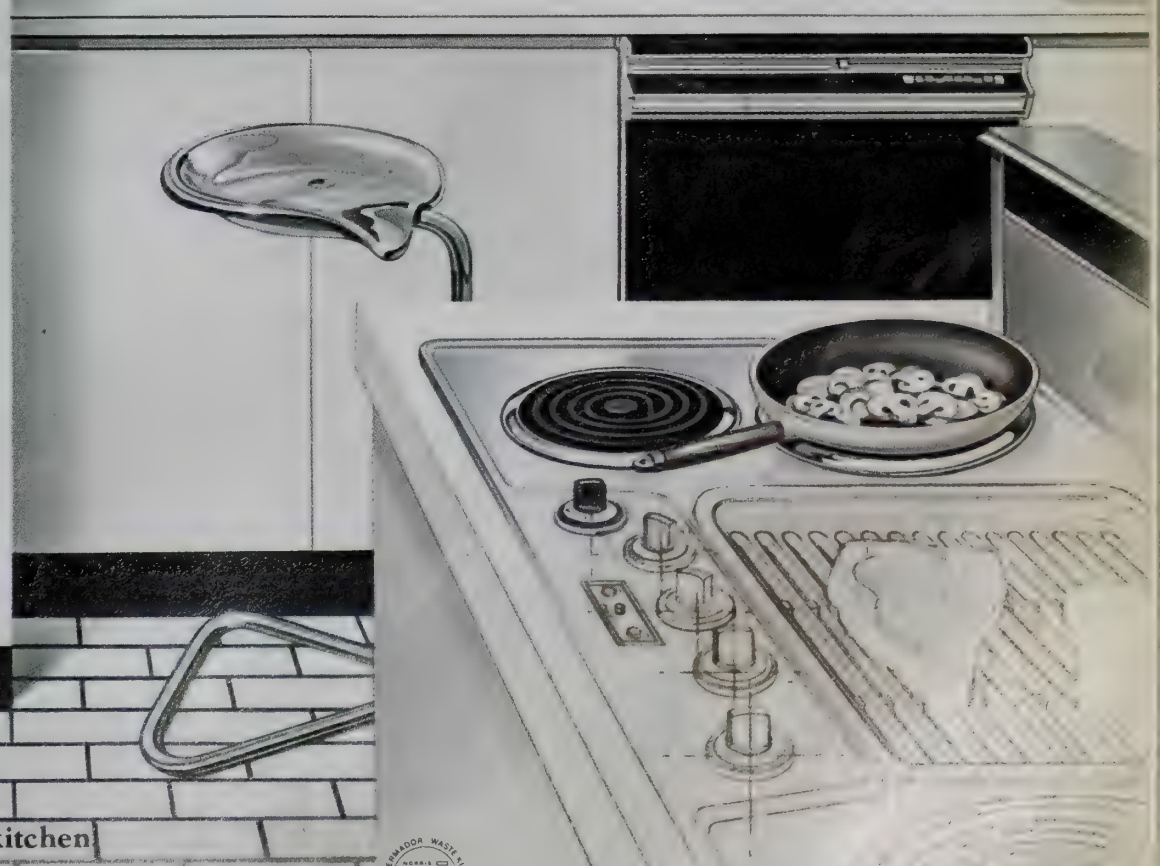
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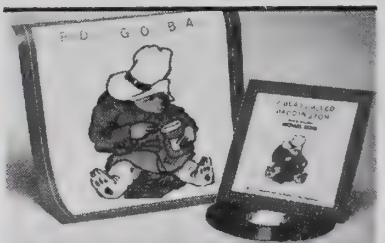
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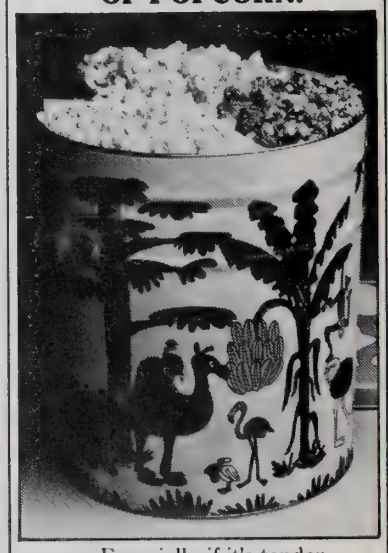
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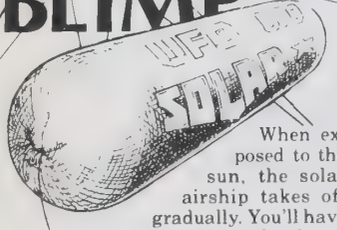


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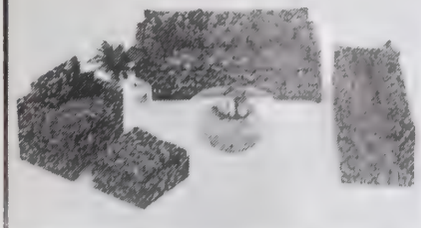
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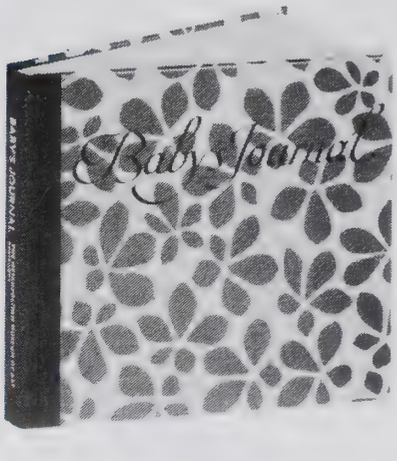
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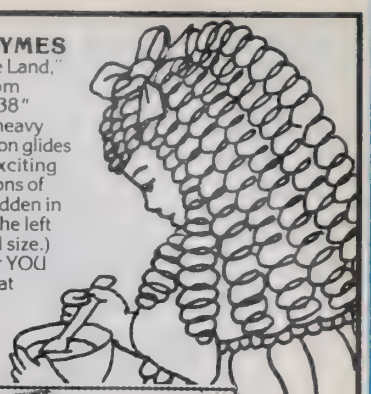
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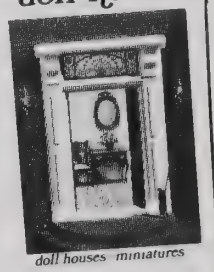
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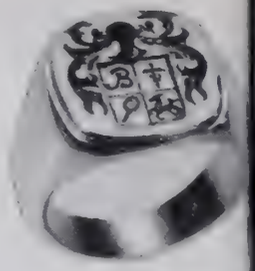
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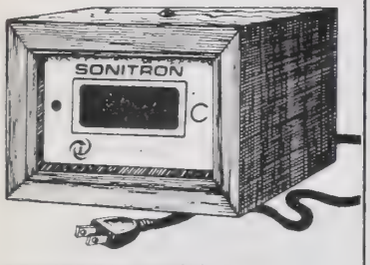
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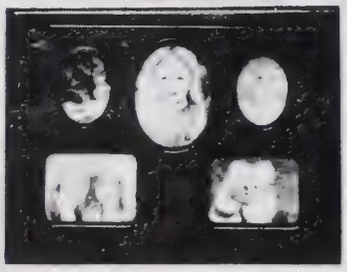
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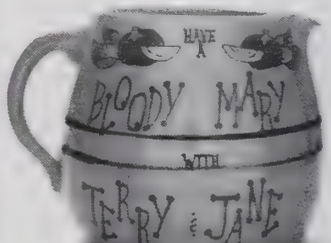
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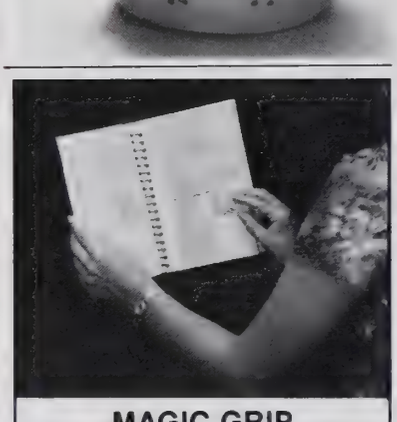
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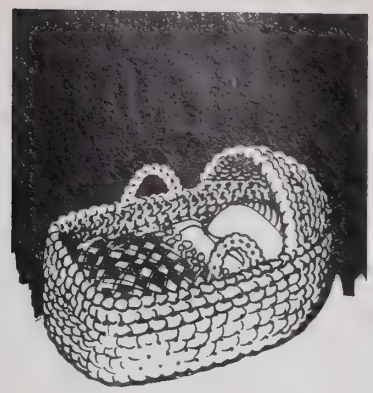
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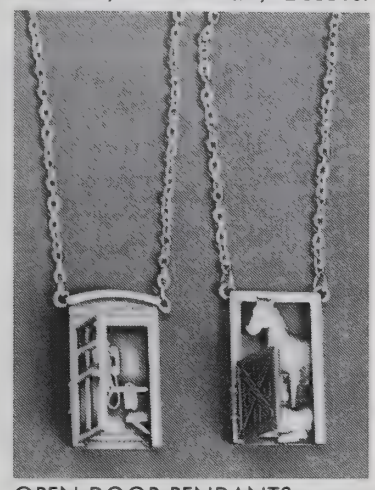
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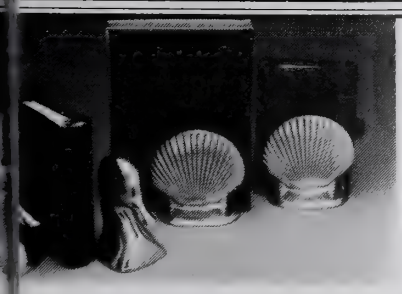
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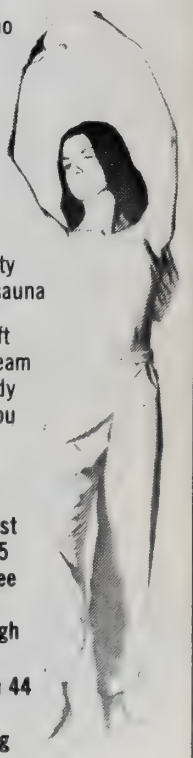
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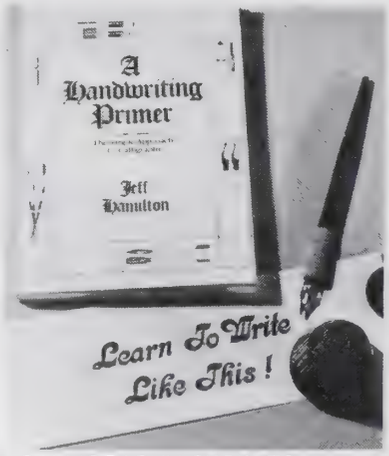
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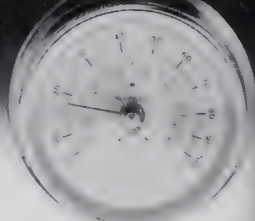
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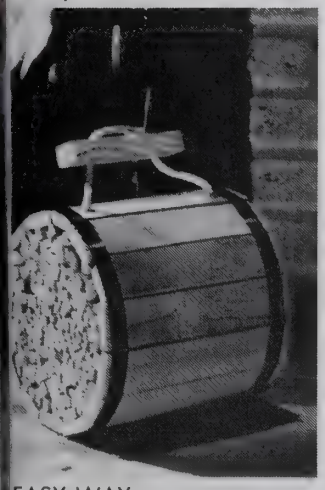
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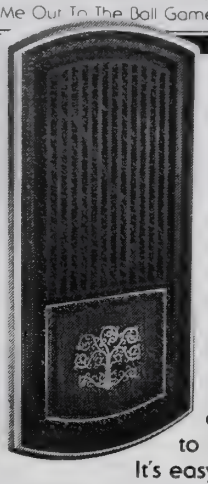


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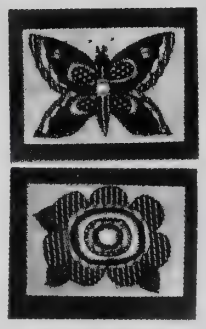
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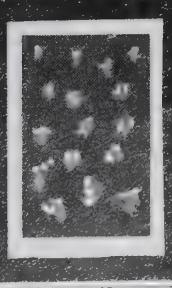
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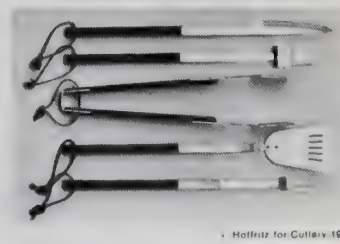
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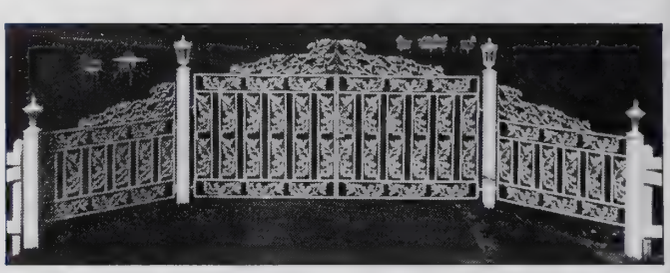
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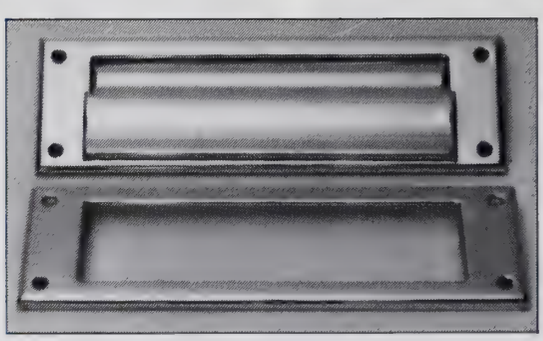
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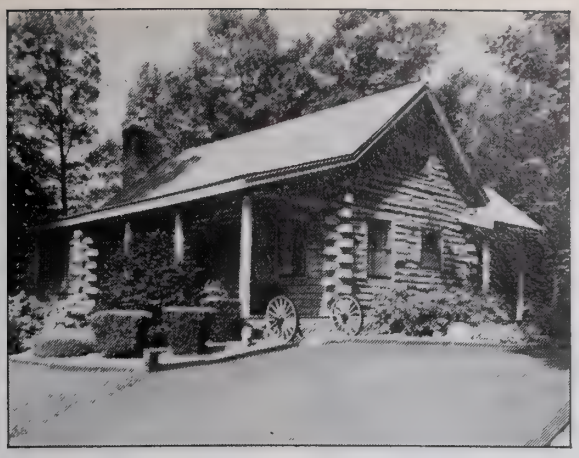
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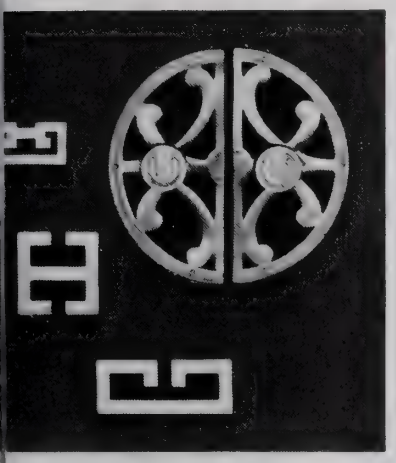
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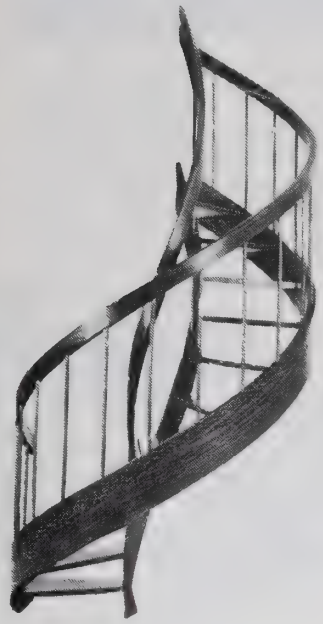


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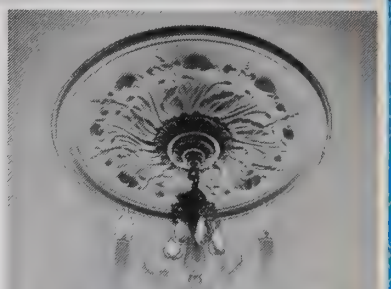
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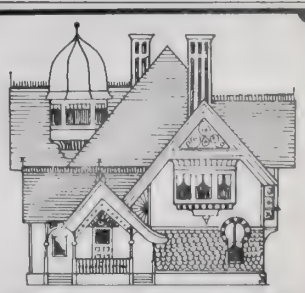
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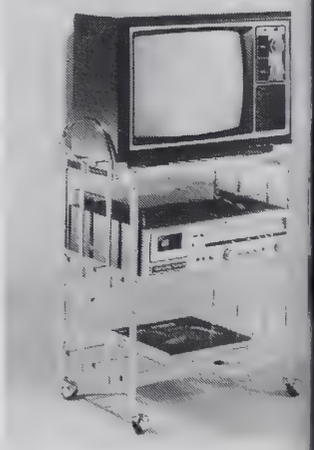
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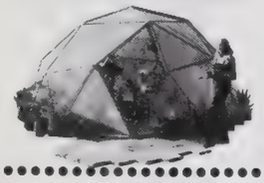
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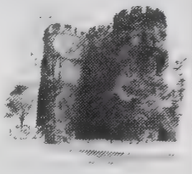
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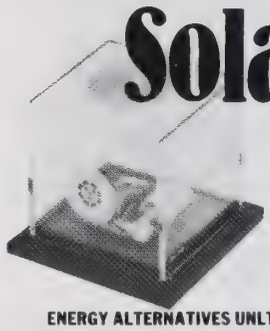
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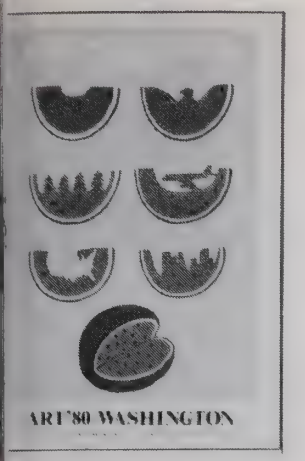
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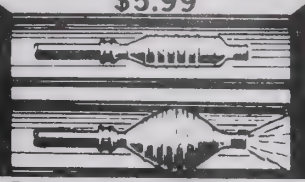


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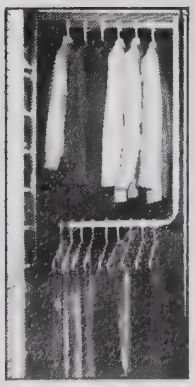


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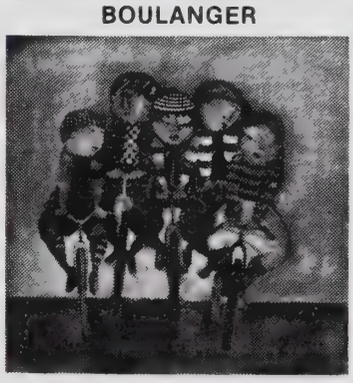
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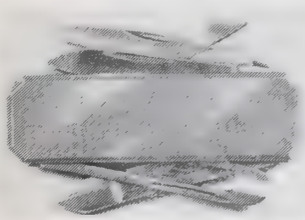


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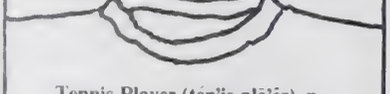
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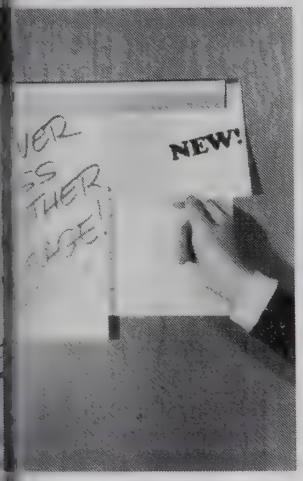
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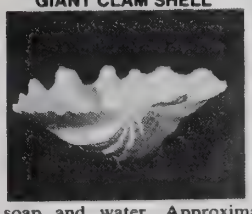


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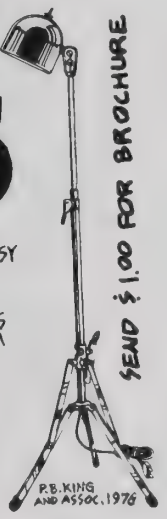
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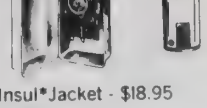
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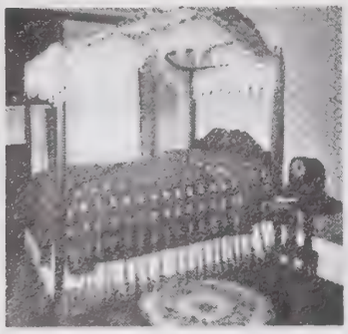
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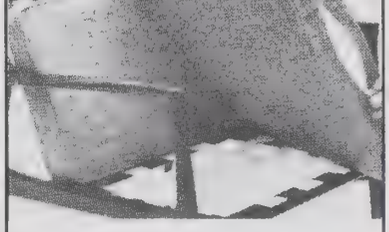
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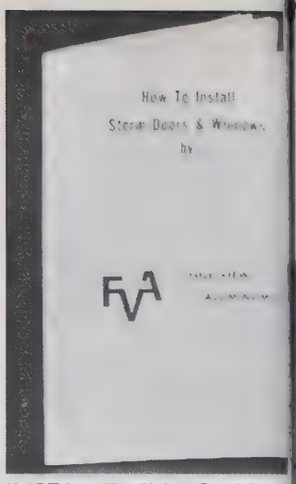
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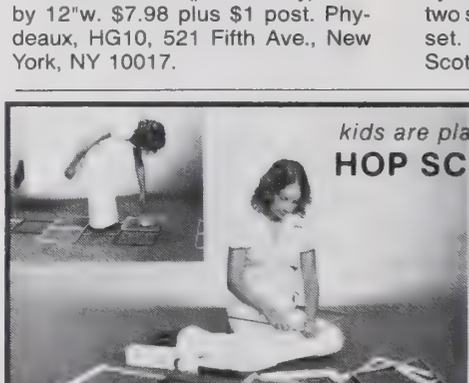
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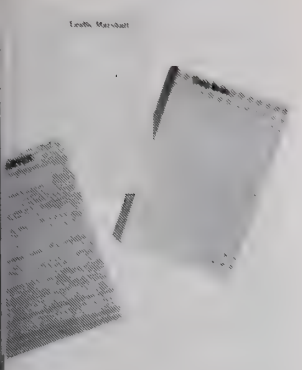


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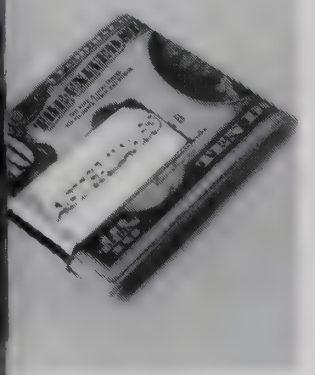
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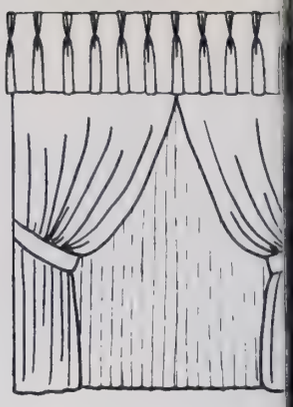
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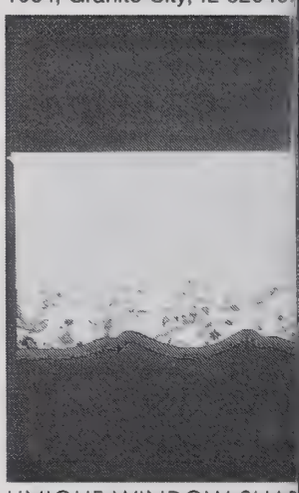
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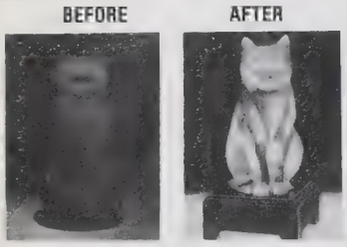
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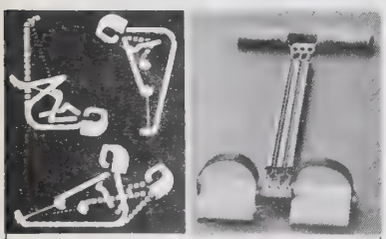
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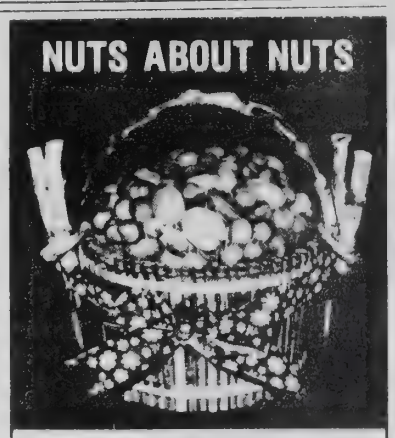
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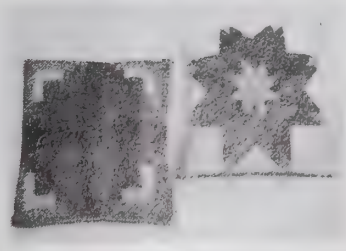


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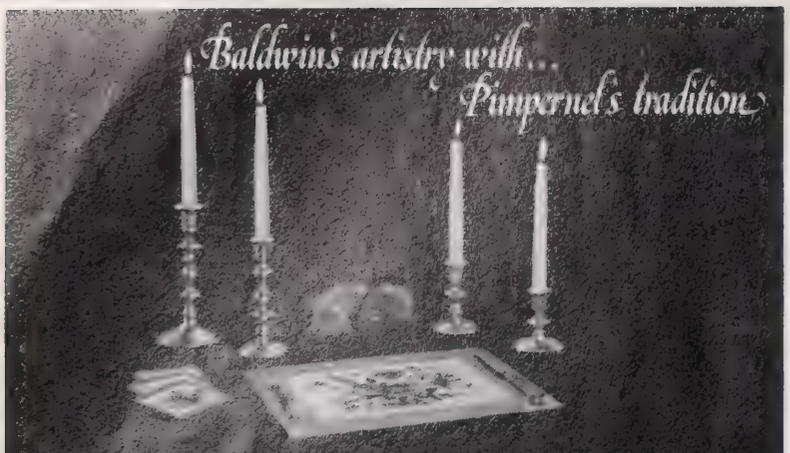
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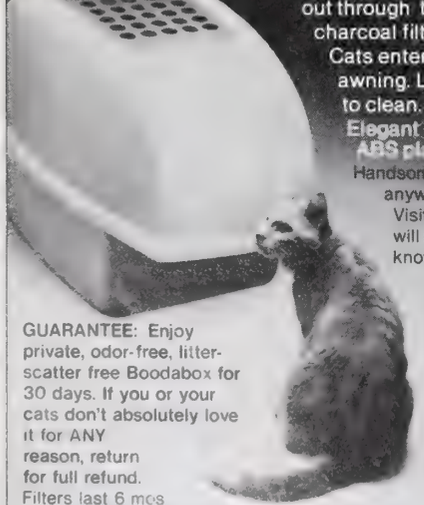
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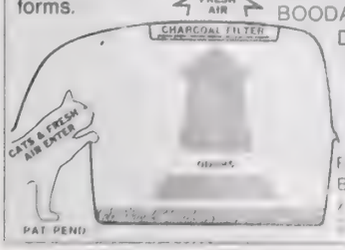
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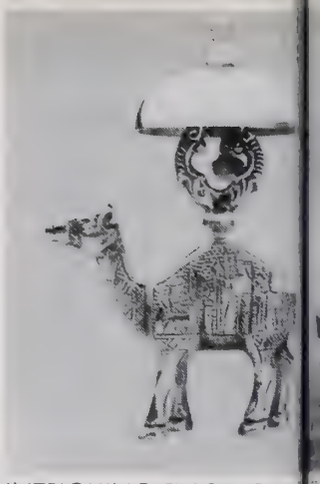
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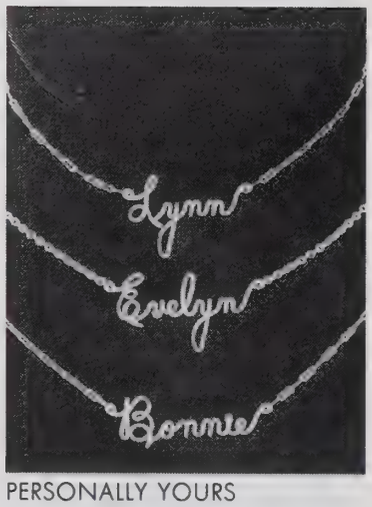
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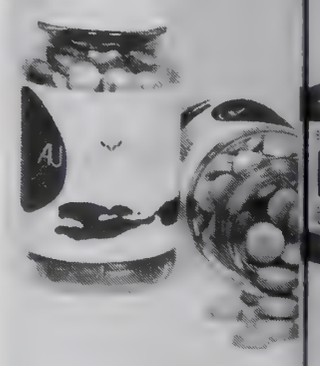
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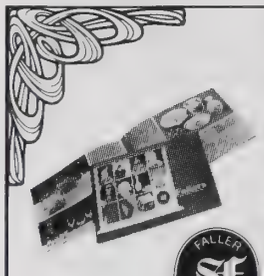
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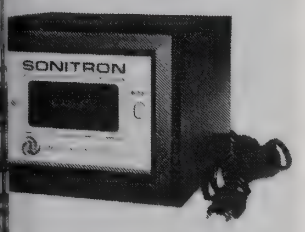
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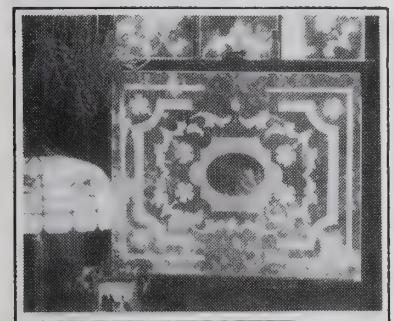
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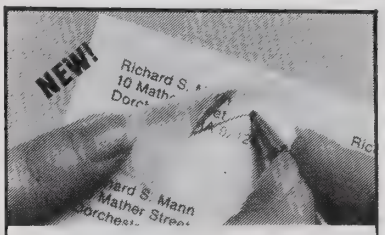
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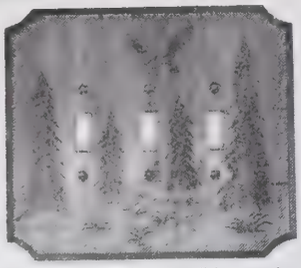
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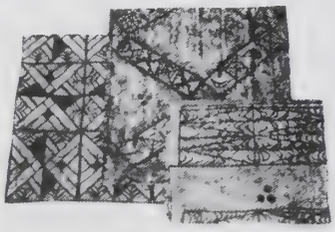
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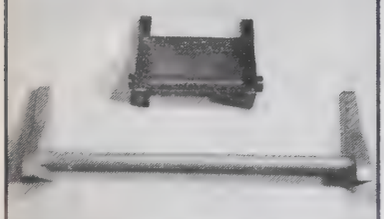


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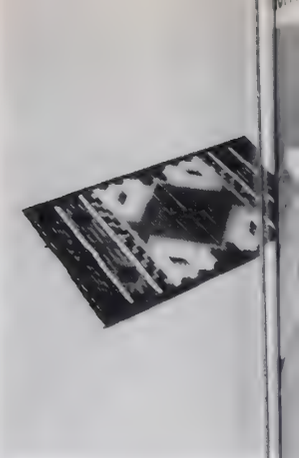
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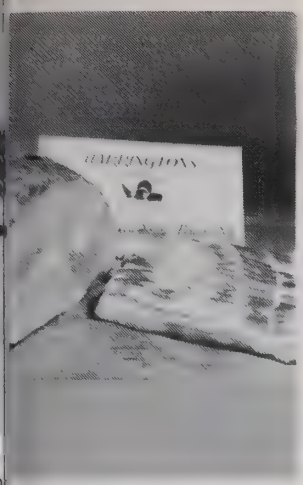
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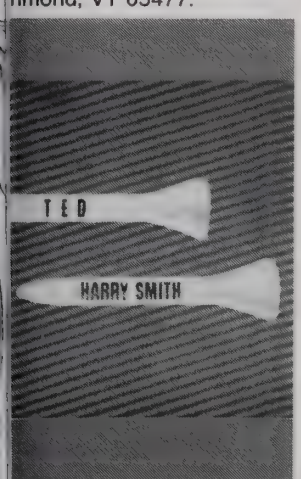


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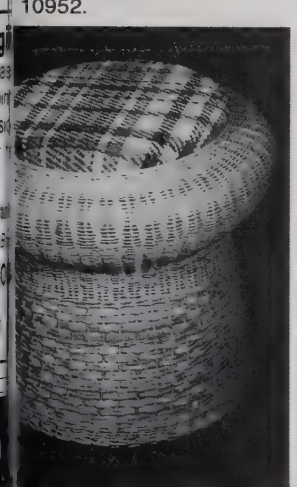
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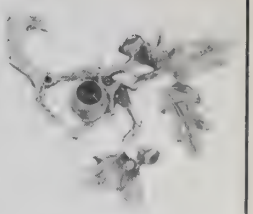
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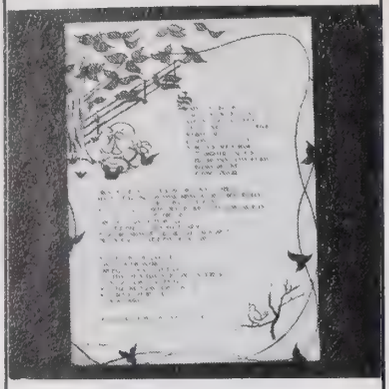
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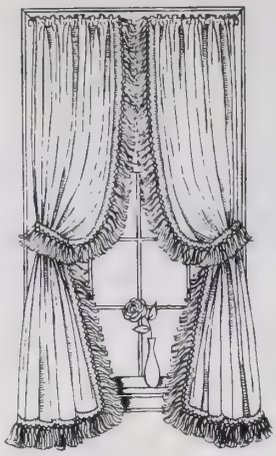
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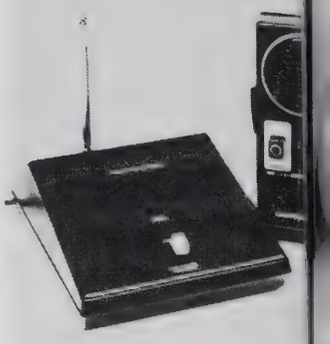
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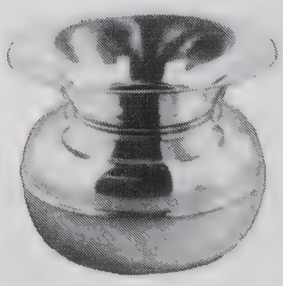
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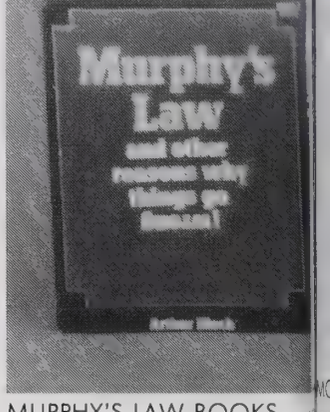
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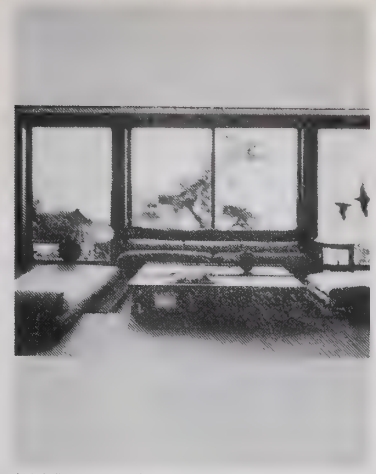
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The Calamondin miniature is for fruit and ornamental qu White blossoms precede the orange walnut-size fruit. Grows 12" a year. Shipped growing in plastic pot; instructions. (Canno CA/TX/AZ/LA.) $3 ppd. Grom Gardens, HG10, Box 6234, Po no Beach, FL 33060.



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model is individually hand- of strong, durable silicon car- r excellent heating and beau- uncluttered lines are like a of sculpture in your home. models, three colors avail- $735. Send $1 for literature. bercrombie Shop, P.O. Box Oxford, MD 21654.



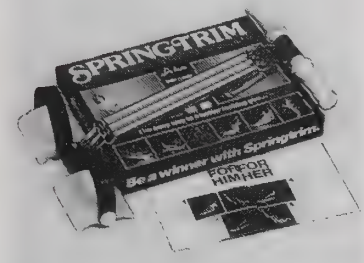
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Floor couch of Shinera futon mattresses reflects versatility of Oriental principle for natural, healthful sleep. All cotton and flannel sheets, down and cotton-filled comforters that help keep heating costs low are included in full color brochure with fabric samples, $1. Shinera, Dept. 70, Box 528, Boston, MA 02102.



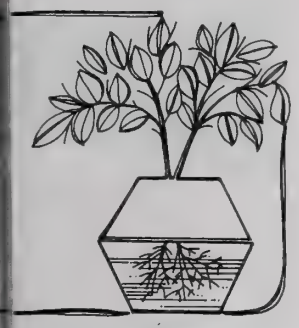
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ng walnut-finished pine has e parchment facing depicting (Jupiter's shield to create r) over Centigrade/Fahren- ales. Relative Celsius/Fah- scales make learning them 27" by 7"w., hanging ring. plus $3 post. Robelier, HG10, 3, Villanova, PA 19085.



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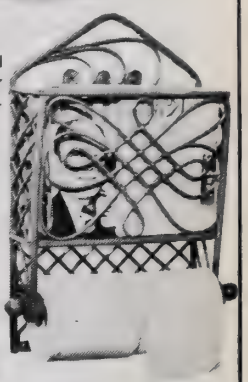


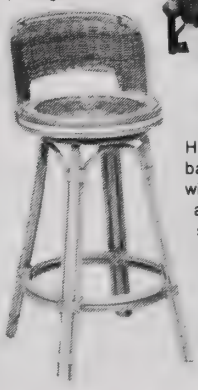
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Fran's BASKET HOUSE
Rte. 10, Dept. HG10, Succasunna, N.J. 07876

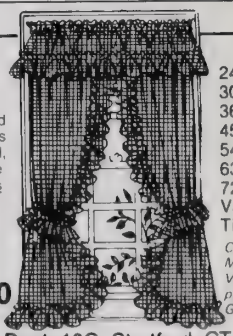
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CURTAIN CORNER, Paradise Green, Dept. 10G, Stratford, CT 06497

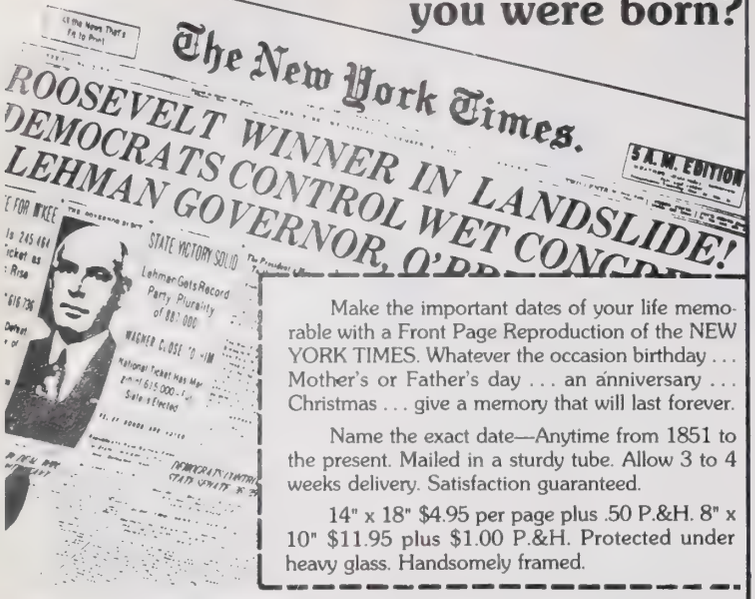
COAT HOOK

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3523 Overlook Avenue, Yorktown Heights, New York 10598

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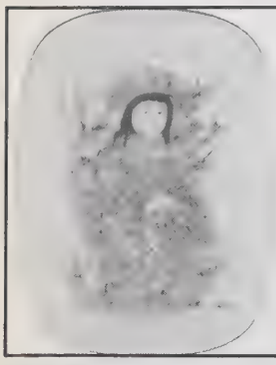


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FOR SOMEONE SPECIAL

Express your affection. Cross sampler printed on Belgian 8"x10". Kit includes 6-strand e dery floss, color instructions. $5.50; walnut finish ¾" wood gold accent. #H18 $6.50 Pp page color catalogue 50¢ (fre order). Saddle Valley Stitchery, Box 144, Saddle River, NJ 074



CUT FUEL EXPENSES

Decorator Thermal Panel helps cut the 38% heat loss through windows. Fits snugly with a magnetic seal preventing heat loss in winter and heat gain in summer. Standard and custom window/door sizes, variety of fabrics. 6 colors. Brochure $1. Kipling's, HG10, 110 4th St. N.E., Box 1087, Charlottesville, VA 22902.



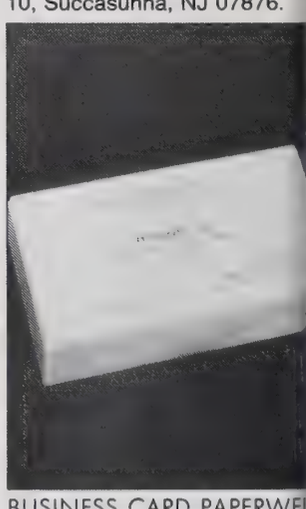
DECORATOR LOOK

Matching accessories for your Fancy-knot wastebasket and tissue holder of handwoven n rattan. Basket is 10"h. by 1 $6.95. Tissue holder 6½"w. b by 8"h. $10.95. Add $2 post. Send 50¢ for the 88-page catal Fran's Basket House, HG10, 10, Succasunna, NJ 07876.



FROM SEA TO ME

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Shopping information

ontinued from page 218

New Jersey
Greenbaum Bros., *Paterson*
Morristown

New York
Caldwell's Interiors Inc., *Roslyn Heights*
Flanigan's Furniture, Inc., *Rochester*
Buffalo, Canandaigua, Cortland, Olean, Poughkeepsie, Syracuse; Bradford, Pa.
J. H. Harvey, *White Plains*
Peekskill; Stamford, Conn.; Lauderdale Lakes and Palm Beach, Fla.
W & J Sloane, *New York City*
Manhassett, White Plains; Garden City, Paramus, Red Bank, and Short Hills, N.J.; Stamford, Conn.; Washington, D.C.; San Francisco, Calif.; Atlanta, Ga.; Houston, Tex.
Wellman Brothers, *Jamestown*

Ohio
Haber Furniture, *Youngstown*

Pennsylvania
O'Neil & Bishop, *Ardmore*

Texas
Adele Hunt, Inc., *Dallas*

Wisconsin
Steinhafel's Inc., *Milwaukee*

BUILDING FACTS

Materials and equipment used in the house shown on pages 168–173

ARCHITECTS: Donald Cromley and Susan Green, New York

■ STRUCTURE
Foundation: Reinforced concrete. Footings, flat on grade.
Framing: Standard wood-frame construction, braced for earthquake.

■ EXTERIOR OF HOUSE
Exterior walls: Pergola, entrance canopy, connecting corridor, columns, soffits, and trim, painted wood. All other surfaces, unpainted white stucco.
Exterior paints: All exterior paint by Pratt & Lambert, Inc. Window trim, garage door, entrance canopy, connecting corridor in white. Metal and concrete roof elements in light gray.
Roof: Built-up flat roof with limestone aggregate. Standing seam sloping roof, galvanized steel.
Insulation: Fiberglas batts by Owens-Corning Fiberglas Corp.
Windows: In cardroom, casement window, black aluminum frame by Torrance, Torrance CA. In guest house, operable louvers, black aluminum by Construction Specialties. In all other rooms, black aluminum frame sliding windows by Arcadia, Northrop Architectural Systems.
Skylight: In powder room, flat plastic skylight by Wasco Products.
Doors: Sliding glass doors, black aluminum frame by Arcadia, Northrop Architectural Systems. Custom-built garage door in plywood. Exterior doors, glass with natural ash. Interior doors, flush doors.
Landscaping: Terrace, brick with light gray granite strips. Site walls, unfinished reinforced concrete with plywood forms.

■ INTERIOR OF HOUSE
Interior walls: Columns and beams, painted wood. Fireplace wall, stucco. All other walls, painted Sheetrock wallboard by U.S. Gypsum. Bathroom, white ceramic mosaic tile by Windburn Tile Co. Handrail, steel pipe.
Interior paints: All paints by Pratt & Lambert, Inc. In main house and guest house, slightly warm white. Handrails, gray-pink. In buffet light trough, blue-green.
Interior ceilings: Dining area, one end of master bedroom and under catwalk, Sheetrock by U.S. Gypsum Co. All other ceilings, rough sawn cedar, unfinished.
Floors: Sealed and waxed handmade Mexican terra-cotta tile, by Del Piso Tile Co. In living and dining areas and master bedroom, Oriental rugs from Doris Leslie Blau, Inc.
Lighting fixtures: In living area, track lighting by Lightolier, Inc. In dining area, pinhole downlight by Kliegl Bros. In utility room and kitchen, wall washers by Lightolier, Inc.; kitchen undershelf lighting by Alko. In buffet, cardroom, and guest hall, showcase incandescent fixtures, custom built. Stairs, pendant wall washers, by Abolite. In bathroom, glass-covered lights by Lightolier, Inc. Exterior step lights by Prescolight. In and around pergola, entrance canopy, and connecting corridor, moldcast tree lights by Hubbel.
Furnishings: All tables and built-in furniture custom-designed by architects Donald Cromley and Susan Green. In living area, on fireplace, pillows courtesy of The Pillowry, NYC; "Atlas" sofas covered in rose velour from Stendig, Inc.; Eames lounge chairs from Herman Miller, Inc. Side tables in rosewood. In dining area, Mies van der Rohe "Brno" chairs in suede from Knoll International. Table in teak with gray marble top. In cardroom, lamp from Artek, Inc., chairs from International Contract Furnishings, Inc., both designed by architect Alvar Aalto. Card table in maple with billiard cloth top. Terrace furniture from Brown Jordan. Baskets for plants from Venice Tram Co., Encinitas CA. All blinds by Levolor Lorentzen, Inc. Bathroom towels, Grand Velor by Utica.
Artwork: In living area, multiple sculpture in cast resin with lacquer finish, ed. of 12, by Claes Oldenburg, and on side table, in bronze on wood base, *At the Bar* by David Smith, both from Margo Leavin Gallery, Los Angeles. In cardroom, multiple sculpture in cast pewter, ed. of 100, *Untitled* by Willem de Kooning, from Gemini G.E.L., Los Angeles. In bedroom, multiple sculpture in 5 torch-cut pieces of steel plate, ed. of 250, *Untitled* by Mark di Suvero and color lithographs from "Black Series I," *Black Series II, Purple Series,* and multiple color lithograph/screen print from *Eccentric Polygons* by Frank Stella, all from Gemini G.E.L., Los Angeles.
Fireplace: Cast iron damper by Donlee Damper Co. Lining, gray soapstone from Alberene Stone Div., Georgia Marble Co. Lintel and edge of opening, bright chromed steel.
Hardware: On major doors, satin chrome lever handles; by Schlage Lock Co. On closet doors, satin chrome wirepulls.
Kitchen and Bathroom Cabinets: In kitchen, white enamel steel by St. Charles Kitchens. Kitchen niches, in natural oak with lights. In pantry/utility room and bathrooms, plastic laminate by Formica Corp. In guest house, plastic laminate by Formica Corp., with tambor doors in white oak.
Kitchen and Bathroom Counter Tops: In kitchen, counters in butcher block. In bathrooms, plastic laminate by Formica Corp.
Plumbing fixtures: All sinks and lavatories, stainless steel kitchen sinks by Elkay Mfg. Co. Hospital fittings by Speakman Co. In master bedroom, bath by Jacuzzi Whirlpool Bath, Inc. Toilets, bidet, custom shower fittings by American Standard. In guesthouse, bath by Kohler Co. In living and dining rooms, vertical drain pipes in polished copper.

■ MECHANICAL EQUIPMENT AND APPLIANCES
Kitchen appliances: Oven and cooktop by Thermador Waste King, Div. of Norris Industries. Dishwasher and Foodwaste Disposer by KitchenAid Div., Hobart Corp. Refrigerator by Sub-Zero Freezer Co., Inc. Exhaust fan by Swartwout with custom designed hood.
Laundry equipment: Washer and dryer by White-Westinghouse Appliance Co.
Heating system: Warm-air heating, separate furnaces for central living space, master bedroom, and guest house by Fraiser-Johnson. Registers by Titus Products. Underslab transite pipes by Johns-Manville.
Hot-water heater: In main house, by Rheem Mfg. Co. In guest house, by Ruud. ■

Chistmas countdown

continued from page 121

To make pomanders with a minimum of thumb "wear and tear," wear an adhesive bandage, thimble, or a stationer's rubber paper-sorting "thimble." For each pomander you'll need a thin-skinned orange (or lemon or lime), about 1½ ounces of long-stemmed cloves, and 4 tablespoons of an aromatic preservative called orrisroot powder*. You may wish to add ground ingredients like cinnamon, allspice, nutmeg, or ginger to the orrisroot powder to vary the fragrance. Punch rows of cloves into fruit, a clove's width apart. Clove one fruit at a time, within 24 hours. In a bowl, turn the cloved pomanders in orrisroot till they're well coated. Allow about a month for drying and shrinkage, turning the pomanders regularly or hanging them up in a dry, airy place. To gift-

Continued on next page

**Orrisroot powder is available at some pharmacies. Or it can be ordered, along with other starred ingredients, from Caswell-Massey Co. Ltd., 575 Lexington Ave., New York, N.Y. 10022 (catalogue $1).*

Marauding mealybugs—the house plant's menace

How to detect the presence of the mealybug and the best ways to get rid of it

Few house-plant pests have the ability to frustrate the indoor gardener as much as the mealybug. A fecund menace, it drinks in the juices of tender leaves—coleus and African violet are two favorites, along with schefflera and gardenia—weakening and eventually killing the plant. Ignored for any length of time, the mealybug will move on from its first choices to invade every plant you have.

Relatives of scale insects, mealybugs are small oval creatures with soft, segmented bodies covered with a white wax that extends in filaments beyond the body. They seem to have everything on their side. The mealybug is so small, especially when it first hatches, that it is almost impossible to see without a magnifying glass. It can get a head start on you before you suspect it's there.

Two clues will help alert you to its presence. The female, which can grow as long as ¼ inch, deposits her eggs in a compact sac clearly visible to the human eye—that is, if she chooses to lay it in plain sight. The sac looks like a bit of cotton. You'll find it anywhere on a plant, but favorite dropping-off places are axils of stems and leaves. *An egg sac usually holds between 300 and 600 eggs and you have 10 days to discover and destroy it.* The eggs hatch in about a week and a half and the babies immediately set out in search of food. They crawl all over a plant feeding the way mosquitoes feed on people, by inserting their beaks into a plant and sucking out juice.

The second clue to the presence of mealybugs is the sticky honeydew they secrete. If a leaf looks unusually shiny in spots, grasp it and press a finger gently on the sheen. If it feels gummy, give the plant the once-over with a magnifying glass. You'll be amazed at the activity you'll discover. Along with mealybugs, you'll probably see ants foraging around—they love the nectar. Sooty mold fungus finds the honeydew an ideal medium for getting started, and undoubtedly you'll see a closeup of that growth.

Laying an egg sac is the swan song for a female mealybug—300 to 600 eggs should be termed a lifetime's work for any species—and she dies after her effort. The whole cycle takes about a week. The reproduction process is also the final act for the male. Before he mates, he forms a white case within which he changes to a minute active two-winged insect like a fly. He cannot feed in this state, so after mating, he quickly dies. But what this couple leaves behind boggles the senses.

Washing plants frequently might carry away a stray bug that has wandered onto a leaf before it has had a chance to establish itself. An all-out assault, though, calls for stronger measures. On plants with hairy leaves, such as the African violet, mealybugs cling like leeches, resisting the strongest blast of water. The bug's waxy coating repels even soapy water, so that's no help. One substance, handy in most medicine cabinet, will kill a mealybug with one dab—rubbing alcohol. With a cotton swab dipped in alcohol, touch each bug you can see. Considering the numbers you're up against, this is a tedious job and must be repeated over and over again until no more bugs appear. On one or two small plants, this will work eventually, and your patience will probably still be intact.

For bigger jobs, malathion is the answer. When used according to bottle directions, it is extremely effective against the mealybug. As the bugs invade every part of a plant, so must a spray. Undersides, tops, axils, and soil all must be drenched. Just one application is usually not enough. The mealybug is a cunning creature who is out for its own self-preservation. Egg cases are deposited in the minutest crannies—under the folds of a flower bud on a Rieger begonia, for instance, and in the farthest interior niches of hoya and dieffenbachia, three more prime targets.

The odds are staggering, and many a plant does succumb. Knowing what to look for and being able to add up the clues give you an edge on this most prolific, peripatetic plant pest. ■

Christmas countdown

continued from preceding page

wrap, simply wind pretty ribbon around the pomander in two directions, and bow-tie, tucking in a sprig of rosemary or boxwood (or wiring cinnamon sticks or drilled whole nutmegs to the ribbon) if you wish, for extra fragrance. Be sure the loops of the bow are securely tied, so the recipient can hang up the pomander in a closet: Clothes scents!

Family cookbook fun

Photo-offset printing is fairly inexpensive (get written estimates on printing and binding from printers first) and can be used to reproduce type- and handwritten print. If you want the pages printed in the recipe donors' handwriting, pass along the printer's specifications, such as what ink, paper, and white corrective fluid to use, the area within which to keep the writing for each page, and the date by which you must have submissions. Encourage donors to include a small sketch or two on each page.

If you find printing too expensive, photocopy the submissions and present them in bright binders.

More cheer for less money

Make your own cards. Take a folded note and glue a snippet of evergreen to it—or spatterpaint its "shadow" on it. Delicious thought: Cut out cards using a cookie cutter as a template. Or cut postage costs by a third: Send greetings by postcard. Browse through your local museum shops for festive ones or through the free catalogue of the United States Committee for UNICEF, Dept. GC, 331 East 38th St., New York, N.Y. 10016. It includes two Christmas postcard designs.

In a mood to splurge?

Get a calligrapher to address your cards. Query stores that sell wedding invitations, or check metropolitan yellow pages under "Engrossers." ■

Y PATRICIA CURTIS

Your pet and the law

Can you and your pet be evicted? Can you sue for veterinary malpractice? Have lawmen the right to destroy a pet? How can you provide for it after your death?

Q *We have lived in a large apartment for nearly 12 years. Although there is a no-pet clause in our lease, when we moved in our landlord gave us verbal permission to have our two Siamese kittens. Now he is threatening to evict us unless we get rid of them. We know none of our neighbors have complained—in fact, most don't even know we have them. We aren't about to give up our 12-year-old cats, but can we really be evicted?*

A Don't despair. You have an outside chance of winning if you fight eviction. While leases generally favor landlords, the courts do not necessarily do so. Every judge is different, as are the circumstances surrounding each case, and laws vary from place to place. Legal attitudes toward animals and animal owners are changing rapidly, according to Jophe R. Marion, a practicing New York attorney who specializes in cases involving animals. She advises pet owners to take their chances in court before they give up and accept eviction. In some cities, in fact, there are movements afoot to make it illegal to deny a tenant the right to have pets, unless, of course, the pets can be proved to be dangerous or a nuisance to other tenants.

It is advisable for any pet owner who's about to sign a lease to read it carefully. If there is a no-pet clause, you can sometimes negotiate to have it removed. But even if the clause remains, according to Marion, it does not automatically mean you can be summarily evicted if you should keep a pet.

Marion and a group of other attorneys in the New York area have formed a new organization, the Lawyers' Committee for the Enforcement of Animal Protection Law, which they hope will become nationwide or will eventually join with similar groups that may exist in other cities. Any attorney interested can write to Room 27, 2067 Broadway, New York, N.Y. 10023.

Q *We believe we have grounds for a malpractice action against the veterinarian who treated our dog. It died while under his care. But our lawyer says to forget it, because the dog was a mutt and of no monetary value. Although we have suffered emotional loss, he says we couldn't collect damages. Is this true?*

A Traditionally, damages awarded to pet owners have depended on the monetary value of the animal or its services. But some judges are beginning to recognize stress and emotional damage suffered in the loss of a pet. Last year, a New York judge, Hon. Seymour Friedman, proved himself to be an example of this new and, in the opinion of many people, enlightened attitude. In a decision involving a dog owner's suit against an animal hospital, Friedman stated: "This court . . . holds that a pet is not just a thing, but occupies a special place somewhere in between a person and a piece of personal property. . . . A pet is not an inanimate thing that just receives affection; it also returns it. . . . To say that [a dog] is a piece of personal property and no more is a repudiation of our humaneness. This I cannot accept. Accordingly, this court finds . . . compensation for the loss suffered by the plaintiff."



Q *Our son has his dog with him at college and his roommates sometimes carelessly let the dog out of their apartment. The animal control officers are threatening to destroy it if they catch it wandering again. Can they do this?*

A Legally, they probably cannot. While state laws vary, the pound is undoubtedly supposed to keep the animal alive until your son has had a hearing. But if the animal agency goes ahead and kills the dog anyway, what good is this law to your son?

He should take whatever steps are necessary to ensure that his pet doesn't get out, for the dog's sake as well as his own. It could very easily get lost or hit by a car. Also, if the dog should bite someone while running loose, the animal control officers might shoot it.

Q *We have often wondered what would happen to our dog and cats in the event of our death. We have no children or close relatives to depend on. What's the best provision to make now for our pets?*

A In your will, you might name a friend who has agreed to be entrusted with your animals, and leave a financial provision for their care. This is preferable to having a court name a guardian.

Another solution for pets who survive their owners is the Pet Retirement Home, operated by the Kent Animal Shelter. Director Gretchen Scanlan has set up arrangements whereby a pet owner can leave legal instructions and a bequest that would provide for the pet's care for the rest of its life in this private home. The pet would never be put up for adoption, no matter what its age, but would live permanently in the Pet Retirement Home with a young couple as "foster parents" and a few other pets. The bequest would cover everything, including any veterinary care the animal might need during its lifetime. For information, write to the Kent Animal Shelter, River Road, Calverton, N.Y. 11933.

Q *How can we find out more about laws that affect animals and their owners?*

A An excellent book that details the laws that protect pets and all other animals is *Animals and Their Legal Rights* by Emily Stewart Leavitt, published by the Animal Welfare Institute, P.O. Box 3650, Washington, D.C. 20007 ($2 ppd). This information-packed paperback gives an overview of anticruelty and other animal welfare legislation from 1641 to the present. ■



Tulips—queen of flowers

The bulbs that bloom in spring

Bulbs we plant in fall to flower in spring are, quite literally, storehouses of energy. During their brief growing season the leaves manufacture nutrients that are stored in the bulb to produce its flowering next year. The water necessary to trigger this growth is picked up by the roots that begin growing out of the bottom of each bulb as soon as it is planted.

■ When to Plant

Time of planting is important, but not overwhelmingly so. If for some reason your newly arrived bulbs don't get planted in October, plant them later, even if it means breaking through a crust of frozen soil to do so. Daffodils like to get their roots down before the soil cools off, but will turn in a satisfactory performance anyway, as long as they have not been kept in too warm a place before planting. A sure way to keep tulips from flowering is to store them in too warm a place. Keep them cool, and never, never let them lie in the hot sunshine waiting to be planted. The same rule applies to smaller bulbs: crocus, scilla, chionodoxa, whatever. Anemones are particularly susceptible to drying out; in fact, they usually arrive in a dried-out condition, since there seems to be no satisfactory method of keeping them moist but not wet while they're out of the ground. Anemone bulbs, however, may be plumped up by soaking them overnight in plain water before planting, and they'll be none the worse for the experience. Most people have trouble telling which side of an anemone bulb is up, but this is really no cause for concern—plant them on their sides or even upside down—they'll grow anyway.

■ How Deep?

The very first point to keep in mind is the condition of the soil *under* the bulb when it is planted. This is where the feeder roots work to pick up water and, of course, soil nutrients. The general rule is to plant bulbs with their bases four times deeper than the height of the bulb. But this is a flexible rule. In heavy, water-retentive soil, you needn't go that deep, and in light quick-drying soil the bulbs will be much better if planted deeper. In either case, make sure that at least 6 inches of soil under the bulb is thoroughly loosened—add sand if it's too dense—before placing the bulb backfilling over it. (A slow-release tilizer worked into the soil will pay in added vigor when flowering t comes around.)

Tulips planted as much as a foot d are supposed to survive longer t those set at the regular depth, but depends mostly on the soil they're pl ed in. Remarkably enough, most b will find their own level, working th way up or down in the course of 2 3 years to the soil depth that suits th best. Daffodils are particularly indif ent to planting depth, flowering w whether the bulb tips are at the soil le or several inches below it.

■ Spring Care

Because of their short growing sea and the need to store away plenty food during that ti bulbs are heavy feede Start feeding at the s surface as soon as first sprouts appear spring. An 8-10-10 purpose fertilizer, applied at the rate about 1 tablespoon per bulb and w watered in, will see the flowers off t flying start and should be followed with another two or three applicatio before the foliage dies down. Fall app cation of fertilizer to bulb beds is usua a waste of time and materials since much of the nutrients will be leach away during the winter. It's better to u soluble fertilizer in the spring, when t plants are growing and can use all t

Watering is important, too. We us ally think of spring as a time of ampl if not superfluous, rainfall, but don count on it. A week without an inch rain will bring about severe drying, r gardless of how wet the soil has bee earlier. So it is just as important to wat your tulips in dry weather as it is to w ter your petunias later.

■ Foiling Predators

In some areas, mice, squirrels, rabbit and deer play havoc with bulb beds. N animal eats daffodil bulbs, so the simple solution is to surround tulips and othe bulbs with protective bands or circles daffodils. You can also cover a newl planted bed with chicken wire to dete

GROW THEM IN GRASS

Crocuses, grape hyacinths, and scillas grow well in turf, but only if their leaves are allowed to develop after the flowers are gone. This means not cutting the grass until late June or possibly even later, but the brief untidiness will pay off in the next flowering season. Fertilizing the lawn helps the bulbs along with the grass.

GROW THEM IN VASES

Tulips seem to grow after being cut—they stretch and turn in a vase—so arrange them in a tall container loosely, as above.

Or don't cut at all. Dig up a bulb just before it blooms, rinse, and put roots and all in a glass vase. The flower will last even longer than if cut, and you can quickly replant the bulb to bloom again another year.

Tip for keeping any bulb bouquet, from garden or florist, in top condition longer: Recut the stems, wrap each stem and flower in wax paper, and put in a bucket of warm water for 6 hours before rearranging.

GROW THEM IN A REFRIGERATOR

A refrigerator's vegetable bin, a wine cellar, or any cool, dark basement or garage (above freezing, below 45 degrees) is ideal for rooting bulbs in pots for early bloom indoors—or even for slipping into window boxes or outdoor containers in mild weather.

Look for varieties recommended for forcing. Plant bulbs closely, tip up. A 4-inch diameter pot will hold about 3 daffodils or hyacinths, 4 tulips, or 8 grape hyacinths. You need just enough porous soil to cover. If you don't have garden soil, use a packaged mix. Water and drain after planting and any time the surface dries out. Keep moist and dark.

After about 3 months, when shoots emerge, move pot to a dim spot (even under a bed) for a few days. Then put it on a sunny window sill to bring flowers into bloom. Wonderful gifts! Pot in September for shoots by Christmas, in October for Valentine flowers.

irrels from digging the bulbs up, and in in spring to foil rabbits and deer t are tempted to nibble the tender ng shoots. Mice get to bulbs through nels that moles make. Rid your gar- of moles (if you can) or plant the bs 10 inches deep in a bed lined and ered with wire mesh from the hard- re store. Mesh with ½-inch holes ps mice out but lets shoots work ough. In such a cage, prepare the soil you ordinarily would, and plant the bs at their preferred depth.

Mothballs are another deterrent, and ell better than dried blood, which is n recommended. The mothballs can buried among the bulbs or sprinkled the earth's surface. Mole plant, Eu- rbia lathyris, can also be planted und the garden and uprooted later if as banished the moles and become weedy-looking.

Off With Their Heads!

er the spring-flowering bulbs have on their show, it is essential to re- ve the flower heads before seeds have hance to develop. The whole purpose the flowers, of course, is to develop ds, but we humans have other ideas l deliberately prevent seed formation the sake of sending all the plant's en- y into the production of next year's om. Cut or snap off the fading flower, ving as much of the stem as possible, l then allow the leaves and green ver stalks to do their work of man- cturing food for the bulbs. Leave the nt alone until the leaves are brown dry and may be pulled out of the und without resisting, though up to t time the plant should be kept fed watered like anything else in the den.

Bulb Books

detailed information about the growing spring bulbs, all the standard horticul- al encyclopedias have extensive sec- s on the subject. One of the best is in *Green Thumb Garden Handbook* by and Kathy Abraham (Prentice-Hall, .95). A recent book is devoted entirely the genus *Tulipa*. Titled simply *The k of Tulips* (Vendome Press, $14.95) written by Tom Lodewijk, it is a thor- hly researched treatise on the tulip, su- bly illustrated and continuously cinating. It is dedicated to those two at ladies of horticulture, Enid Haupt Mary Lasker, whose devoted endeav- have done so much to improve the gar- scene in and around New York City.

JAMES FANNING

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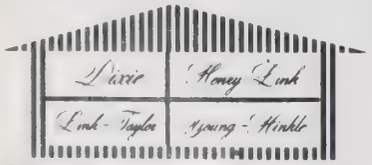
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BY JAMES FANNING

GARDENER'S NOTE

Garden show in an atrium . . . acres of bulbs in Holland . . . new spring catalogues . . . and more



In Manhattan, garden lovers enjoy an October harvest-show in Citicorp's atrium.

■ Autumn in New York

The Garden Club of America's fall show last year in New York was such a success that they're doing it again, and everybody hopes the show will become an annual event. It is housed in the extraordinary Citicorp Center, at 53rd Street and Lexington Avenue. The atrium of the Center, better known as The Market, with its soaring verticals and interestingly varied spaces, will be the setting for the show, in which the Rare Plant Group will be a new exhibitor this year. Miniature rooms, bonsai, horticultural classes, and harvest exhibits are among the attractions. Dates are October 7, 8, and 9; admission is free.

■ Catalogue Cornucopia

Catalogues keep us up to date and help us avoid the annoyance of ordering things that are no longer available—that is, if we remember to order only from the current ones. So we send for new ones every year, and find a peculiar satisfaction in spring bulb catalogues. Here are a trio from this year's crop of particularly handsome and informative catalogues:

The *Wayside Gardens* fall catalogue, which most of us consider a classic of its kind, is still priced at just $1, deductible from an order. From Wayside Gardens Co., 47 Garden Lane, Hodges, S. 29695.

White Flower Farm makes its fall catalogue part of a year-long series for the price of $5, or free if you're a regular customer. From White Flower Farm, Litchfield, Conn. 06759.

The *John Scheepers* catalogue is beautiful, and free. John Scheepers, Inc., Wall St., New York, N.Y. 10005.

■ Laurel and Other Hardies

Leon C. Snyder spent many of the years of his tenure as Professor of Horticultural Science at the University of Minnesota setting up an arboretum of trees and shrubs that would thrive in that rigorous climate. Now, having become professor emeritus, he has drawn upon the experience, as well as his profound knowledge of plant science, to put together a book that is really the last word on hardy woody plants. It is *Trees and Shrubs for Northern Gardens* (Univ. Minn. Press, $17.95). No woody plant that will grow in the northern U.S. has been overlooked, all are accurately described, and practically all are shown in color photographs. Not least among the virtues of Professor Snyder's book is the fact that it is arranged alphabetically, by both common and botanical name, making an index unnecessary.

■ David Burpee Remembered

In 1915, David Burpee took over management of the seed firm established by his father, W. Atlee Burpee, in 1876. By the time he formally retired from active management of the company in 19[illegible] Burpee's had become the nation's leading supplier of seeds for home and commercial gardening, with an unparalleled list of introductions and improvements in plants of all kinds. Also unparalleled was the fact that a father-son team has seen the firm through a full 94 years of progress, with David Burpee continuing to take an active part through the company's 100th year and on until his death in June 1980. In his later years, Mr. Burpee devoted much of his energy to one effort to make the marigold our national flower. To date this drive has not produced the legislation he desired, but it has brought the marigold to a prominence it would not otherwise have. It has also stirred advocates of other flowers to promotional efforts on behalf of their favorites, all of which have added to the great surge of interest in flowers and gardening across the country.

When It's Tulip Time in Holland

You can't, as the saying goes, beat the Dutch. Having, in the course of 300 years, established themselves as the world's leading growers of spring bulbs, the etherlanders have also established emselves as teachers of the art and sci- ce of bulbs. In its 60-acre display gar- n at Keukenhof, Holland (see some of on pages 146-151), the Bulb Growers ssociation provides examples of every ssible use for spring bulbs. In settings at are formal and natural, expansive d intimate, sunny and shaded, mil- ns of flowers delight the eye and stim- ate the imagination. Open to the blic only during April and May, Keu- nhof is thronged then with visitors m all over the world—with surpris- gly few Americans among them. Per- ps this is because the season comes fore the usual travel months, or per- ps because Americans don't want to e that particular time away from ir own gardens. However, it's well



Keukenhof, a planting of tulip 'Lovely rprise' glows beside the lake in spring.

rth the trip, whether spring bulbs are ir prime interest or you just enjoy king at beautiful gardens.

Easy to get to, Keukenhof is at Lisse, t a few miles south of Amsterdam, l practically at the gate of Schiphol port, if you're in that much of a hur- But there's no problem in going from nsterdam by rail, rented car, taxi, or , and any U.S. travel agent can set a complete tour for you.

Since the flowering times of the bulbs end on the vagaries of Dutch weath- Keukenhof has extensive greenhouses display late-flowering varieties at the ne time early-flowering ones are oming outdoors, so that practically a season's bloom may be seen in a sin- day. Then, too, the bulb growers e information booths scattered about grounds, where bulb orders may be ced while the flowers themselves are t in front of you. ■



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Building and Remodeling

1. FURNITURE REFINISHING FACT BOOK—You can give a gift that's a labor of love. Homer Formby, third-generation restorer and refinisher, gives tips on how old treasures can be refinished to make great gifts for family and friends. Formby's.

2. 1980 WHIRLPOOL BATHS AND SPAS. Thirty-six color pages of installation photographs, diagrams, and specifications of the entire product line of baths and spas from Jacuzzi Whirlpool Bath. All models are shown in bathroom, garden, or patio settings to give you decorating ideas. Jacuzzi Whirlpool Bath.

3. "YOUR FIREPLACE ... AND WHAT IT CAN DO FOR YOU." This new booklet offers suggestions to help you enhance the beauty of your fireplace and your house with the extensive line of Custom Wrought fireplace accessories. They are handmade in small batches, in the tradition of the early ironworkers and blacksmiths. Custom Wrought Products. $1

4. "THE FINISHING TOUCH"—This 16-page booklet is a beginner's guide to easy, enjoyable wood finishing. It provides step-by-step instructions and helpful hints on finishing or refinishing wood. United Gilsonite Laboratories. 25¢

Decorating

5. CONTEMPORARY HOME FURNISHINGS. Many of the products in this mail-order catalogue are exclusive to Conran's and were designed in its studios to meet your specific needs. Sofas, chairs, dining-room furniture, lots of new and exciting coordinated fabrics, plus wallpaper, linens, floor coverings. Conran's. $2

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Potpourri

14. A MOST COVETED JEWELRY CATALOGUE ... The Tiffan Catalogue. Full-color pages featur ing jewelry by Tiffany designers a well as collections of sterling, china crystal, watches, gifts, and more Tiffany & Co. $3

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arlton 100's Soft Pack	**less than 6**	**0.5**
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nt 100's	14	1.0
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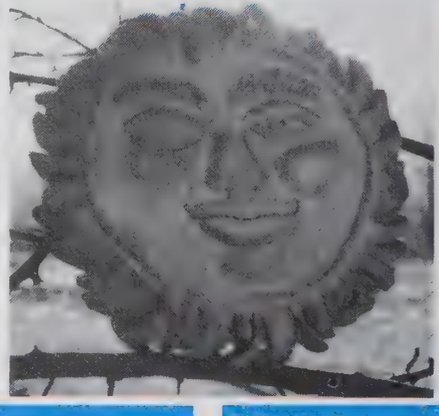
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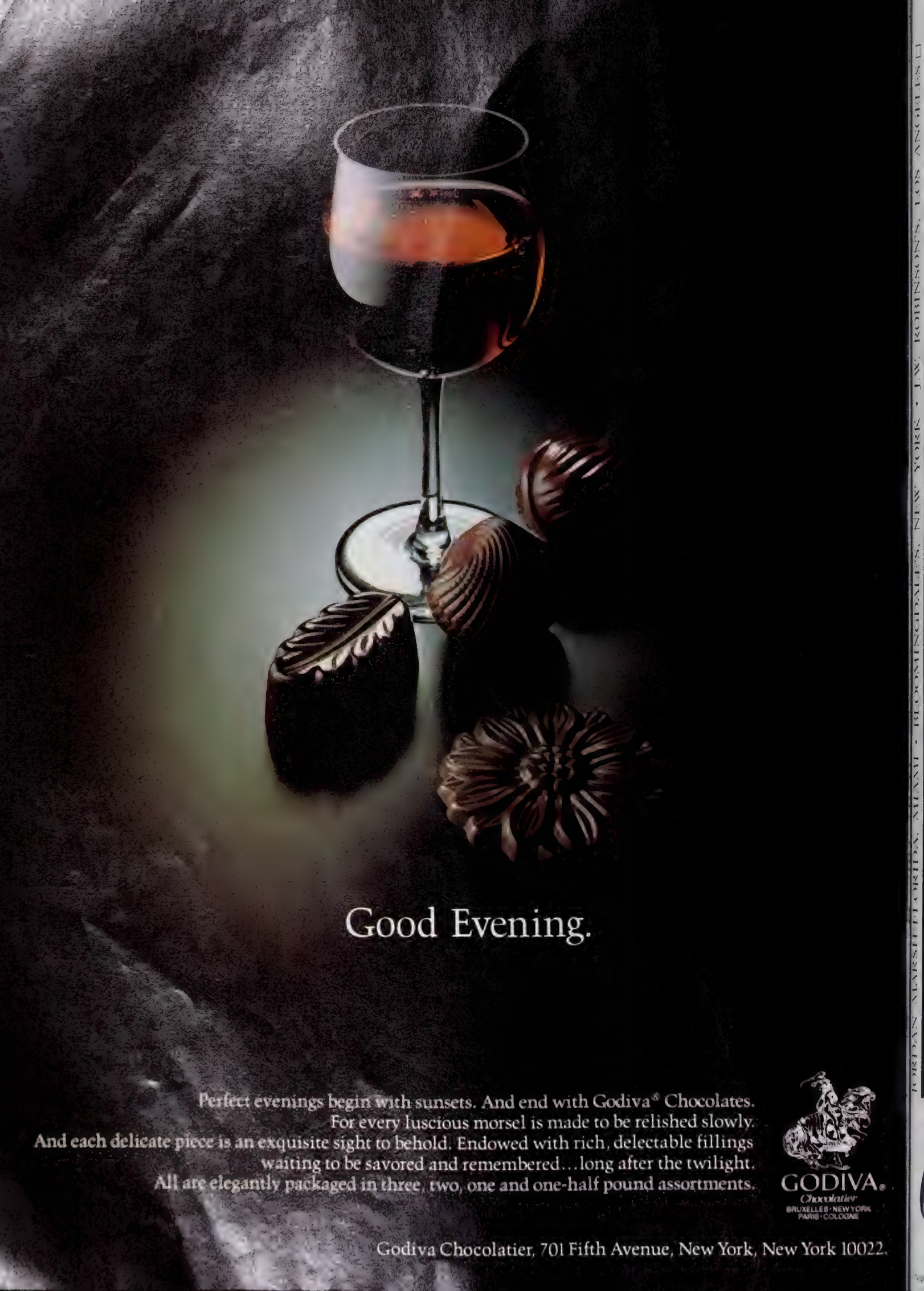
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Meet Mrs. Barnes. Tenth in a series of stories about the kind of people who furnish their house, <u>their</u> way, at their neighborhood Ethan Allen Gallery.





"When we decided our living room needed help, I headed straight for my Ethan Allen Gallery. I knew the look I wanted, but I wasn't sure how to put it all together. So my first stop was my Ethan Allen Interior Designer. She suggested adding a matching loveseat for a more modular look, and a wall of light pine bookcases for interest. What a difference! A glass end table helped balance the room, and when I fell in love with that flowered side chair, my designer showed me how to set it off with matching drapes. When everything came together with their beautiful imported rug, it looked just the way I'd imagined. I knew I could depend on my Ethan Allen Gallery to give me the confidence I needed to bring my decorating ideas to life."



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Francisco de Goya, *Don Manuel Osorio de Zuniga* The Metropolitan Museum of Art, The Jules S Bache Collection, 1949

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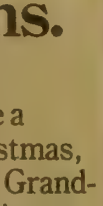
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Tom Yee

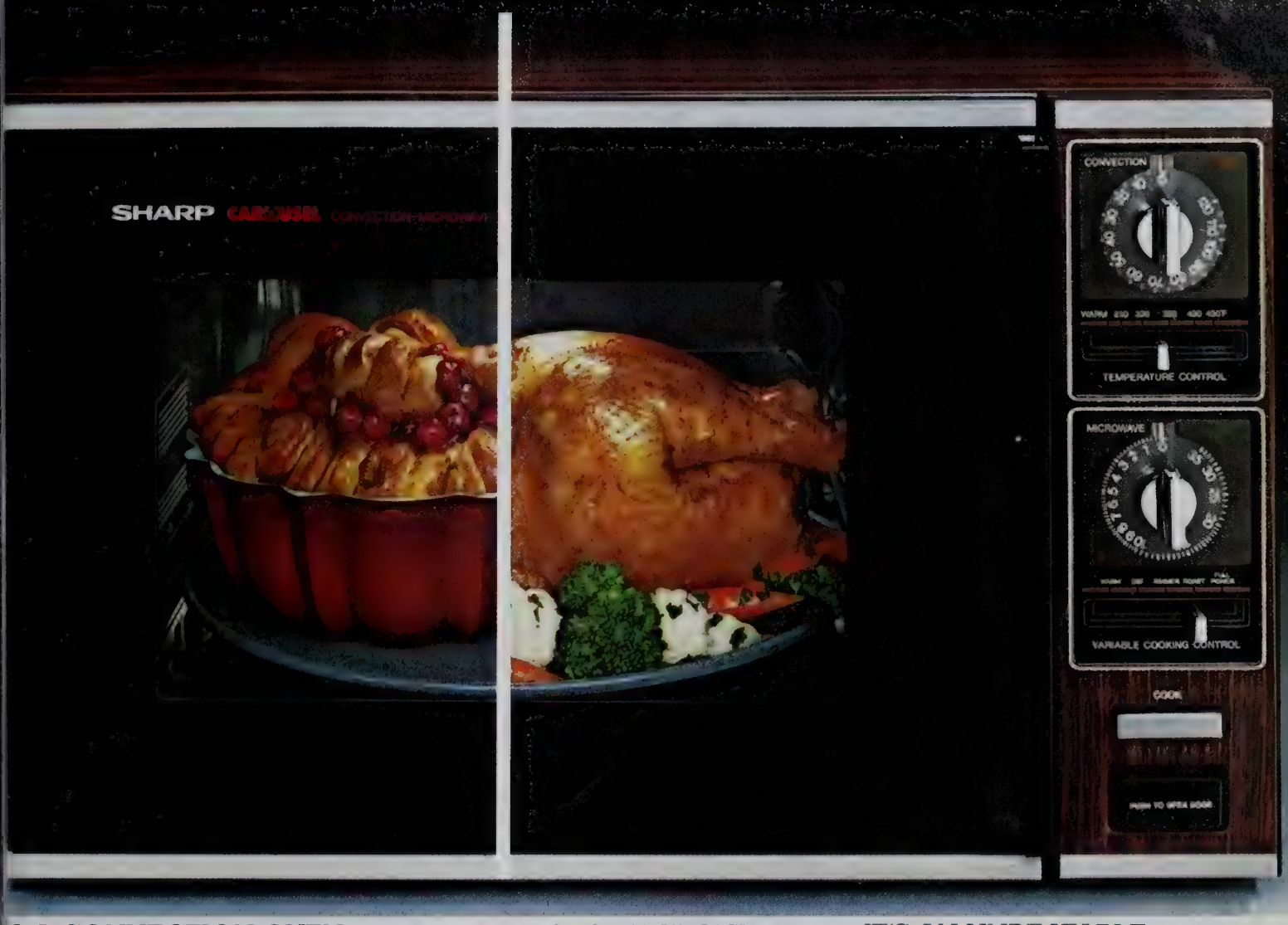
On the cover: The pieces on this table in designer Mario Buatta's living room represent part of a collection built over several years. Some are presents, some are things he fell in love with at first sight. "That's an important part of acquiring a new piece. You must love it instantly. If there's a struggle, forget it!"

Mr. Buatta, who says he's been a passionate collector since he was three years old, also feels that "scattering pieces throughout a room wastes their impact. If there is even the slightest common thread binding your pieces, present them together."

Here, the common theme is 18th-century porcelains. In the center foreground is a Creamware decorated dish holding an antique Chinese silk sachet on silk cords with tiny jade beads. To each side of the dish are two asparagus etuis, hollow porcelain containers women used to hold their precious needles. Two delft cachepots contain white stock, and behind the left one stands a carved ivory pagoda made during the China Trade, around 1810 or 1820. Complementing the Regency paintings of King Charles spaniels Mr. Buatta hangs over his extensive bookcases are two small Staffordshire dogs. The three standing plates in the rear of the table are all English Creamware. And the collection of small boxes scattered across the table is Battersea, Bilston, and Staffordshire—each is in the shape of a small fruit. In the center, a bold Meissen cabbage cachepot.

Enhancing the collection—a geranium-red silk tablecovering that falls to the floor and soft light from a crystal baluster lamp. By Paula Rice Jackson. Editor: Kaaren Gray.

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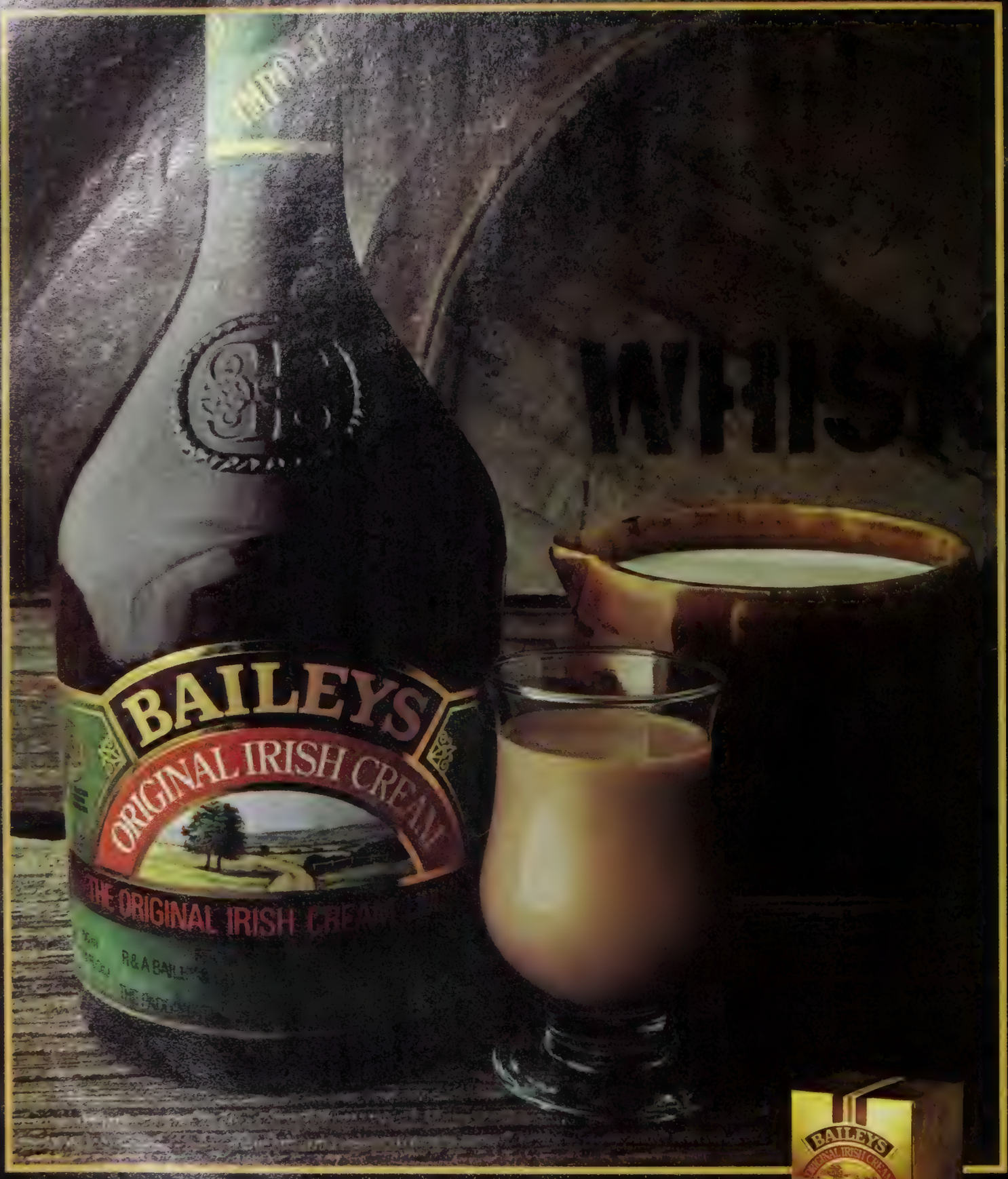
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INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Displaying the Things You Love

■ Smart starts

● A collection has much more impact when the parts are clustered together rather than scattered about a room, says designer Ron Cacciola.

● Looking for something to hang over a large sofa or sideboard? For impact, pick one large work of art, or a large group of equal "weight."

● Humble objects *love* company! A souvenir paper fan would look silly set off on a lighted pedestal as if it were a Ming vase. But a whole *collection* of fans would look striking hung on one wall. If you only have one object of lowly pedigree you'd like to display, save it for a tabletop or mantel still-life where it can be supported visually by other humble-but-charming objects in sympathetic colors and styles.

● Scrutinize the everyday objects you already own for their display potential. Hang four bright green folding chairs on a pine-paneled wall as architect Mike Jantzen does, and they become art. Hang a bicycle on the wall of a city apartment, and you've taken care of storage and display in one fell swoop.

● Put *welcoming* things on the coffee table, says Bob Patino: potpourri, fresh fruit or flowers, a book.



■ SCREENING GALLERY: BOTANICAL PRINTS IN WHITE FRAMES FRESHEN A LIME-GREEN SCREEN. KEEP ITS BACK SIDE BARE SO YOU CAN REVERSE IT TO GIVE THE ROOM A LESS CLUTTERED LOOK—FOR A PARTY OR JUST A CHANGE! BONUS: NO NAIL HOLES IN THE WALL. FROM *PHOTO DECOR* (KODAK).



Stephen Kelemen

■ THINK OF A MANTEL AS YOU WOULD A SCALE: BALANCE A HEAVY OBJECT WITH SEVERAL LIGHT OR AIRY ONES. VARY SPACING BETWEEN OBJECTS, AS ROBIN GUILD DOES.

■ Tablescapes

Think of tabletops as pedestals, suggests designer Robert K. Lewis. "Play chess" with colors, textures, shapes. Keep it simple: When in doubt, leave something out. Try three objects (one quite low), arranged asymmetrically. Experiment!

■ Light on

Track lighting—to spotlight objects against an 8-foot-high wall—is generally most effective when the top 2 feet of the wall remain in shadow, and overlapping circles of light (which appears as a light band with a scalloped top edge) are cast on the *middle* of the wall. To achieve this with typical 150-watt R-40 floodlamps (bulbs), mount the track 3 feet from the wall, space the "cans" on the track 3 feet apart, and aim each can at a 40-degree angle. From *Photo Decor: A Guide to the Enjoyment of Photographic Art* by John Holland (Kodak).

Objects can be lit with such precision that they appear to float in light. Wendelighting makes and installs—inconspicuously—special light projectors and low-wattage shelf and trough lighting for cornices and furniture bases. Available for indoors or out, nationwide. You buy consultation and installation services (about $125 an hour) with fixtures. Wendelighting, Division of Jacksen International, 9068 Culver Blvd., Culver City, Calif. 90230.

■ Standing invitation

Not enough wall space to hang up your art collection? Take an idea from galleries: Display matted pictures in a "cradle" (an X-based wooden stand). Or buy an easel and put a different picture on it each week.

World's Window sells various tabletop stands: A glass clock dome on fruitwood-finish base, a rosewood-finish stand for a bowl, an easel of brass or acrylic for a small painting or plate, and an illuminated glass-topped base that lights art glass from below: World's Window, 12 Holly Lane, Plainview, N.Y. 11803 (free catalogue).

■ Special cases

For ship models, kits in 22 sizes or custom, from James Bliss, 100 Route 128, Dedham, Mass. 02026 (catalogue $1). ● For butterflies and minerals, from Ward's Natural Science Establishment, P.O. Box 1712, Rochester, N.Y. 14603 (catalogue to be published in January, $5.95). ● For seashells, fill-it-yourself lamp bases, from Hilo Steiner, 507 Broad St., Shrewsbury, N.J. 07701 (catalogue $2).

Comb antiques shops and shows for furnishings with "show" potential: apothecary's, printer's, or dentist's drawers, library ladders, vitrines.

Antique or period pieces should be handled only by professionals trained in conservation. Never use a display method that will alter the piece's original condition, or its value will be irreparably, drastically reduced. Keep pieces away from strong light, heat, smoke, or mildew-prone areas.

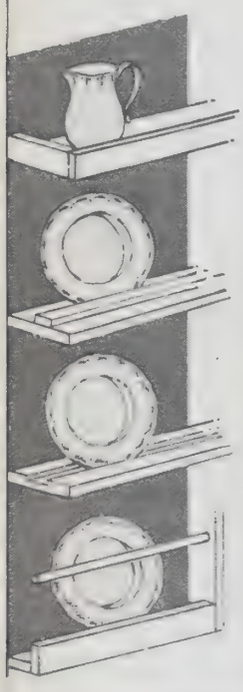
For more display ideas, please turn the page

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Displaying the Things You Love



■ Where does your light-garden show? Under the stairs! Install full-spectrum fluorescent plant tubes (such as "Vita-Lite" by Duro-Lite) above each shelf, and punctuate the plant line-up with pottery, baskets.



Four ways to make a shelf safe for china: *from top,* battens, plate stop, groove, or—for shallow shelves—batten-and-dowel. From Robin Guild's *Homeworks.*

■ Pronto pedestals

Three ideas to go: A glass-topped table with an uplight beneath. • A glass-topped terra-cotta planter with an uplight inside. • An uplight inside a box of painted plywood, with a milky glass or acrylic top.

Build low, hollow pedestals of plywood you can stand by a wall, suggests designer Bob Patino, and cover them in the same carpeting as the floor. Then display pieces on them, leaning them against the wall if need be, for support. Just clear off the tops when you need extra seats. When a display no longer catches your eye, move or remove something. Store objects you've tired of beneath pedestals.

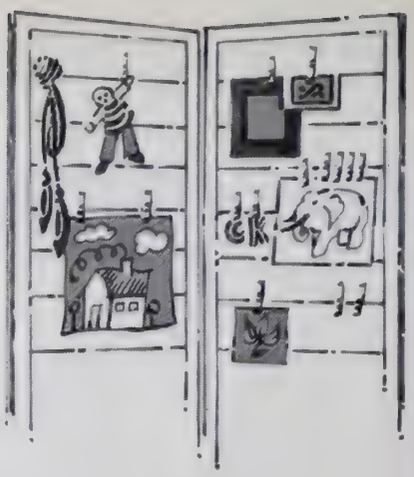
■ Frames of mind

• Good picture frames are like good eyeglass frames: You notice the picture, not the frame. Take the art to various framers, and "try on" molding samples until you find one that adds to the feeling of the art *without* overpowering it.

• A wall of art should not look static. Designer James Ruddock suggests mixing media: oil and watercolor paintings, porcelains and prints. Experiment with asymmetry. Interject something three-dimensional, such as a beveled mirror.

• Art should never be cut down to fit a frame, and framers should use acid-free mounting materials and leave air space between the glass or acrylic pane and the object.

• How do you lend variety to a dozen black-and-white prints all the same size? Consider matting them in a trio of colors, with identical frames. Decide how you want to arrange the prints on the wall, then assign mat colors so they vary from one print to the next. For her crimson dining room, Heather Cohane had prints matted in topaz, Georgian green, and apple green.



■ Children's clothes-pin gallery (and space divider): Thread hinged wooden frames with wire, at intervals, and you've built a special place for children to hang pictures, postcards, and other transient treasures. Borrow it for the holidays to hang up cards—and a few sprigs of holly—in style! From Robin Guild's *Homeworks.*

■ Shelf life

Strands of tiny Christmas tree lights strung through cuphooks are an easy way to light up a humdrum bookcase, to display objects on a shelf or two. Make a light-strand-sized hole in each back top corner above a shelf you want to light. Screw in a U-shaped row of cup hooks on the above shelf's underside, one inch in from edge. Start at one hole and continue across the front and back to the other hole. Hang strands and conceal them by nailing a wooden "skirt" to the front edge of the shelf to which they're attached. Finish "skirt" to match bookcase. From architect Sam Neustadt.

■ Hang ups

An easy way to get most light- or medium-weight picture frames to lie flat against the wall: Use two "J" wall hooks and two screw eyes (right and left inside edge of frame, about one-sixth of the way down) sized to the frame weight. First test picture arrangements by taping pieces of plain paper the same sizes onto the wall. Hold frame to the spot you've picked and test for levelness with a carpenter's spirit level. Pencil where top corners go. Then mark the protruding parts of the screw eyes with colored chalk and press frame to the spot you've marked: Transferred chalk marks show where to hammer hooks to wall. From Arthur Heitzman, director of photography at Gittings Texas Studio.

The very simplest way to hang a quilt: With quilt smooth, measure the top edge. Cut a five-inch strip of *prewashed* muslin and one wood strip that length. Sew muslin along top of quilt, to strongest part of back outer binding. Place quilt face down. Lay wood strip on top, along top edge. Starting in middle, wrap muslin around wood and staple muslin in place. Attach screw eyes to muslin-covered stretcher and hang. From quilt collector Phyllis Haders.

A silk kimono makes a splendid wallhanging. Just run a bamboo pole through the sleeves and balance it across two pegs on the wall, as designer Claude Langwith does.

Many things look handsome hung from the ceiling. (One warning: Dust them regularly!) • To display a collection of hanging plants, have recessed downlights installed—each faced with *securely* fastened grillwork from which a plant basket can be hung. • Ecuadorian shoulder baskets with their swirls of bright color look decorative hung on high. • A contemporary parasol can be displayed with light from behind, suggests Robin Guild in *Homeworks* (Van Nostrand Reinhold): Screw an eyehook into the end of the handle and thread over a cuphook fixed to the ceiling beside a light fitting. Adjust so that heat from the bulb will not damage the parasol.

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Eatontown — Needleworks
Elmwood Park — Molk Brothers
Emerson — Classic Gift & Card Shop
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Eden — Grogans Garden Center & Flowers
Forest City — Stalling Jewelry Store
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Ashtabula — Cards Etc.
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Akron — Glass Etc of Quaker Square
Akron — Collectors Showcase
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Cleveland — Lemon Tree (All stores)
Cleveland — Diane's
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Euclid — Ruth Maree Gift Hut
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Medina — Crossroads Gift Shop
Mentor — The Satin Bow
Middleburg Heights — Shirleys Place
New Philadelphia — Arts Jewelers
North Olmsted — Bee Hive Cards & Gifts
Salem — Arts Jewelers
Sandusky — Left Bank Gift Shop
Sandusky — Cedar Point Gifts
Springfield — The China Cat
Strasburg — Strasburg Pharmacy
Tallmadge — Bumpas Drug & Emporium
Toledo — Personal Touch

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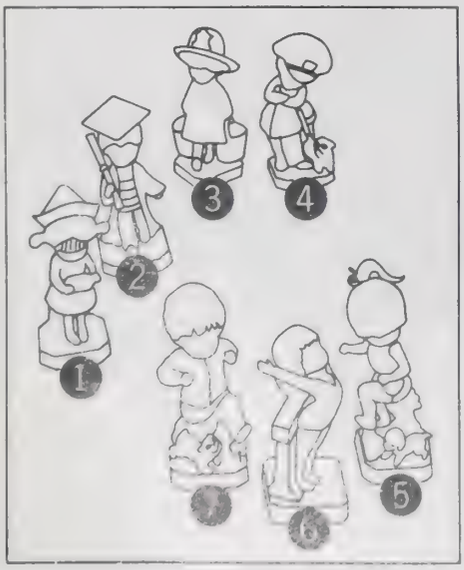
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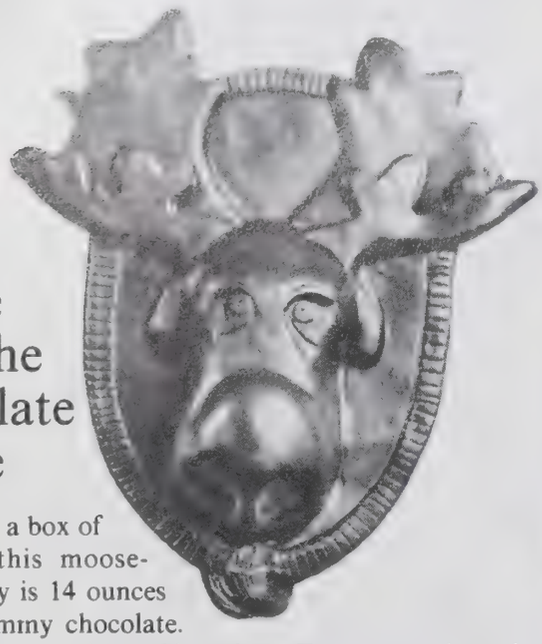


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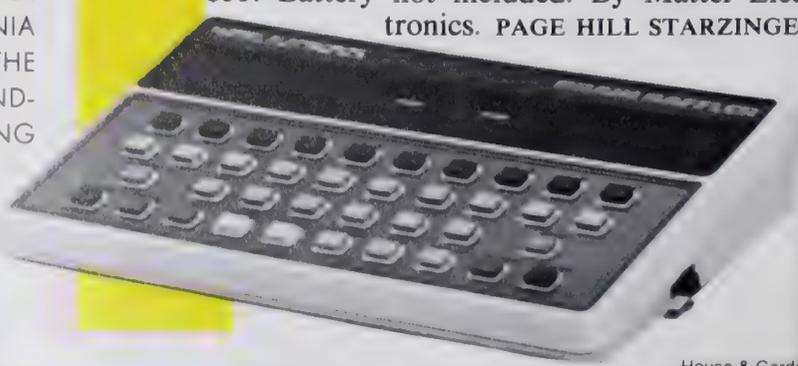


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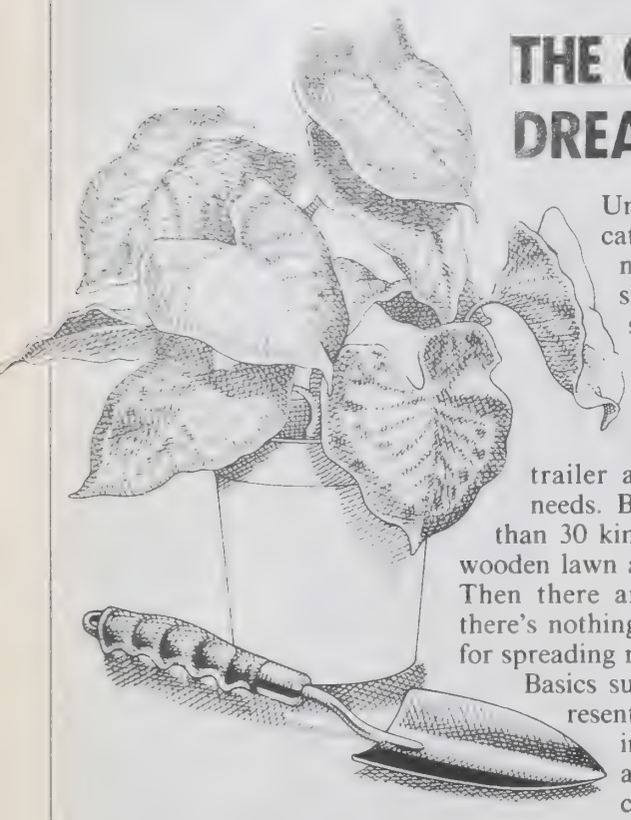
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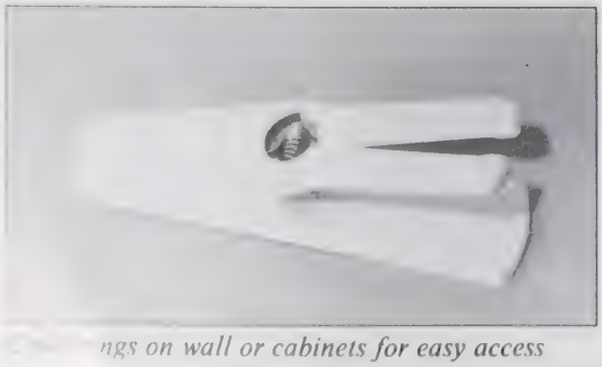
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Best Books

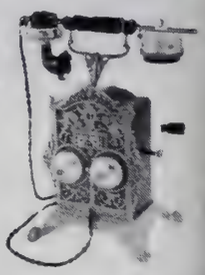
Quilts from A to Z

Did you ever feel the urge to make a quilt? You have the design your grandmother stitched imprinted on your mind, but you cannot for the life of you remember the name of the pattern. Or you may just feel like starting your own tradition. *The Collector's Dictionary of Quilt Names and Patterns* by Yvonne M. Khin contains over 2,400 quilt patterns of traditional American quilts, and is a complete and definitive reference to America's homemade heritage. $16.95. Acropolis Books.

A Gardener's Gift

Here's a book to put on your Christmas list—the revision of James and Louise Bush-Brown's *America's Garden Book*. Revised by The New York Botanical Garden, this edition offers a broad approach to all phases of gardening in the U.S. And since many of today's gardeners are more urbanized, the book also covers small-property and informal gardens plus the patio and terrace. The latest developments in horticultural practices are presented as well. $22.50. Charles Scribner's Sons.

T is for Terrific!



So you thought your Teddy Bear was worth only its emotional value? You could be mistaken. In *Telephones to Trivets* you will find the comparative value of everything, from Tiffany art, toasters, tools, toys, to trade cards. The book is only one in the 15-volume series called *The Encyclopedia of Collectibles*. $8.95 each. Time-Life Books.

Fabulous Fashion

While F. Scott Fitzgerald chronicled the Jazz Age in prose, Benito and Lepape visualized its fashion on hundreds of Vogue covers. *The Art of Vogue Covers 1909–1940* is a beautiful collection of over 400 drawn covers—the most evocative done between 1920 and 1930—by leading artists and designers. It is also dotted throughout with sketches, cartoons, and fashion plates. By William Packer, with introduction by Lady Diana Cooper. $19.95. Harmony Books (Division of Crown Publishers, Inc.).

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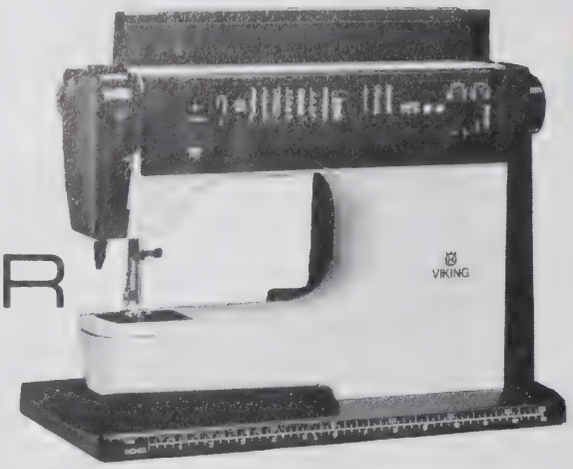
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West Meets East!

Two big events this fall are your passport to the Eastern experience!

The first, the National Exhibition of the People's Republic of China, is full of surprises. A display of the vast accomplishments of Chinese manufacturers, it is the first showcase of its kind in this country. Ancient crafts and cooking traditions (with demonstrations), antiques, and carpets are as much a part of the exhibit as super-technology. And some items will be for sale in a separate section of the exhibit sponsored by a major department store in the host city. In Chicago at the Navy Pier, October 25 to November 9; in New York City at the Coliseum, December 6 to 21.



Now for a close-up look at the *past* ways of life in Asia, the American Museum of Natural History has created the Hall of Asian Peoples, opening October 17. Starting with the times of 600,000-year-old Peking Man, the exhibits cover Asian society up through the 19th century. Displays recreate whole bazaars, village wedding ceremonies, religious healing rituals, and tea ceremonies. The Gardner D. Stout Hall of Asian Peoples at the American Museum of Natural History, Central Park West at 79th Street, New York, N.Y. 10024.



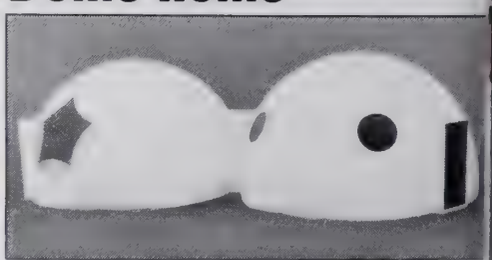
The great cover-up

A bedroom becomes a special setting when the bed is covered with one of Leslie Gayle Karten's quilt creations. As luxurious and comfortable as they are unusual, her custom-designed quilts are almost soft sculptures. Contact her for a consultation in New York (212-840-3953) or Los Angeles (213-876-2284). Prices range from $500 to $1,500.

SPECIAL EVENTS

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  November 22–23
  The Academy of Natural Sciences of Philadelphia presents examples of America's top wildfowl carvers and painters. Philadelphia, Pa.
- Rhode Island School of Design Museum
  A CASE FOR BOXES
  October 16–November 16
  From iceboxes to snuff boxes, a historical look at the design and uses of containers. Providence, R.I.
- Atlanta Apparel Mart
  1980 HIGH MUSEUM ANTIQUES SHOW & SALE
  November 20–23
  Organized by the High Museum of Art, the show features 50 antiques dealers from around the country. The antiques will be shown in a setting decorated to salute Belgium's 150th anniversary. Atlanta, Ga.
- American Craft Museum, New York
  FOR THE TABLETOP
  October 11–December 28
  Concepts in tablesetting through the ages, some serious, some amusing, including designs by Frank Lloyd Wright, Roy Lichtenstein, and NASA. New York, N.Y.

Dome home



It looks like something that just landed from California. And it did. The new collapsible Omni Sphere is made up of 21 fiberglass panels and can be used as a toolshed, studio, garage greenhouse, or *any* small living/storage space. It's 20 feet in diameter, 12 feet tall, weighs about 1,500 pounds and can be assembled with just a screwdriver and wrench. Available in a rainbow of colors. Omni Sphere Corp., P.O. Box 5845, Huntington Beach, Calif. 92647.

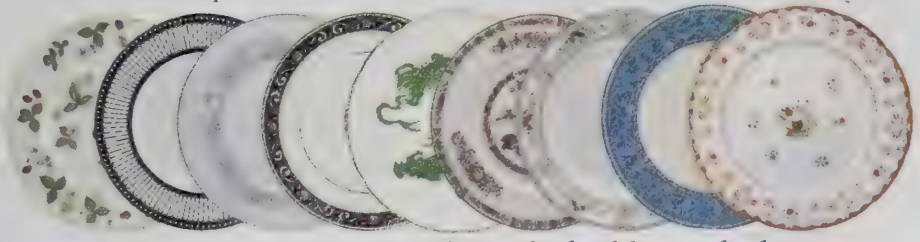


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And you thought we only made the blue and white.

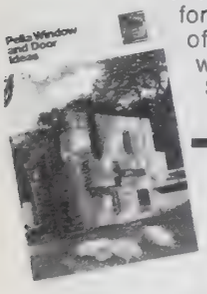
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ANTIQUES

Questions & Answers. By Louise Ade Boger

■ English Caster





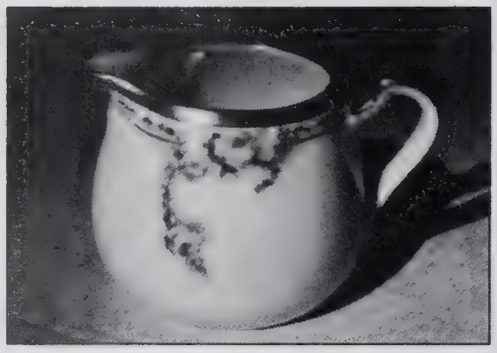


Would you please explain the marks on my silver caster and tell me something about its origin?
—W.F.V., West Sedona, Ariz.

The form of your sterling silver pear-shaped caster with a pierced cover and a horizontal molded band dividing the body into two parts was introduced in English silver in the early 18th century. Your set of four hallmarks—Capital P in shield (year mark for 1890-1891), Lion Passant (purity mark), Leopard's Head Uncrowned (London assay office mark), and Sovereign's Head (excise duty mark)—is recorded in the table of Marks on London Silver—without the Sovereign's head. This puzzle can be explained. The Year mark, since its introduction in the 15th century, was never changed on January 1, but always after the New Year had commenced. Since 1660, it has been changed on May 29. In 1890, the excise duty on gold and silver articles, which had been reimposed in 1784, was repealed. So your caster was made in 1890, before May 29.

■ Haviland Pitcher

The mark on my pitcher says "Haviland China, France." Can you tell me if it is very old and if it's rare?
—L.M.D., Santa Clara, Calif.



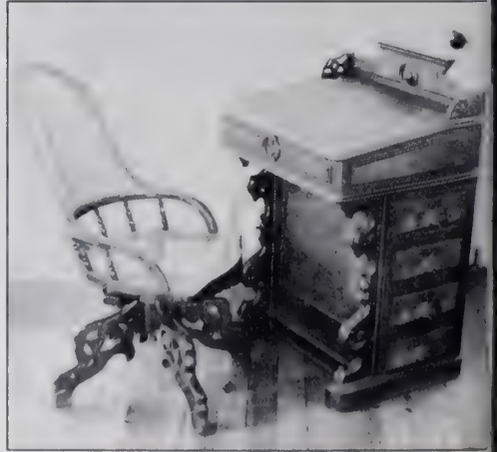
The French porcelain manufacturer, Haviland, at Limoges, made your pitcher after 1890. It produced quantities of porcelain for the American export market. The 1902 Sears, Roebuck catalogue advertised: "Our $19.95 Haviland French China 100-piece Dinner Set . . . made in Limoges, France, by that celebrated, world-wide known maker, Theodore Haviland . . . at a price no dealer, no importer will attempt to compete with. . . .The weight of this 100-piece Haviland Dinner Set when carefully packed . . . is about 100 pounds, and the freight will amount to a very small item when compared with the saving."

■ Davenport Writing Table

Can you tell me anything about the style of my desk and when and where it was made? *—A.J.E., Wilmar, Minn.*



This variety of small writing table, which has a sloping top desk above a case of drawers, is called a Davenport. In the late 18th-century records of the English firm of Gillow, which was founded in 1695 and made all kinds of furniture, the entry "Captain Davenport, a desk" occurs and presumably this is the origin of the term. About 100 years later, the Cincinnati furniture manufacturer Meader & Co. made your Davenport. Your swivel chair with a cane back and seat panel is also late-19th-century American.



Wedgwood Irish Crystal



Wedgwood Dark Blue Runnymede Bone China and Old Galway Irish Crystal.

The same unhurried skills that make our china famous, make our crystal fabulous.

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When a piece is finished, it is repeatedly examined for flaws by skillful Irish hands and know ing Irish eyes. So if you purchase—or give—a piece of Wedgwood Irish Crystal, you know it is the best. Or it wouldn't have our name.

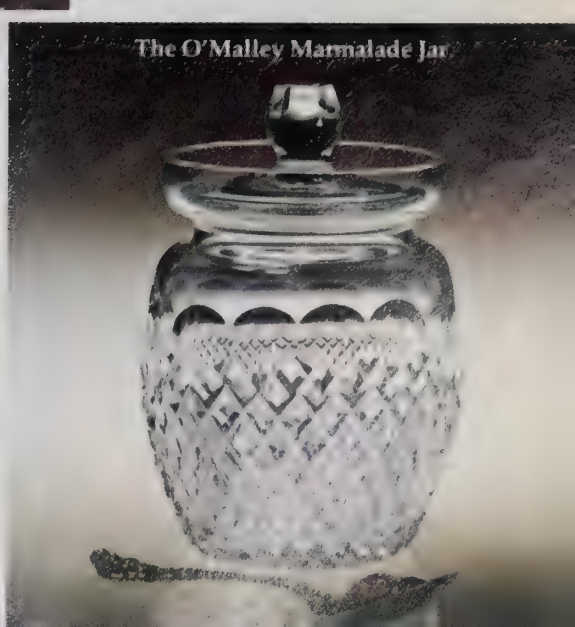
Stemware in 8 graceful patterns from $32 to $52 a goblet. Countless gift accessories from $30 to $275. (Suggested retail prices.) For brochure, send $1 to us at 41 Madison Ave., New York 10010.

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Irish Crystal
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Ship's Decanter, Dublin Basket, Ashford Pitcher. Three graceful gift ideas.



The O'Malley Marmalade Jar.

Menu for a moveable feast

Show-stopping seafood torte—

a flavor surprise to open a memorable party

Dinner at Jack Ceglic's loft (see page 128) takes advantage of the abundant offerings of Dean & DeLuca, the New York food shop he designed. Its chef, Felipe Rojas-Lombardi, planned and prepared the menu.

DINNER FOR 8 to 14

Seafood torte
Broiled quails and kasha
Endive salad
Dessert cheeses
Petit lait cru camembert
(raw milk camembert)
Chèvre frais (goat cheese cup garnished with extra virgin olive oil and fresh thyme)
L'ami de Chambertin
(a creamy washed rind cheese)
Pauligny St. Pierre
(fresh goat-cheese pyramid)
Fontina d'Aosta (raw milk fontina)
Selection of French and Italian breads
Red and white wines

Seafood torte

INGREDIENTS FOR EGG PANCAKES

1½ dozen extra-large eggs
Tabasco sauce
Salt, freshly ground pepper
Butter

INGREDIENTS FOR SHRIMP AND SCALLOP MOUSSES

1 pound fresh shrimp, peeled
2 cups heavy cream
½ cup dry vermouth or other dry white wine
Salt, freshly ground pepper
1 tablespoon fresh dill, chopped, or 1 teaspoon dry
1 pound scallops, bay or sea, depending on season

INGREDIENTS FOR TOMATO SAUCE

1 small onion, finely chopped
1 tablespoon olive oil or unsalted butter
1 small can tomato paste
1 tablespoon white vermouth
Salt, freshly ground pepper
½ cup fresh basil, chopped or ½ tablespoon dry

INGREDIENTS FOR DUXELLES

1 pound fresh mushrooms, wiped
4 tablespoons unsalted butter
4 shallots, finely chopped
1 tablespoon fresh tarragon, chopped or 1 teaspoon dry
Salt, freshly ground pepper

INGREDIENTS FOR SPINACH MOUSSE

2 pounds fresh spinach, cleaned, trimmed, steamed, and squeezed of liquid, or 1 package frozen, thawed
½ cup cream
1 egg yolk
Salt, freshly ground pepper

INGREDIENTS FOR RASPBERRY MAYONNAISE

3 egg yolks
1 tablespoon lemon juice
2 pints safflower oil
1½ cups raspberry vinegar
2 tablespoons dry vermouth
1 drop red food coloring (optional)
Kosher salt, freshly ground white pepper

INGREDIENTS FOR ASSEMBLY

10 egg pancakes
Mushroom duxelles
Scallop mousse
Spinach mousse
Shrimp mousse
Tomato sauce
1 cup light cream or milk
Raspberry mayonnaise

METHOD FOR EGG PANCAKES

☐ Beat eggs in a bowl with Tabasco, salt, pepper to taste. Heat a tablespoon butter in an 8- or 10-inch low, wide skillet such as an omelet pan. Make 10 *very thin* egg pancakes, using about ⅓ cup egg mixture for each. Add butter to skillet as necessary to keep eggs from sticking. Pancakes should be as uniform in size as possible. Stack between layers of wax paper, reserve. Reserve remaining batter.

METHOD FOR SHRIMP AND SCALLOP MOUSSES

☐ Purée the shrimp in a food processor or blender. Blend purée in a bowl over ice with half the cream, ¼ cup vermouth, salt, pepper to taste. Blend with a wire whisk until smooth and very creamy. Add the dill mix, and refrigerate. Follow same procedure to make scallop mousse with remaining ingredients. Reserve.

METHOD FOR TOMATO SAUCE

☐ Sauté the onion in the olive oil or butter in a small skillet until soft and translucent. Add the tomato paste and vermouth and cook over low heat a few minutes to evaporate some of the liquid. Season with salt, pepper, and the basil. Let cool and reserve.

METHOD FOR MUSHROOM DUXELLE

☐ Chop the mushrooms into small dice. Turn into a kitchen towel and squeeze as much liquid as possible from them.

☐ Heat the butter in a skillet and sauté

Every hour, people will pay attention to your wall.

This Howard Miller Jeweler's Regulator is a striking clock in every sense of the word.

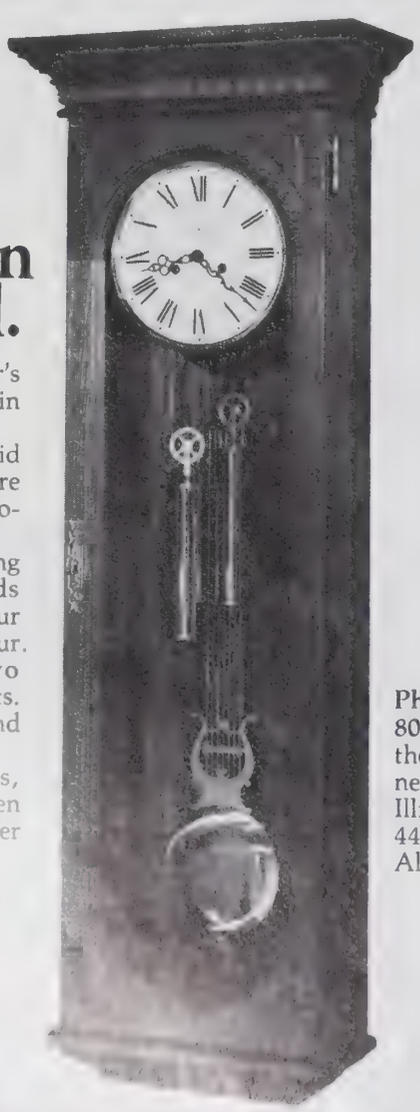
With its 52½" long solid oak case and elegant brass lyre pendulum, it becomes the focal point of any wall.

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shallots until soft and translucent. Add the mushrooms and tarragon and sauté until all of the liquid from the mushrooms has evaporated and the texture is soft and grainy. Season with salt and pepper to taste. Cool and reserve.

METHOD FOR SPINACH MOUSSE

☐ Squeeze as much liquid as possible from spinach. Chop it very finely. Blend the cream and egg yolk together in a small bowl and mix with the spinach. Season with salt and pepper. Reserve.

METHOD FOR RASPBERRY MAYONNAISE

☐ Make a thick mayonnaise with egg yolks, lemon juice, oil. Reduce raspberry vinegar in a stainless steel or enameled pot until there are about 2 tablespoons left. Cool, blend into mayonnaise with vermouth and food coloring. Season with kosher salt and pepper. Reserve.

METHOD FOR ASSEMBLY

☐ Butter a deep 2-quart soufflé dish, line bottom, sides with buttered wax paper.

☐ Take 1 egg pancake and place it in the bottom of the dish. This will eventually become the top of the torte as it is layered, baked, and then turned out onto a plate. Divide mushroom mixture in half and spread half in an even layer on pancake leaving a ¾-inch space between edge of mousse layer and side of the dish.

☐ Reserve 4 tablespoons of scallop mousse. Divide the remaining mousse in half. Place a pancake on the mushrooms, then spread on half the scallop mousse in the same manner as the duxelles.

☐ Blend 2 tablespoons of the scallop mousse with the spinach mixture, then divide this in half. Place a pancake on the scallop mousse, then spread on half the spinach mousse.

☐ Divide the shrimp mousse in half. Place a pancake on the spinach mousse and spread on half the shrimp mixture evenly. Blend the 2 reserved tablespoons scallop mousse with the tomato sauce. Make a pancake-and-tomato layer. Use all the tomato sauce. This is now half of the torte.

☐ In alternating layers of egg pancakes and mousses, finish the torte first with shrimp, then spinach, scallop and duxelles. Top with the last pancake.

☐ Mix reserved egg pancake batter with the 1 cup light cream or milk and pour around the outside of pancake layers. This will form a custard when baked.

☐ Place a piece of buttered wax paper, cut to fit, on top of the dish. Bake the torte in a bain-marie (hot water bath) in a preheated 350° oven 45 minutes. Allow to cool overnight in the refrigerator with a plate on top to compress the torte.

☐ Next day, gently unmold the torte onto the plate or platter on which it will be served. Blot gently with paper towels. Ice and decorate the torte with the raspberry mayonnaise as you would a cake. Refrigerate until serving time. Serves 10. ■

Get fiber into more foods your family will like.
Like Tomato Chicken Pilaf.



Tomato Chicken Pilaf

1 can (3 oz.) sliced mushrooms, drained, reserving liquid
½ cup chopped onions
1 small clove garlic, chopped
2 tablespoons vegetable oil
¾ cup KELLOGG'S® ALL-BRAN® cereal or KELLOGG'S® BRAN BUDS® cereal
2 cups cut-up cooked chicken
⅓ cup uncooked regular rice
½ teaspoon salt
Dash pepper
¼ teaspoon leaf thyme
1 can (28 oz.) whole peeled tomatoes

In large frypan, cook drained mushrooms, onions and garlic in oil until lightly browned. Stir in reserved mushroom liquid and remaining ingredients, cutting tomatoes into pieces. Bring to boil. Reduce heat, cover tightly and simmer about 30 minutes or until rice is tender.
YIELD: 5 servings.

Variations: In place of the ALL-BRAN cereal, use 2 cups KELLOGG'S® 40% BRAN FLAKES cereal or 1½ cups KELLOGG'S® CRACKLIN' BRAN® cereal.

Kellogg's®
The high-fiber cereals.



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I just get away
from everyone and go
off by myself.
I never really do anything.
But still
I accomplish so much."



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Carpet pile of Du Pont Antron* III nylon has an amazing ability to take almost anything your active family can give it. "Antron" III nylon pile resists dirt, so your carpet will stay cleaner-looking. It withstands wear. It also resists crushing and matting; the pile bounces back. Du Pont "Antron" III nylon even protects against static shock. If you want your beautiful carpet to stay beautiful, insist on carpet made of Du Pont "Antron" III nylon. For good looks that last.

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DU PONT



Recipes of a generous hostess

Ruth and Sloan Henderson give a Sunday luncheon.

See page 102 for their imaginative entertaining ideas

This is a typical Sunday lunch from the Vogtland, the part of Germany from which Mrs. Henderson comes. The menu is designed for a relaxed afternoon. The dishes keep warm easily on a large Sterno warming unit or electric hot tray. Desserts are not served at the table with the rest of the meal, but instead are left on a sideboard to be eaten at leisure as the mood strikes best: just a strawberry now; later, perhaps a bite of cake. The cake and flan both "stand" well. Keep the whipped cream in a bowl suspended in an ice bucket full of ice.

The fricassee, berry sauce, and desserts can all be made a day ahead. "I prefer to make the Eierkuchen on the morning of the luncheon, but they also can be made the day before and refrigerated, and will only be a little less light." The rolled, leftover Eierkuchen are delightful sliced very thin and dropped in a good broth served with finely chopped parsley on top.

RUTH HENDERSON'S SUNDAY LUNCH FOR 12

German pancakes (Eierkuchen), sweet and savory
Hot four-berry sauce
Chicken and ham fricassee
Lamb's-lettuce salad with lemon dressing
Benmarl Seyval Blanc 1978 from Marlboro Village, Hudson Valley, New York
Brie and black bread
Daly's chocolate cake with fresh whipped cream
Mexican Flan
Fresh strawberries with tart apples

German pancakes (Eierkuchen)

"Every state in Germany has its own variation of Eierkuchen. This is the *vogtlandische Art,* my grandmother's recipe."

INGREDIENTS

5 cups flour
½ teaspoon salt
12 eggs
5 cups milk
½ pound butter, or more as needed

METHOD

☐ Sift flour in a 5-quart bowl with salt. Make well in center. Beat eggs in a second 5-quart bowl. Add milk and blend. Transfer to a measuring cup.

☐ Pour egg mixture slowly into well while stirring continuously with a mixing spoon. Finish blending with whisk. (Do not use whisk in the beginning because batter is too thick.) Let stand at room temperature for approximately 1 hour. Stir again before using.

☐ Heat a generous ounce (2 tablespoons) butter in a 10-inch omelet pan over high heat. Pour a scant ½ cup batter in pan and reduce heat to medium. Cook until golden brown on both sides, turning once. Add more butter to the pan as necessary and wipe out pan if butter begins to burn.

☐ Slide onto a dinner plate. While next Eierkuchen is cooking, roll up the first one and place in a deep 18-inch oven-to-table baking dish. The pancakes must be rolled while still warm and flexible. Continue in this manner until all batter is used. There will be about 24 pancakes.

☐ Cover dish with foil and reheat pancakes in a 250° oven before serving. Serves 12.

Chicken and ham fricassee

INGREDIENTS FOR POACHING CHICKEN

6 cups chicken stock or water
2 whole carrots
1 shallot, peeled
1 stalk celery
4 sprigs fresh sage, or 1 teaspoon dry leaf
4 sprigs fresh marjoram, or 1 teaspoon dry leaf
4 chicken breasts, skinned and boned

INGREDIENTS FOR FRICASSEE

¾ cup butter
¾ cup flour
5 cups broth from poaching
Juice of ½ lemon
3 cups baked ham, diced
1 cup prosciutto or Westphalian ham, diced
1 15-ounce can early June peas or 2 packages frozen
1 15-ounce can asparagus tips or 2 packages frozen
¼ cup parsley, finely chopped

METHOD

☐ Bring all poaching ingredients except chicken to a boil in a 5-quart pot and simmer 30 minutes. Add chicken breasts and simmer 5–10 minutes or until cooked. Remove breasts, cool and dice. Strain broth, reserve.

☐ Melt butter in a large sauté pan over medium heat. Add flour; cook and stir until roux is golden yellow. Add broth and whisk until smooth. Bring to a boil and simmer on very low heat for 5 minutes. Add lemon juice, diced chicken, baked ham and prosciutto and simmer 5 minutes more. Do not add salt; the saltiness of the ham should be plenty. Add vegetables and simmer again for 5 minutes (15 minutes total). Serve in a pottery casserole, or the pot you cook it in. Sprinkle with chopped parsley just before serving. Serves 12 as sauce for German pancakes.

Note: Fresh steamed vegetables, or several varieties of mushrooms may be substituted for meats. This is the kind of dish everyone can put his personal stamp on.

Hot four-berry sauce

INGREDIENTS

½ lemon with zest
1½ cups sugar, more or less to taste
1½ cups each blackberries, raspberries, currants, or blueberries, and gooseberries, preferably fresh, or frozen or canned. If the berries are canned or frozen in syrup, cook them only with sugar to taste. Drain and rinse fruit canned in syrup
1½ ounces good brandy

METHOD

☐ Wash the lemon, cut into pieces and put in a food processor with 1 cup of the sugar. Process with the steel knife until lemon is finely ground. Combine berries with the lemon mixture in a heavy pan. Add more sugar to taste. Cook over medium heat, stirring frequently, until juice appears. Then simmer for 30–60 minutes or until desired sauce texture is reached, still stirring frequently. Skim foam, if necessary, add brandy, and thereafter do not let boil. If necessary, reheat gently to below the simmer before serving. Serves 12 as a sauce for German pancakes.

Note: Hot applesauce or plain cinnamon and sugar can be substituted for berry sauce.

Lamb's-lettuce salad

Seeds for *mache,* the French name for corn salad and lamb's lettuce, can be mail-ordered from Epicure Seeds, Box 69, Avon, N.Y. 14414; 60¢ per packet (#128) plus 75¢ shipping. Also available is the German cousin, *feld salat,* which is the one Mrs. Henderson grows (#129, the same price as above).

INGREDIENTS

16 cups fresh lamb's lettuce
Juice of 2 lemons

Continued on page 30


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"Where else would you go after water ballet class?"
THE CLUB®
STRAWBERRY DAIQUIRI
It's where you go for a great tasting cocktail!
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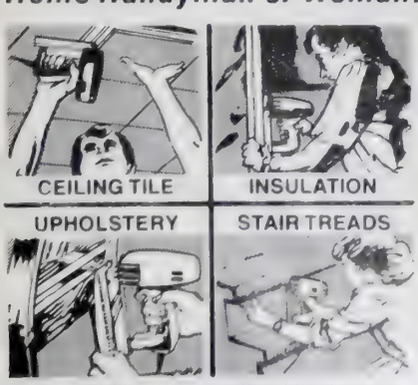
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Solid-state circuitry, on/off safety lock one-piece solid steel base — plus many other ultra-modern features make the **ARROW ET-50 ELECTRO-MATIC** truly a unique low cost/high value electric staple gun!

ARROW FASTENER COMPANY, INC.
271 Mayhill Street, Saddle Brook, N.J. 07662

Generous hostess

continued from page 34

1 shallot, squeezed through garlic press
½ teaspoon sugar
Salt, freshly ground pepper to taste
⅓ cup walnut oil

METHOD

☐ Remove roots and faulty leaves of the greens. Wash and dry very carefully. Wrap in linen towel and refrigerate until last minute. Mix remaining ingredients in a serving pitcher. Reserve. Pile salad in a chilled bowl, dress at table.

Daly's chocolate cake

(from Michele Peasley)

INGREDIENTS

2 cups instant no-sift flour
2 teaspoons baking powder
½ teaspoon baking soda
1½ teaspoons salt
½ cup butter
3 cups free-pouring granulated light brown sugar
1 cup sour cream
3 eggs
2 teaspoons vanilla
4 envelopes (4 ounces) ready-melted unsweetened chocolate
1 12-ounce package chocolate chips

METHOD

☐ Sift first 4 ingredients together into a large bowl. Cream butter in another large bowl until light and fluffy. Beat in sugar, then sour cream, eggs, vanilla, chocolate. Fold in chocolate chips and flour mixture. Pour batter into a greased, floured 10-inch spring-form or bundt pan. Bake in preheated 375° oven 55–60 minutes or until cake tester comes out clean.

Mexican Flan

(From Sandra Padilla Visnapuu)

INGREDIENTS

¾ cup sugar
2 eggs
1 13-ounce can (1⅔ cups) evaporated milk
1 teaspoon vanilla
Dash salt

METHOD

☐ Heat and stir ½ cup sugar in a small heavy pan over medium heat until sugar melts and becomes golden brown. Quickly pour it into a smooth 3-cup ring mold, tilting mold to coat bottom and sides.

☐ Beat eggs in a bowl and stir in milk, the ¼ cup remaining sugar, vanilla, and salt. Pour into the mold. Set mold in a baking pan on the center oven rack. Pour 1 inch hot water into baking pan. Bake uncovered in a preheated 325° oven for 50–55 minutes or until a knife inserted halfway between center and edge comes out clean. Chill. Carefully loosen custard from sides and center; unmold onto platter. Serves 4–6. ■

WHEN THINGS GET HOT, SARAN WRAP BEATS THE OTHERS COLD.



SARAN WRAP, BEFORE:
Buttered corn wrapped in Saran Wrap and vented to insure proper cooking. Placed in oven for 3½ minutes.



AFTER:
No damage.



A LEADING COMPETITOR, BEFORE:
The same method of testing used as for Saran Wrap.



AFTER:
It melted.

The toughest proving ground for any wrap is the microwave oven. So to prove how good Saran Wrap* is, we conducted the above demonstration.

While a leading competitor, and other wraps, melted, dissolved or ended up with holes in them, Saran Wrap survived.

And of course, that means your food will retain more of its moisture and therefore more of its natural flavor when you wrap it with Saran Wrap.

The secret of its superiority is its unique molecular structure. Whenever the heat's on, Saran Wrap won't fall apart. And your dinner will come out of the oven tasting as good as it should.

If you examine all the hard, cold facts, there's really only one wrap good enough for your microwave oven.



Note: SARAN WRAP is not to be used in a conventional oven or with the browning element in microwave ovens.

*Trademark of The Dow Chemical Company.

BY PAULA RICE JACKSON

A show of hands

A noted nail-care specialist tells you how to achieve beautiful nails and helps you choose the color of polish that's right for you



People notice the condition and beauty of your hands and nails in the same way that they do your face, hairstyle, and clothes. Attractive, functional nails are something every woman can have. Like makeup, the know-how simply takes cultivation, not necessarily a great deal of time.

"Thirty minutes once a week is all any woman need spend on manicuring her hands," says hand- and foot-care specialist Moi, who has a successful salon in New York City. "The notion that only women with nothing to do can afford to have gorgeous nails is now so old-fashioned as to be laughable. For one thing, our concept of a pretty hand is a hand that is delicate without being fragile, attractive without being fussy. Short, well-shaped nails, polished or not, are within reach of every woman who works and every woman who has to look after children and manage a house. Some aspects of a proper manicure should be left to professionals, but by and large, regular attention will produce enviously beautiful hands."





Handy tools

Moi, *left*, uses the fewest possible tools to deliver a long-lasting manicure. Smoothie, under nail clippers, is a flexible, flat round. Trimmer pares cuticles.

Some of Moi's tools may surprise you. She doesn't care for cardboard emery boards, for example, but prefers the *steel "diamond dust" file*, which she believes gives a smooth, impeccable edge to nails. She also avoids traditional orange sticks. "They work by applying pressure on the cuticle at the base of the nail, which is the most vulnerable part. I think damage can inadvertently happen here, so I use a *cuticle knife*, which simply lifts the edge of the cuticle before it is snipped away by nail scissors, or a *cuticle trimmer*." Cuticle trimmers are by far the safer tool to use for home manicures. Moi also likes the *hindostone*, a thin, long, flat-edged, ultra-fine pumice stone used for removing discolorations from nails and fingers. And *smoothies*, which look like emery boards but have a surface almost as fine as paper. Sometimes they're used for smoothing out snags, other times they're brushed gently across the surface of the nail to make a better "nap" for the base coat to cling to. *Toothpicks* wrapped in thin pieces of cotton make perfect points with which to wipe excess enamel from the cuticle of the nail. Only *pure cotton on a roll*, she feels, will do for removing nail enamel. Why? "The acrylic fibers in cotton balls and pads melt when soaked with nail-polish remover, so your nails never get a complete removal of the nylon polish." Moi suggests you also choose removers that contain no acetone and that are fortified with lanolin or lemon oil. Wash your hands immediately after applying polish remover to neutralize what acid it does contain. *Straight-edge nail clippers* pare the length of your nails. If you attempt to file away length you'll be filing forever. Don't line the clippers straight along the nail and cut in one piece. Rather, take little nips with the clippers around the nail and then file smooth into one shape. You run the risk of splitting the nail by cutting in one step because the pressure needed to cut through the nail layer puts a strain on the supporting edges. Even your toenails should be pared in small clips—straight, yes, but clipped in a little crescent.

The last tool Moi recommends for thorough cleansing of hands and feet is the *Magic Callus Stone*, a sulfur-based, gently abrasive synthetic stone which she says is the safest and most effective callus remover she knows. Use it with soap and water for small calluses on your palms, fingers, heels, and metatarsal portions of the foot. She considers it an essential bath item but cautions that it should also be applied with a soapy lubrication. It is not to be used dry.

The rest of your tools for a manicure are paper towels, warm water with a few drops of liquid dishwashing detergent, cuticle lotion, and a flat tray to hold all your tools. Collect everything you'll need before you begin. If you prefer a no-polish look for your nails, you may want to buy a chamois buffer, which imparts a beautiful gleam to your nails. You should select one that is large enough to let *(Continued on page 40)*

Choosing a Polish

Red polish continues to be the classic color for nails, and Moi says there's a right red for every skin tone. Here are her guidelines: Very white skin is flattered by blue-red polish./ Slightly pink skin takes red with coral-brown undertones./ Fair skin (redheads) can wear a yellow-red such as persimmon./ Fair skin with olive undertones can carry vivid fuchsia, hot pink, and bright, clear red./ White skin with a slightly yellow undertone requires blue-red./ Medium- to dark-olive skin takes raspberry red and dusty pink./ Medium black to dark black skin can wear the raisin-reds, clear wine reds./ Suntanned skin looks best with coral and yellow-reds. Moi also suggests that you don't match lipstick and nail shades. Select them within the same color family but don't go for the exact match.

Edward Olekesk



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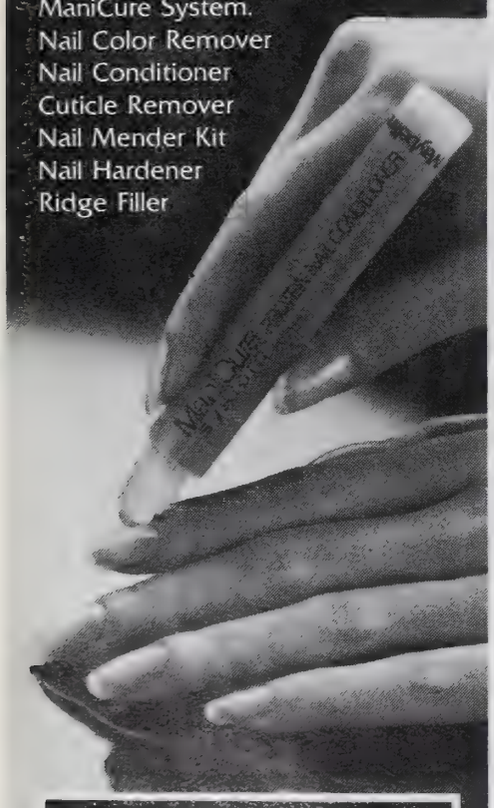
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Looking good, feeling fit

Continued from page 38

you stroke your nails in long, even motions. Avoid using small buffers only a few inches long. Yours should be at least 6 to 9 inches long with one or two extra thin chamois pieces. There is no need to replace the buffer when the chamois wears out, which it will if you do a slight buff every day.

The shape of your nail is the secret to its strength. Long nails aren't always the strongest. Nails need straight edges to support them, and in Moi's judgement, short nails with straight edges and slightly rounded tips are the most beautiful and the most comfortable. Filing produces three results: First, used as a ruler it produces nails that are the same length when the file is pressed against the fingertip and run straight. Second, filing produces the shape, and third, it gives your nails clean, finished edges—no snags, no tiny cracks or tears. When you're working on your right hand and the file is in your left, you'll have better control if you hold the file stationary and move the right hand against the file. The most comfortable position for your right hand when you're working with your left: Have fingernails facing away from you. Most comfortable left-hand position when you're working with your right: Have fingernails facing you.

If you don't wear color on your nails—Moi's No-Polish polish is one of her most popular creations. No-Polish polish looks best on nails whose natural color is slightly pink and free of discolorations. Take a bottle of pure white polish, a bottle of pale pink polish, and a bottle of yellow or orange polish. You'll also need three bottles of dual-purpose clear base/topcoat. Empty one bottle of base/topcoat by a quarter and add two drops of pure white. Empty the second bottle of base/topcoat by a quarter and add a few drops of the pale pink. If the color is too pink for your taste, lighten it with a drop of the yellow or orange. Apply a coat of the white, a coat of the pink, and then a coat of the base/topcoat. Just as a "Natural look" makeup is more flattering than no makeup, nails dressed with the merest hint of color are prettier than nails left plain—unless you begin a proper buffing program. This takes a chamois buffer and a small container of slightly pink buffing paste.

Remove old polish, soak nails in sudsy water, apply cuticle-remover lotion, use the cuticle knife to scrape nails clean and to lift the cuticle, massage hands with cream or lotion, soak in sudsy water again and then dry.

Apply buffing paste in a thin coat. Buff your nails in one direction only. Do not sweep back and forth. You'll feel an uncomfortable, slightly burning sensation if you do. Line up four fingers and do them in one sweep, thumb last. Then buff each finger separately to make the edges gleam. The first sessions shou take 30 minutes for three days in a ro Then 10 minutes every day thereaft Your nails will look as if you had a co of clear polish on them.

Problem nails need attention nutr tionally and sometimes medically. A ways ask your dermatologist about condition you're unsure of. Nail har eners, when used at all, should be us sparingly because they contain large pr portions of formaldehyde. Overuse formaldehyde will end by creating t problem it's supposed to solve—protec ing brittle nails can cause brittle nail And Moi also advises that if you a considering having "sculpted nails" p on, wear them as an aid to the prop development of your own natural "Sculpted nails" can permanently har your nail bed from which stems t growth of your nails. Once or twice year for nails that last two months each session is enough. Year-round a plied nails suffocate your own. ■

Private consultations are by appointment only; East 63rd St., New York, N.Y. 10021; (212) 752-44 Moi's book, *Beautiful Nails, A Step-by-Step Guid Nail and Nail Care* (Lippincott & Crowell, $9.95) bookstores. The Magic Callus Stone, $3 ppd. from R Enterprises, P.O. Box 21202, Woodhaven Station, N 11421. Write for complete list.

■ Beauty and Health Products New This Month in the Stores

This holiday season offers two new u terly contrasting floral fragrances: on a deep resonance of roses; the other, a Oriental blend of hyacinth and sanda wood. In keeping with its hundred-yea old tradition, *Guerlain* has create **Nahema**. Many Guerlain fragrances ha been celebrations of great works of li erature, and this one is no exception, b ing named after the daughter of Fire *The Thousand and One Nights*. The sce is based on a fruit-flavored rose whi makes it pungent. A hint of balsam ad depth and spice, and the remainder the fragrance is rounded with deep wood notes. An unusual use of roses. N hema is $110 an ounce for perfume, $ for ½ ounce; Nahema Parfum de Toile Spray, 1.5 ounces, $23. At fine depa ment-store fragrance counters.

Murasaki means purple. It symboliz rank, royalty—and now it's the name a great Japanese perfume. A floral bo quet of lily, rose, iris, even chrysanth mum with hyacinth and sandalwo makes this fragrance unique. It's strong scent whose top note is qui bright, but the body of the fragran melds to a lovely subtle whole. Its lar est size is a half-ounce at $50, and the are two purse sprays, ¼ ounce at $ and a refill for the spray container $18. Murasaki was created by *Shisei* and will be introduced throughout t holiday season at fine department stor

A handsome *(Continued on page 4*

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Looking good, feeling fit

Continued from page 40

wood case with a sliding cover holds three new forms of **Devin**, the newest fragrance for men from *Aramis*. Light Sporting Cologne, Country After Shave, and Country Fresh Soap make up the trio of grooming products, and the natural-finish box can be put to a dozen handy uses long after the holidays. (Women could even line it with quilted fabric and tuck it away as a rustic jewel box.) It's $35 at Aramis counters in department stores across the country.

Ralph Lauren's **Polo Hair Requirements** is a complete group of five products for men, lightly scented with his signature fragrance, Polo: Low-Lather Daily Shampoo; Low-Lather Shampoo Concentrate, a gel; Moisturizing Hair Conditioner; Hair Repair, a restructurizer for dry, overexposed hair; and Hair Hold, a super-light spray. This one's been planned to work even in very high humidity. The group will be at selected department stores.

One of the prettiest, most useful presents you can give a woman is a set of expertly made makeup brushes—professionals' tools give professional results. There are five in **Les Professional Makeup Brushes de Chanel**: an eyeliner brush, lip brush, contour shadow brush, brow and lash brush, and a loose powder brush. They come wrapped in a black quilted roll tied with scarlet tassels. Very pretty—$65 the set at fine makeup counters featuring Chanel products.

PAULA RICE JACKSON

■ A Fragrance Guide

At various times throughout history the fashions in adornment—jewelry, clothing, perfumes, and cosmetics—have been carried to such extremes that attempts to curb the excesses have been made by legislation. Called "sumptuary laws," here's an example introduced into British Parliament in 1770: ". . . that all women of whatever rank, profession, or degree, whether maids or widows, that shall, after such Act, impose upon, seduce and betray into matrimony any of His Majesty's subjects by perfumes, scents, paints, cosmetic washes, artificial teeth, false hair, iron stays, hoops, high-heeled shoes and bolstered hips, shall incur the penalties now in force against witchcraft and like misdemeanors and upon conviction that the marriage shall be null and void." The bill was not made law, due, perhaps, to lobbying by wives of the Honorable Members!



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BY RICHARD LANGER

Chrysanthemums are forever

Your potted plants will bloom again and again—one perfect pompon or a cascade of brilliant flowers. You can even have bonsai chrysanthemums within a year



Spray of flowers on chrysanthemum bonsai.

The daisies and chrysanthemums are both members of that abundant flowering family, the Compositae. Taxonomists who trace the development of the showy chrysanthemum from its earliest beginnings assure us there was only a simple yellow daisy when hybridization first began to shape the modern mum. Whether the original hybridization occurred as an accident of nature or by the intent of some Oriental gardener is, however, unresolved, and will probably remain so.

But ancient Chinese pottery embellished with mums similar to those grown today has been found. So chances are that China is the country of origin. In Japan, the chrysanthemum is called *Ki-Ku,* or "Queen of the East," and it has been central to Japanese gardening for milleniums.

By the early- to mid-1800s, several progenitors of our present mums had made their way to England and France. Those two countries chose two different directions in chrysanthemum breeding. England took to its bosom the so-called Chinese Incurve, whose regular pattern of curved petals form a perfectly symmetrical ball-shaped bloom. The French chose the Japanese Incurve, which forms the largest of all blooms, with the petals interlaced and twisted into a rather more shaggy spherical shape.

By the mid-1800s, most American gardeners chose to go with the English choice of the Chinese Incurve. Not much time was devoted to chrysanthemum growing in this country, however. Grown as half-hardy perennials, the plants simply required too much care. So they were relegated to the status of estate plants, to be grown by the wealthy in their conservatories to produce the biggest bloom and with it to win in the garden shows.

Enter the French again. A grower by the name of Lebois discovered a couple of spurious chrysanthemum seedlings that had the audacity to bloom as garden plants in August rather than under glass in October. From those two pompons have come most of the early-flowering chrysanthemums so popular in our gardens today. Now it made sense for any gardener to grow these beautiful plants, because rather than needing the comforts of a greenhouse, they could adorn the flower beds for a whole season.

With modern horticulture and the controlled light conditions available to growers today, mums can be brought into flower every month of the year. However, I still believe that to every season there is a flower—and mums are for fall. Besides, fall chrysanthemums can last forever. Their spring-forced counterfeits are often not so lucky.

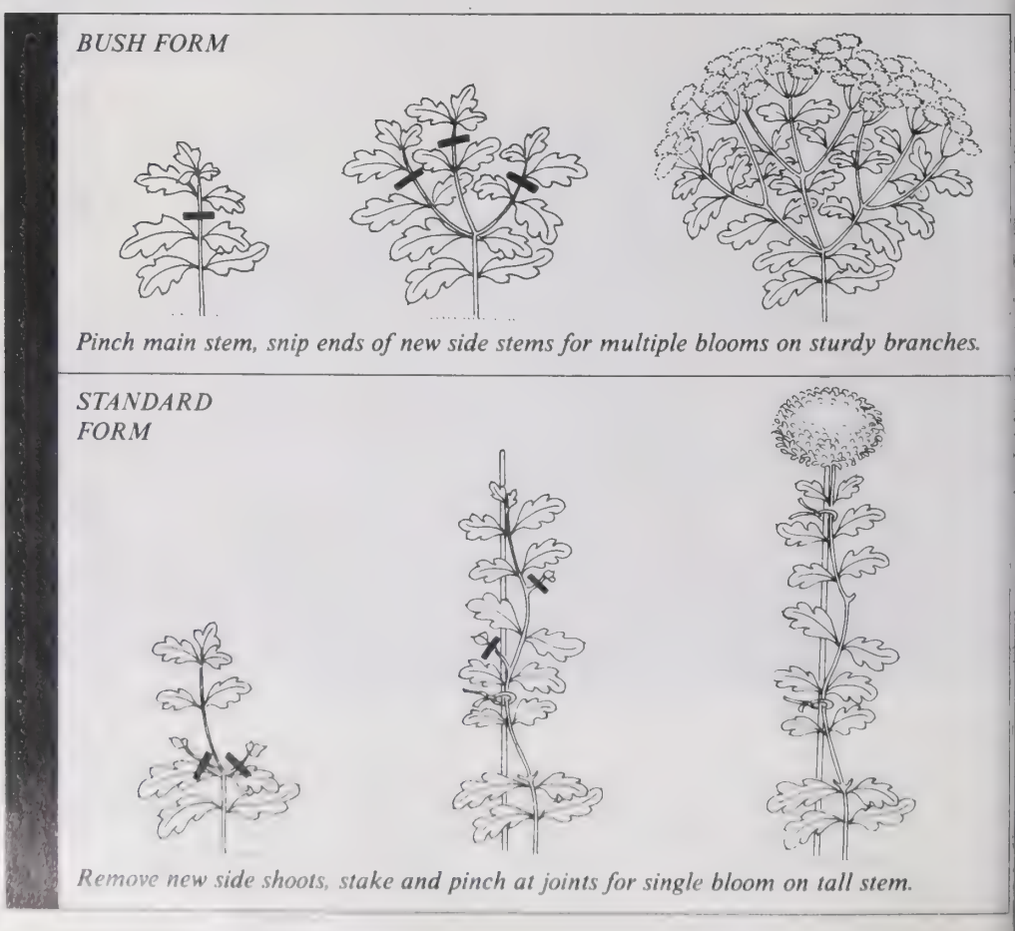
The first step in making your potted mums comfortable is to keep them cool. A temperature of 60 degrees is just right. It can be warmer during the day. But heat, particularly night heat, will seriously shorten the flowering display, which with good fortune and plenty of buds should last for a month.

Watering by submerging the whole pot suits chrysanthemums fine. They are heavy drinkers. Spraying the tops will keep the greenery crisp and help discourage aphids. Overall, these plants are not bothered much by insect pests, perhaps because the chrysanthemum, specifically *C. cinerariifolium*, is the source of that natural insecticide, pyrethrum.

Fertilizing your chrysanthemums is not necessary, at least not at this stage. And not unless you're planning to set your mums out in the garden.

In the garden? It's possible. Many people try to carry their chrysanthemums over to the following year in their pots, a difficult and usually unrewarding task without a cool greenhouse. Even

Continued on page 48





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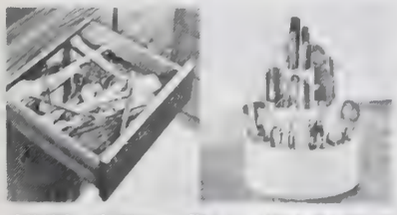
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Chrysanthemums

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more people, however, seem to be unaware of the fact that those potted gift plants can be successfully added to their garden display, where they will continue to bloom year after year.

To hold your chrysanthemums over until the garden is ready for spading in the spring, clip the tops back to about 6 inches above the soil after flowering. You should, of course, be pinching off all the blooms one by one as they fade. But wait for the final cutting until no buds or flowers remain.

Place your truncated plants in a cold cellar, garage, or shed. Any sheltered place where the temperature will remain a few degrees above freezing throughout the winter is fine. Hardy chrysanthemums send out numerous below-ground shoots, or stolons, which survive even as the tops freeze. However, since yours are still in a pot rather than in the garden, it's best to avoid freezing.

During the winter, water the pot just enough to keep the soil from drying out. The chrysanthemum's natural thirst does not extend to its dormant season.

In late spring, or when daytime temperatures remain in the 60s, you can set the plants out in your garden. A good location calls for a minimum of 4 hours of sun a day. Drainage is important. So is well-conditioned soil, into which peat moss, leaf mold, or composted manure has been liberally incorporated. Organic fertilizers such as cottonseed meal and blood meal are also very valuable.

The best of soil, however, will do your plants no good if it is too acid. A pH of 6.0–6.3 is just right. Now's the time a small soil-testing kit might be the perfect addition to your gardening equipment.

Set your chrysanthemum plant so that the garden soil level and the old pot soil level are equal. If the roots appear twisted and pot-bound when you knock the plant out of the pot, make sure you loosen the root ball so that the new growth will strike out into the garden soil rather than continue to wind around itself. To keep the roots from drying out as capillary action of the new soil draws moisture from soil once residing in your pot, soak the planting well as it settles in.

Once the chrysanthemum has perked up and started growing, pinch it. Pinch off the top resolutely, or your plant will not bunch out and flower properly. Pinching will become your prime consideration during the following months.

■ It's All in the Pinch

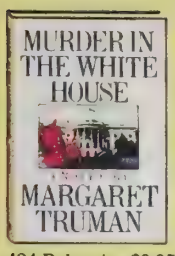
There are two ways to grow chrysanthemums. One produces a spray of flowers, the other a single outsized bloom—the familiar super-mum. It's all a matter of where you pinch.

The single massive bloom topping off

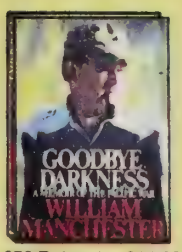
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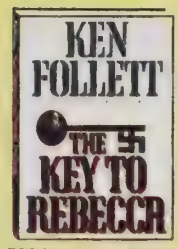
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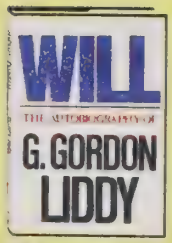
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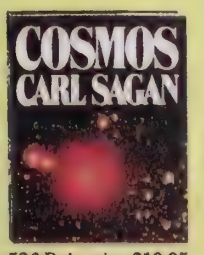
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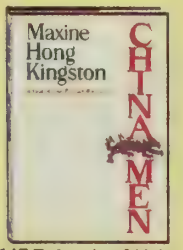
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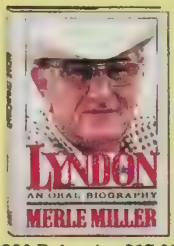
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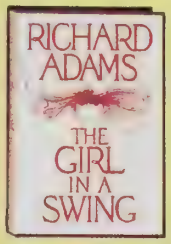
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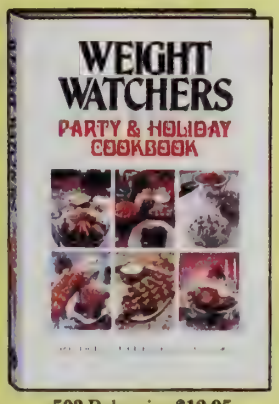
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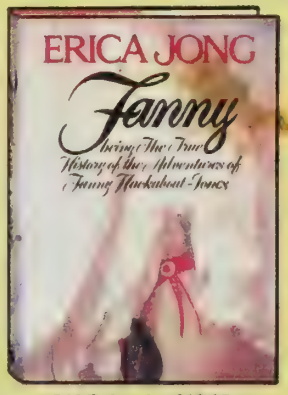
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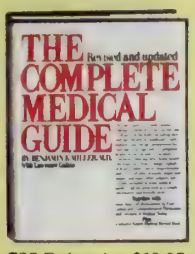
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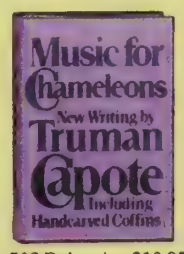
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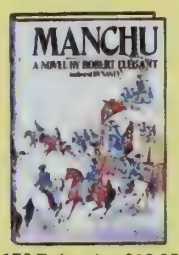
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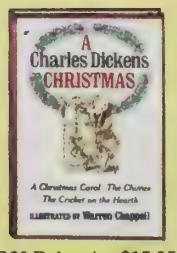
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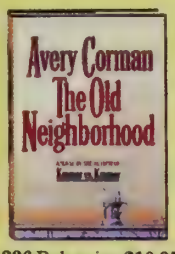
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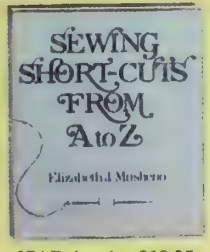
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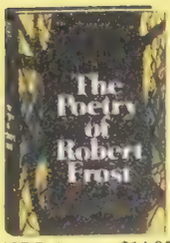
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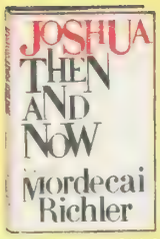
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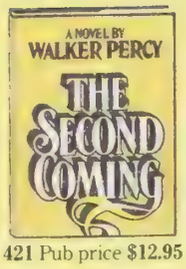
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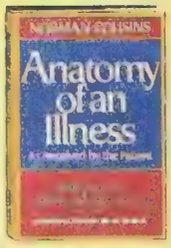
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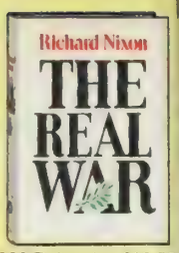
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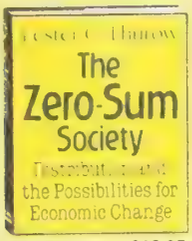
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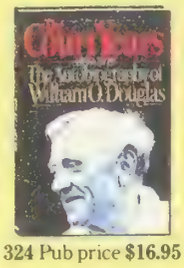
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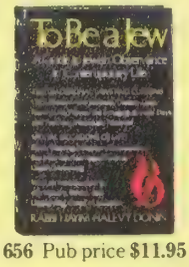
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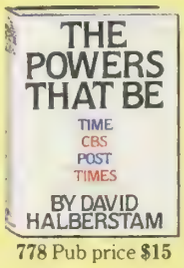
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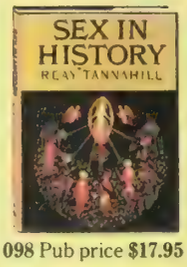
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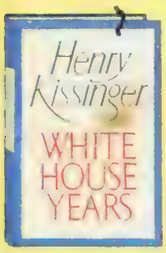
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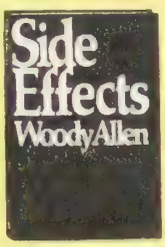
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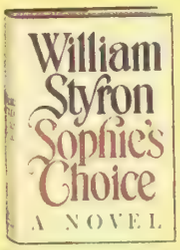
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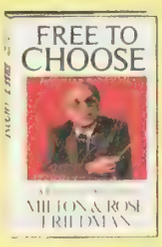
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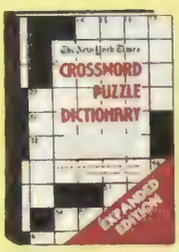
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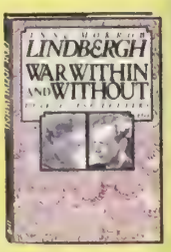
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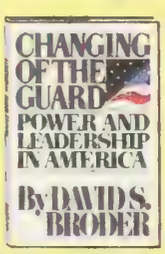


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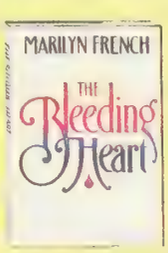
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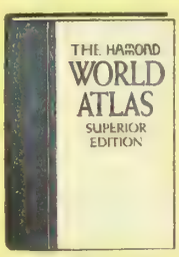
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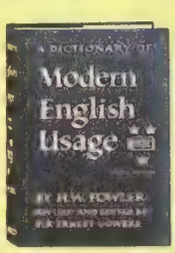
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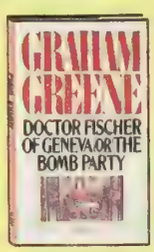
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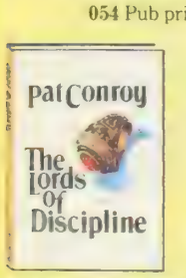
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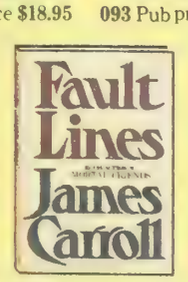
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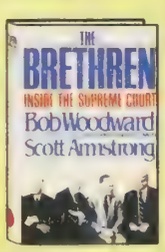
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ontinued from page 48

a single stem is usually grown either for he cut-flower trade or for shows. There are a few gardeners who make these standards part of their bedding display, and the only reason for not doing so is he need for staking and other care.

The bush, or shrublike form, is the chrysanthemum's natural growing pattern. Gardeners merely accentuate it, bringing the best qualities forward by pinching. Actually, mums pinch themselves. Under natural conditions, break buds, very small nonblooming buds, form as the plant grows, developing roughly from June on. These buds inhibit the vertical growth and force out side growth. Secondary break buds, a bit larger, then form on these branches, causing additional lateral growth.

It has been theorized that the reason he chrysanthemum blooms so profusely s that its flowering occurs so late in the season, when pollinating insects are less than abundant. Branching continuously and sending out a veritable candelabrum of simultaneous blooms for those few insects that remain to feast on them are he ways the chrysanthemum assures seed-setting for the production of future generations.

Your pinching will only serve to assist nature in the scheme by ensuring an even denser form than might result if the chrysanthemum were left to its own devices. After the first pinch has produced two or three sturdy lateral branches, say by July 1, pinch again. This time remove half an inch of terminal growth from each of the new branches. This will again cause lateral development.

But why, you might ask, go through all this pinching if the break buds will cause the plant to branch naturally? The answer is that you do the pinching before the break buds develop. This means you force out the side branches earlier, making a more compact and densely flowering plant.

Some varieties of mums lend themselves better to the standard form than others. Chances are your potted plants are best grown as bush bloomers. However, if you get hooked on mums, you can easily buy the big-bloom variety to add to your collection. To grow these large, single mums, only the manner of pinching is changed. After the first pinch, allow none but the best new lateral to grow. Remove the extra ones. The goal is to develop one single stem. This means that the mums can be grown much closer together, 8 inches between plants being fairly standard.

Staking is essential for the single mum. The tall species will have fairly soft and unsupportive growth for the first 2 feet of their development. Make sure the stakes are strong. Also make sure that they're as tall as the mums

Continued on next page

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will eventually grow.

As your mum continues to grow, you continue to pinch. Besides training a single standard, you must also pinch off the shoots that develop at the leaf joints, or axils. Allowed to remain on the plant, these shoots will eventually develop into terminal bud clusters that flower, sapping energy from the large single top bloom you're trying to force.

If you reach this stage of development, it's time to join the National Chrysanthemum Society. Write to Mrs. Walter A. Christoffers, Secretary, National Chrysanthemum Society, 394 Central Ave., Mountainside, N.J. 07092. Besides making available books ranging in depth from the beginner's level to the advanced, this organization also publishes *The Chrysanthemum*, the advertisements in which are your single best source for these beautiful plants.

■ Bonsai Chrysanthemums

The Japanese love of irregular form was evident in their choice of the interlaced and twisted petals of the incurve form of chrysanthemum. But even the shape of the plant was a bit too regular—so they developed chrysanthemum bonsai.

The chrysanthemum is an ideal training plant for anyone smitten with the art of bonsai. It takes only a year, instead of decades, to develop, and the experience can be readily transferred to the true, but more exacting, form of bonsai.

First, you need to find a good chrysanthemum cultivar for training into bonsai. Suitable ones are usually listed under a separate heading in the catalogues. Order early, so the cuttings can be set by the end of March, or whenever daytime temperatures remain in the 60s. This will permit you to raise your potted mums outdoors so they develop good growing strength by maturity. Growing the chrysanthemums indoors will extend the season, but they will need maximum sun and relatively cool temperatures.

Pot up your future bonsai in a 3- or 4-inch porous container with good drainage. Use rich, slightly acid soil. The soil should be kept constantly damp, but never wet. Many growers prefer subirrigation, that is, watering from the bottom, letting the soil draw up the liquid.

A few weeks after planting, buds will begin to appear at the stem-root junction of your cutting. Shorten the stem by a third at that time. Remove the next third in a week, and the last stump after another week. Remove also all stolons, or runners, so as not to divert energy into new plants. Then, selecting one bud for your bonsai-to-be, remove others.

After 5 weeks, you should transplant the chrysanthemum to a 6-inch pot. Thread a #12 copper wire through the drainage hole and leave it projecting 2 feet above soil level. This will form the main trunk support for your bonsai. Set the plant itself into the soil with the roots spread out carefully. Attach the stem to the copper wire with Twist-ems.

After 2 weeks of settling in, the plant is ready for shaping. Always do your wiring before watering. The plants bend a little more easily when dry.

The actual bonsai style you choose will determine how you wire. The first 3 to 4 inches of trunk can be trained to the left or right. Whichever bend you choose, check your supporting wire daily to make sure it's not cutting into the stem. This is soft plant tissue. Rewire immediately if you see any damage.

Pinch off the tip of the plant to encourage lateral buds. Let it grow for 6 weeks or so. Then pick a vigorous lateral branch about a third of the way up what will be the final height of the trunk. Wire it down into a cascade (dipping below the pot) or a semicascade (bowing to the pot's rim). Remove all laterals below this branch.

Month by month, wire out new branches and pinch off the intervening growth until you achieve that mysterious effect—a miniature chrysanthemum tree. Pinch back a number of flower buds so that the blooms will be well distributed but not overwhelming. In chrysanthemum bonsai, the form is, after all, as important as the flowers. ■

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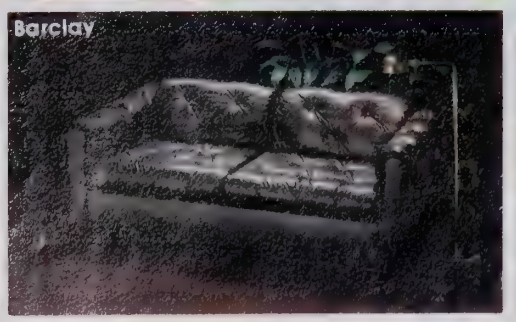
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TRAVEL



The "Lost City of the Incas," unearthed in 1911 by a Yale professor

Peru

Mysterious Machu Picchu—on a long weekend

BY LISA PULLING

I stood on the terrace of the tiny tourist hotel in Machu Picchu and watched several vans of travelers from the morning train pull into the parking lot. As the bus doors opened, passengers rushed to the edge of the parking lot, setting up tripods and adjusting lenses as they ran. Baggage, hotel check-in, and lunch after a long journey—all were nothing next to the majestic Cordillera Mountains piercing the clouds, rearing up from the muddy, powerful Urubamba river canyon 8,000 feet below.

This scene is repeated every day in Machu Picchu, Peru, site of the best-preserved native American city in the Western Hemisphere. Machu Picchu, approximately 20 centuries old, is dwarfed by peaks as high as 18,000 feet which surround it. It would be a toss-up as to who is the star of the show—Machu Picchu or the Cordilleras. The two together rival any wonder of the world.

Continued on page 56

Walt Disney World

Animal topiaries in fantasyland

Topiary—the art of clipping and training trees and shrubs into geometric, animal, and even human shapes—is a feature of formal European (notably English) gardens. Topiary also occurs from time to time in America—most whimsically perhaps at Walt Disney World in central Florida.

Penguins, alligators, hippos, elephants, swans—over 100 playfully shaped and perfectly maintained topiary figures are at large on the 27,000-plus acres of this Disney pleasure park. An unexpected addition to the landscape, they're full of ideas for gardeners who want to create topiaries at home. Disney animators and designers first create the topiary figures on paper. (Many are characters from "Fantasia" and other familiar films.) The next step is to make a stick figure out of lightweight, bendable wire (you can do the same using #8 aluminum wire available in hardware stores). Around this skeletal figure, chicken wire is molded and curved to create the outline of the figure. In a "topiary farm" out of public view at Disney World, trees and shrubs are planted to grow inside the chicken wire shape, its growth gradually filling the wire frame. The plants are trained and pruned (about 12 times a year) until the leaves protrude about 3 inches all around outside the chicken wire—a process which can take 3 to 5 years.

Different kinds of plants are used for different color or textural effects. A dark green *Ligustrum japonicum* frog sits on a variegated green-and-white *Ligustrum* 'silver star' toadstool, and a seal made of native holly *(Ilex vomitora)* plays with a red azalea ball.



Other trees and shrubs used for the topiaries: *Podocarpus macrophyllus, Arborvitae, Prunus, Ilex* 'Blue Angel,' and *Ilex opaca.* In addition, azaleas, bougainvillea, and *Photina Fraseri* are used for touches of bright color. If you want to try growing topiary at home, contact your local agricultural extension agent at your county Department of Agriculture to find out what hedges do best in your climate.

A shortcut way to create topiaries is to use viney plants (Disney World uses creeping fig—*Ficus pumila*—and English ivy—*Hedera helix*) that grow over moist sphagnum moss contained in a wire frame. At Disney World you can buy 2-foot-high sphagnum moss topiary animals (rabbits, giraffes, bears, elephants) at the Walt Disney World Village shopping complex.

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Machu Picchu

continued from page 54

My fiancé and I chose Machu Picchu as the place to spend 4 days over Thanksgiving weekend for two reasons: time and money. Since Peru is directly south of New York, there is no jet lag and you are able to enjoy the vacation from the moment you arrive, with no time wasted. It is also, in spite of the distance, not an expensive trip.

The trip to Machu Picchu, which is a once-in-a-lifetime experience in terms of archaeology, culture, and beautiful natural surroundings, is really a bargain at slightly less than $1,200 and four days of your time. Airfare roundtrip from New York to Lima is around $910. Everything else, including the flight between Lima and Cuzco, the train to Machu Picchu, tour and guides, hotels, and meals is around $280. Ask your travel agent to book the flight (Braniff, Lufthansa, and Aeroperu fly to Lima) and to contact a tour operator who specializes in South America.

As it turned out, I was traveling alone on this journey 6,000 miles from home because Bob's business detained him at the last minute. I think it says something about the beauty and fascination of Peru, the efficiency of the ground arrangements, and the helpfulness of the Peruvians that I never had a moment's worry during the whole four days.

The first leg of the journey was the overnight flight to Lima. There, a smaller plane is waiting bound for Cuzco, the jumping-off place for Machu Picchu, a brief train ride away.

A day and a night at Cuzco gives the traveler the opportunity to get accustomed to the altitude and to learn about the Inca 11,000-foot civilization. (As it turned out, the altitude is not a problem if you are in good health and obey the universal wisdom: Lie down for two hours upon arrival at the hotel and take it slow—during the entire trip, I only saw one person with altitude sickness.) My guide picked me up just after lunch on my first day and we visited three important ruins outside the town.

My first was Sacsahuaman. The Incas liked to build their cities, fortresses, and temples in high places. At Sacsahuaman, several thousand feet above the city of Cuzco, the air is so pure and clear and the view so magnificent that one understands why it was worth it to haul the mammoth blocks of stone, weighing many tons apiece, all the way up the mountain.

Sacsahuaman was once a fortress erected to protect Cuzco, which the Incas believed was the center or navel of the earth. The stones of Sacsahuaman were cut without metal, using only exposure to heat and cold. Water was poured into cracks in the rocks and, when it froze, would break them apart. The stones then were transported up the mountain (archaeologists still don't know how) and fitted together without any adhesive substances.

Our second stop that afternoon was Tambomachay, a kind of rest and recreation spa for tired citizens of the Inca empire. For the first time I saw evidence of the Inca interest in water works which is so important at Machu Picchu. Water was carried by aqueduct and underground pipes which spout down into pools. One level of pool drains into the next and then the underground pipe system takes over and the water reappears in a new pool yards away and farther down.

On the road from Tambomachay to our final stop, we stopped at a Peruvian market and I achieved a life-long ambition—making the acquaintance of a llama. Everywhere in Peru, one sees llamas, both real, and reproduced on sweaters, bags, and pottery. They are beasts of burden, their wool is clipped to make rope and saddle bags, and sometimes, alas, they are eaten. Llamas are the camels of Peru, though not as large and strong as camels. However, they make up for this by being a more aesthetically pleasing animal with soulful eyes and fluffy wool. Llamas are approximately human-sized, and the one I had my picture taken with stood head-to-head with me at 5-feet, 7 inches.

Our last stop that afternoon was the ruins of Kenko, believed to be a place where the dead were worshiped. Like the Egyptians, the Incas had well-developed theories about the afterlife and the preparations necessary to achieve it. At Kenko, there is an alleged mummy preparation platform, tombs where mummies were found, and an amphitheatre with an altar for sacrifices. The labyrinthine underground tunnels seem to indicate that something highly confidential went on at Kenko, and I was quite ready to believe the guide's tales of human sacrifice and midnight ceremonies.

At 7:30 the morning of my second day in Peru, it was time to catch the train for Machu Picchu, a trip of a little over three hours. The tracks are built next to the Urubamba River, a peaceful mountain stream, bordered by the Peruvian version of cottonwoods and blooming sagebrush, which descends 3,000 feet to become the roaring jungle torrent called the Urubamba. For the first hour the train moves through sparsely vegetated mountains, cactus, irrigated corn fields, and scattered stone farm houses. Then the mountains become higher and higher until their peaks are wreathed in clouds. The trees are hung with moss and vines, orchids bloom, and the river plunges down in uninterrupted falls and rapids. We have gone from desert to jungle in three hours.

It seemed no time at all before we disembarked at Machu Picchu to board one of a neat group of blue jitneys and made

Continued on page 66

GOING TO MEXICO, FINDING SUN AT

LAS HADAS



Prepared by HOUSE & GARDEN for Casolar Land & Development, S.A.

ographs by Kenneth McGowen

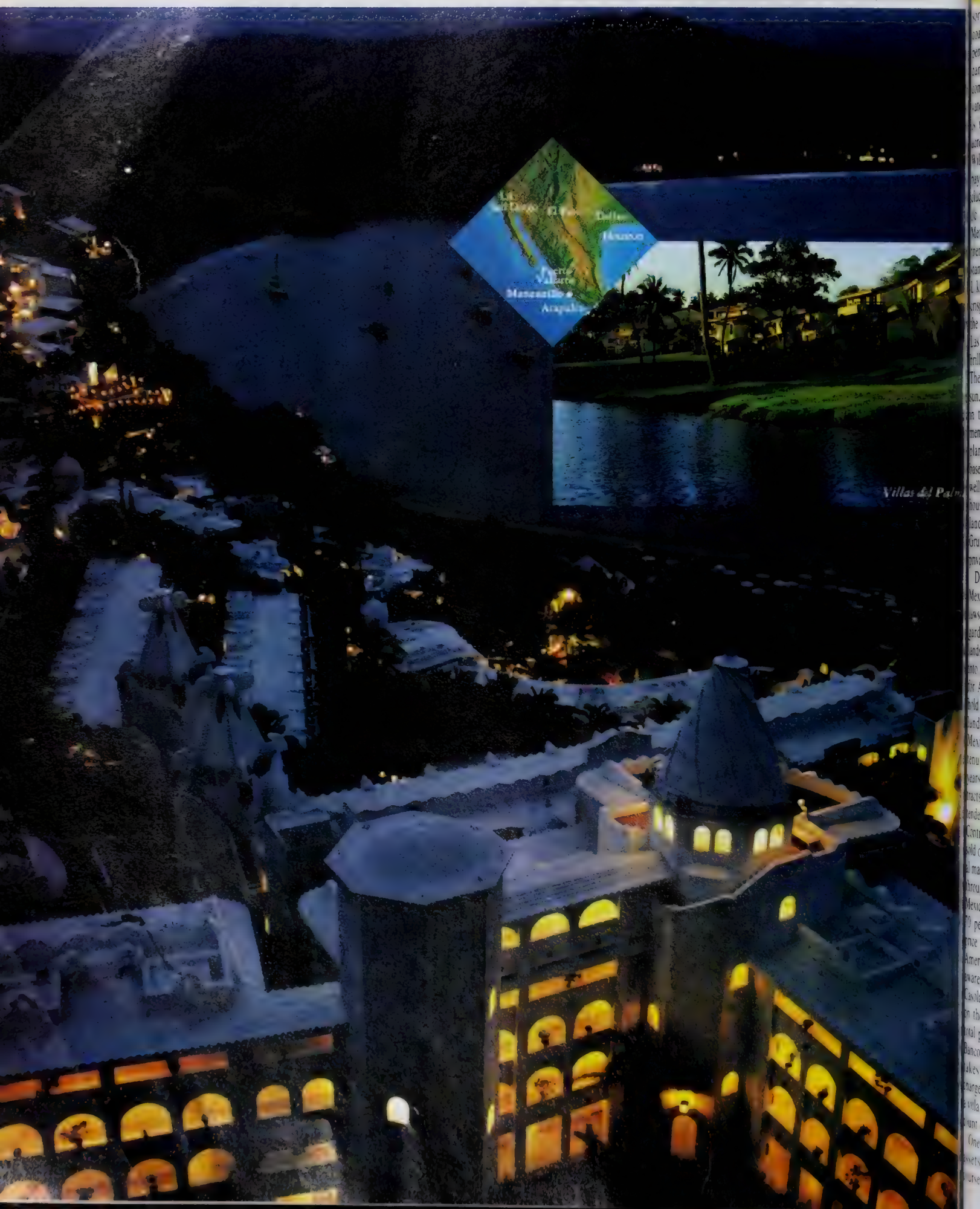
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An ambitious building program is being carried out by the planners of Las Hadas, the glamorous vacation/resort hotel on Mexico's west coast astride a magnificent peninsula that juts into Manzanillo Bay. A seven-part complex of villages and private villas, all condominiums, is underway on the 1,200 acres that surround the hotel. Wild coastal hills, sweeping bays, romantic cliffs, and secluded beaches create the rustic appeal of this portion of Mexico's new Riviera. And then there's the sun, a constant like the perfect weather. Like a castle frosted with crisp icing of a wedding cake, the immaculate whiteness of Las Hadas contrasts with the brilliance of the sun and sky. The same elements—white, sun, and sky—are paramount in the design of the apartments and villas in the grand plan. Using the hotel as a base, you can visit the sites as well as some of the finished houses run by Casolar, the land development arm of Grupo Alfa, Mexico's largest privately-held consortium.

Due to recent changes in Mexico's foreign ownership laws as well as changes regarding the use of coastal lands extending up to 50 miles into the country, it is possible for Americans and others to hold title to time rights to the land. Buying property in Mexico consists of buying tenure to the land for 30 years, after which the contracts to the properties are extended for another 30 years. Contracts, of course, may be sold or bequeathed in the usual manner. Although Casolar, through Banco Nacionale de Mexico, is willing to finance 70 percent of the purchase price of a villa over 10 years, American buyers should be aware that the interest paid to Casolar as well as U.S. taxes on the interest make up the total price of borrowing. The Banco Nacionale de Mexico takes a 1-percent service charge a year. If you can buy a villa outright, there is a discount of 20 percent.

One of Las Hadas's greatest assets is an 18-hole golf course designed by internationally famous architects of courses, Pete and Roy Dye. Two condominium villages, *Villas del Palmar* and *Villas de las Palmas*, have been built at the course's apron. A third section, *El Pueblito*, is well under way and sits on the hillsides overlooking the expansive, pelican-frequented links. The condominiums in these villages are arranged in clusters and are available in traditional studio, one-, two-, and three-bedroom condominiums with kitchens, air-conditioning, and gardening service. The materials of the apartments, shown left, are classic ochre stucco, terra-cotta tiles, and carved wood. The interiors are decorated for easy maintenance. Each cluster has its own pool and thatched pool bar. And an airy tennis club has just been finished for both communities.

Ownership of any of the Casolar's condominiums automatically brings with it entry to Las Hadas and all its facilities: four restaurants, the marina, beach, and festivities.

One of the reigning beauties in the complex called *Burgos Audiencia* is the tower, dressed in smart Las Hadas white. The design is inspired by the classic Portuguese windmill. Each tower is a triplex sold as one unit. Each floor makes a separate suite with one kitchen per tower. The view from the *Burgos* looks on Audiencia Bay, and a second group of towers is being planned which will connect the entire village with the secluded beach below. Jose-Luis Ezquerra, the architect who originally created Las Hadas for Bolivian tin magnate Antenor Patino, is also the architect for *Burgos Audiencia.* No two domes, terraces, walls, or entryways are alike, as at Las Hadas.

The fifth part of the complex is called *Las Quintas.* Its site looks over the whole of Manzanillo Bay. The pictures on page 62 are typical of the view through the French doors of any of the living rooms in houses in *Las Quintas.* And under each house is a jade-colored tiled pool like the one on page 62. Four groups of between five and ten such houses are planned. The first group called *Quintas Rey Coliman* consists of seven units built around a center

Continued on page 62

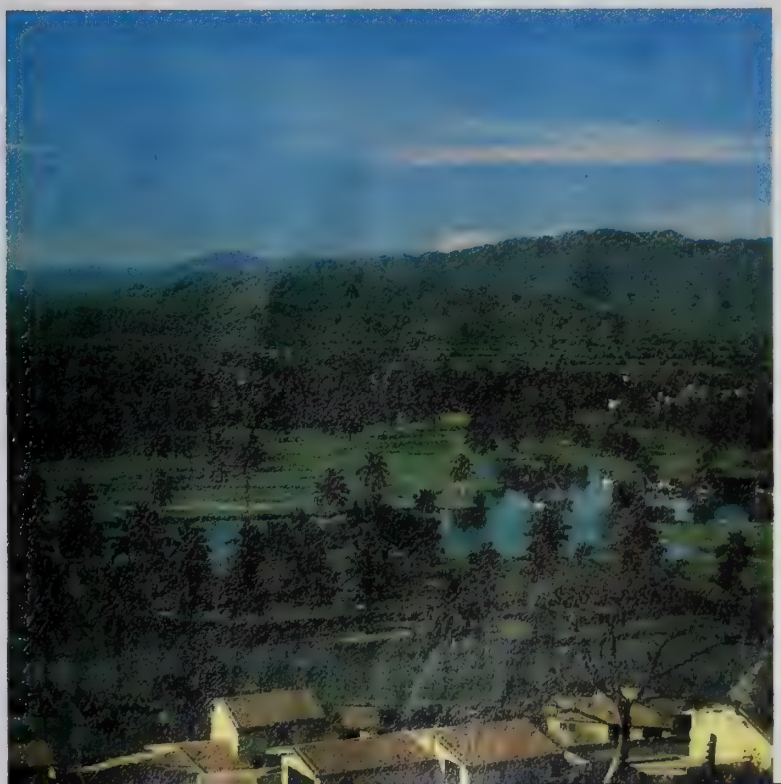


Villas del Palmar, above, *is one of two cluster condominium complexes built at the apron of a fabulous 18-hole golf course.*

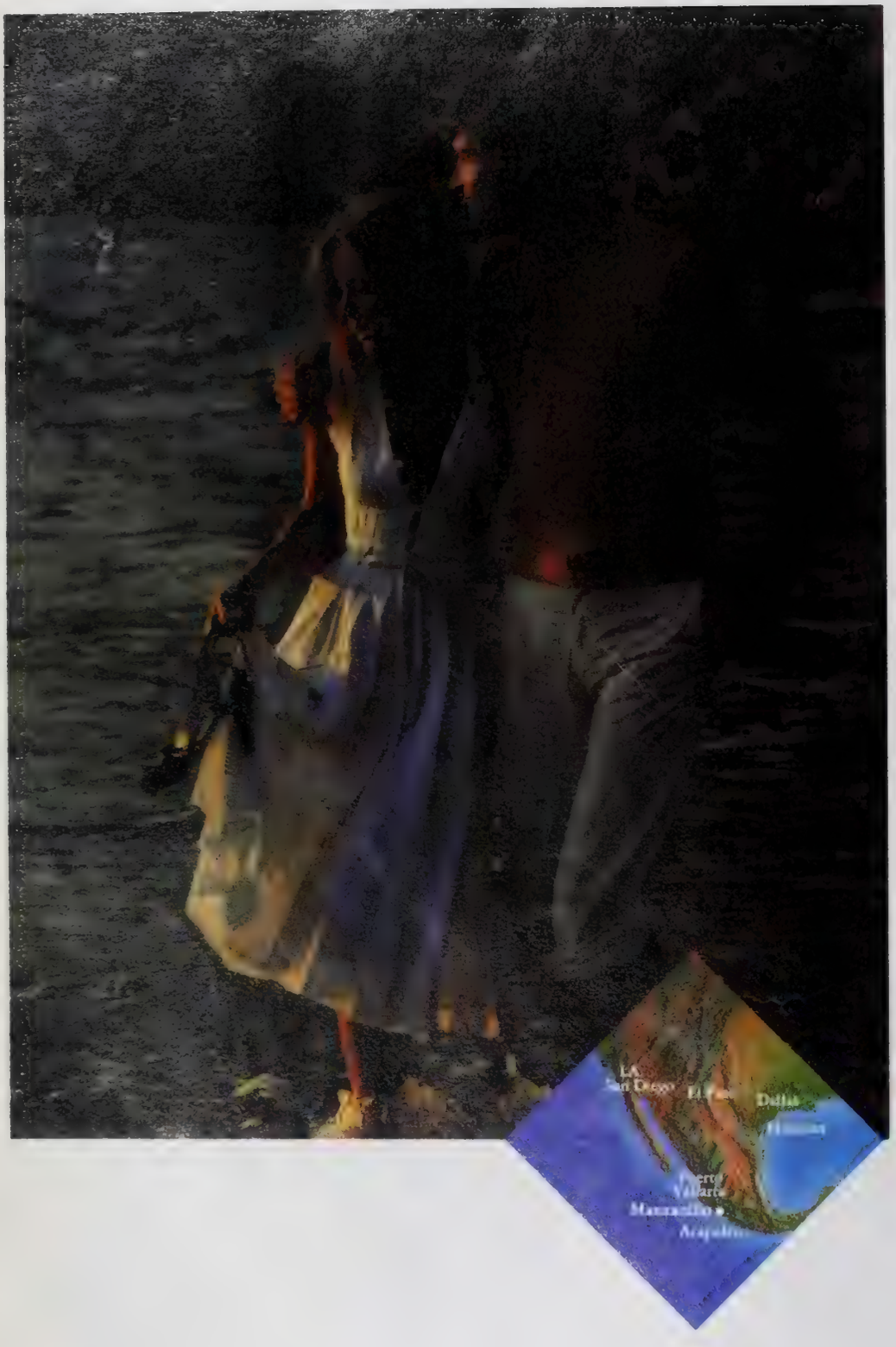
Living Las Hadas

Seven separate condominium complexes are changing Las Hadas, the luxurious resort hotel of Mexico's Manzanillo Bay

Looking down onto the panoramic course from the rooftops of Villas del Palmar. *The course is 10 minutes from Las Hadas.*



Kenneth McGowen


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Las Hadas

continued from page 59

court, each with views of the bay. The houses have three bedrooms, elegantly spare living and dining areas, fully equipped kitchens, two full baths upstairs and down, and ample porch space for outside entertaining. Any house in *Las Quintas* may be purchased already furnished. *Las Quintas* also has its own private tennis club with swimming pool, and a newly completed beach club, La Esmeralda. It's meant for everyone living in *Las Quintas* or for those who have bought sites in the last and most dramatic part of the peninsula, La Punta, three-quarters of which—the highest land on the Santiago peninsula—has been reserved for a natural preserve. The remaining quarter represents potential sites for a few houses built at the discretion of the owners. Casolar has established an international design competition for the houses expected to be built there. Complete security systems like computerized entry permissions and 24-hour land and water surveillance protect La Punta.

Puerto Las Hadas is the seventh part of the project. It bears directly on the hotel and its marina. Patterned somewhat after Spain's successful Puerto Banus just outside Marbella, *Puerto Las Hadas* is a 12-tiered condominium complex built into the hillside facing the hotel. Expanded marina facilities for yachts is projected for this section.

The exterior of the condominiums is pure white, as will be the interior walls. Ea condominium will have bo a covered and uncovered t race; some will have priv pools. In all, 220 one- or tw bedroom condominiums w be spread out through the storys. And at the owner's quest the hotel will rent th out in the owner's absence.

Sweeping bays and wild coastal hills create the rustic appeal

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In order to see the vill you must stay in the ho where Casolar has offic There are direct flights Manzanillo from Los An les, Houston, and Dallas; p sengers change planes Mexico City from oth points in America. It's a minute taxi ride from the a port to the hotel.

You will be able to see t entire complex in a single d and you will still have ti for a two-hour boat trip in Manzanillo Bay and Las H das Bay for an overview of t land itself.

For additional informati on Casolar in America, plea write to: Fraccionadora y H teleria Del Pacifico, S.A., International Tower, Su 180, 1900 West Loop Sou Houston, Tex. 77027; (71 626-3904. ■

*Coopers & Lybrand; Price Wa house; Arthur Anderson; Peat, M wick, Mitchell; Delloitte, Haskin Sells; Ernst & Ernst; Arthur You Ross Touche & Co

Like a private oversized bath, a jade-colored tiled pool nestles under each house in Las Quintas, top left. *Spectacular views,* middle, *are part of each living room design.* Burgos Audiencia, bottom, *a three-story house built like a classic Portuguese windmill. Each floor is a separate suite.*

Hotel Las Hadas, oppos page. *Striped pebbled wa ways wind through the imm ulate white of hotel buildin* near right. *The pool is lik vast lagoon,* top right; *smili sun symbol of Casolar, ben olent gargoyles watch over hotel. Private entry into ev casita-like room,* bottom.















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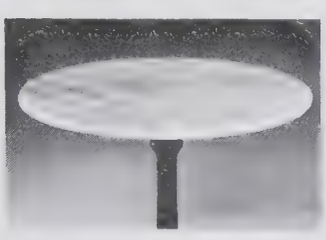
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Machu Picchu

continued from page 56

our way via 16 switchbacks across the face of the mountain 8,000 feet, up to the Hotel de Touristas.

This hotel has 32 double rooms at present which each rent for $72 a night with meals. Excellent Peruvian wine is available for $6 a bottle.

It was here that everyone raced from the bus to photograph the view. The ruins of Machu Picchu are just next to the hotel. Up and down we went on the well-preserved Inca staircases, which lead one through the village, jails, temples, fountains, a sacrificial table, and everywhere agricultural terraces—still so fertile 600 years later that the grass looked like Kentucky bluegrass.

For the 18 of us who remained overnight, Machu Picchu was ours alone until the 300-passenger tourist train rolled in the next morning. In these circumstances, a walk in the ruins was quiet and reminiscent of what one reads of medieval villages clustered at the foot of a castle wall. The thatched-roof houses, though small, are still sturdy and feel homelike inside. It is not difficult to imagine the 2,000 inhabitants of this little town going about their daily business and planting, harvesting, marrying, worshiping, receiving with interest the latest news from the other Inca towns via runner.

As the train pulled out of station that afternoon, I though how fortunate we 20th-century travelers were to have a wonder like Machu Picchu become so accessible to us. My long weekend in Peru had been completely refreshing, always stimulating, even convenient. ■

Mexico

A cook's holiday

Corn soup, chiles rellenos with crab, cactus salad and lobster, lime sorbet—just a few of the dishes you learn to make during an intensive 5-day seminar on regional Mexican cooking at a private house on the coast at Puerto Vallarta. The class (January 13–18) has been organized by Billy Cross, co-director of a cooking school called the Great Chefs of France (see "Wine Country Cooking," House & Garden, November 1979). Professional cooks from private houses in Mexico are the teachers. Students (no more than 30 accepted) stay in a nearby resort hotel, the Garza Blanca, and are brought to the house each day for a morning of organized exercise classes, swimming (beach and pool), tennis, and boat trips. Afternoons are devoted to the cooking demonstrations—and dinner is the result of the day's lesson! Information: Billy Cross, 1496 Dolores St., San Francisco, Calif. 94110; (415) 648-0909.

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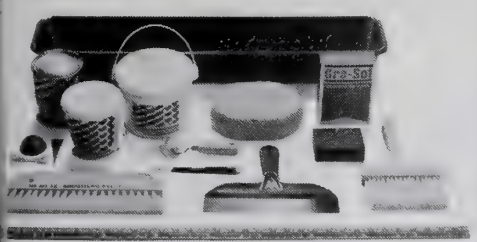
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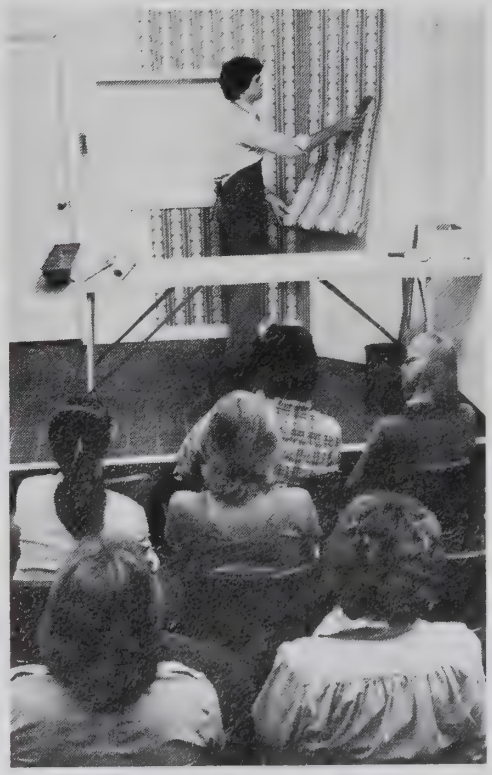
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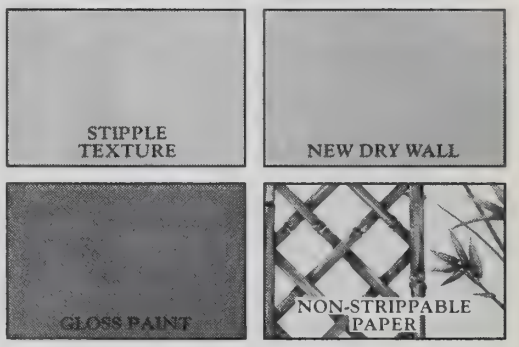
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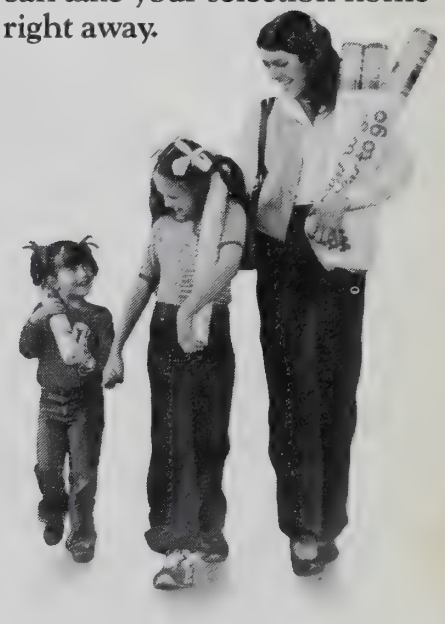
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Supersize Supercookies!

More-than-a-cookie! Six 12-inch—and larger—cookie creations from Judith Olney to make and give away. See them on page 108.

Gingerbread sun

INGREDIENTS

5 ounces unsalted butter
¾ cup dark brown sugar
½ cup granulated sugar
2 large eggs, lightly beaten
¼ teaspoon salt
1 teaspoon cinnamon
1 teaspoon ginger
¼ teaspoon allspice
About 4 cups all-purpose flour
1 teaspoon baking soda
⅓ cup hot water
Gold or silver dragées
Food coloring (optional)

METHOD

☐ Cream the butter and the sugars together in a large bowl, then stir in the beaten eggs. Sift together the salt, spices, and flour. Dissolve the baking soda in the hot water and stir it and the flour mixture alternately into the butter mixture until well blended. The dough should be quite firm. Cover and refrigerate overnight. If the dough seems too soft the next day, more flour can be kneaded in.

☐ Roll out a circle of dough that is 12 inches in diameter and ¼ inch thick. Transfer to a lightly greased baking sheet or a 15-inch pizza pan. With the remaining dough, form and model the features of the sun, starting with the nose. Trace a face lightly into the dough with a knife blade, if so desired. Keep a cup of water nearby the work surface and moisten each portion of dough as it is added to help it adhere. Moisten the fingertips and smooth and sculpt the dough as much as necessary.

☐ Add a small border of rolled dough to delineate the face and mark the border with silver dragées, then use remaining dough to make rays. Bake the cookie in a preheated 325° oven for about 1 hour. If any parts of the cookie begin to overbrown, cover them with foil. Remove cookie to a rack and let cool.

☐ To antique face, mix 5 drops each red, green, yellow, blue food colorings. Using a soft cloth, accent features and rays.

Painted Swedish sugar cookie

INGREDIENTS

⅔ cup sugar
⅔ cup butter
1 large egg, beaten
Around 3 cups flour
Pinch salt
2 teaspoons baking powder
1 teaspoon vanilla
1 tablespoon lemon zest, finely grated

INGREDIENTS FOR FROSTING

1 egg white
1 teaspoon lemon juice
Confectioners sugar
Food colorings

METHOD

☐ Cream the sugar and butter in a large bowl. Add egg, then the remaining ingredients. Particularly if the cookie is to be preserved, toughen the dough a bit by kneading it well. Chill overnight.

☐ Roll the dough on a floured board into a rectangle approximately 10 by 14 inches and a good ¼ inch thick. Transfer to a very lightly oiled cookie sheet and bake in a preheated 350° oven about 30 minutes, until hard. Protect the surface with a light covering of aluminum foil so that the cookie stays as white as possible. Cool on a rack.

☐ For frosting, beat together in a bowl 1 egg white, 3 tablespoons water, and 1 teaspoon lemon juice. Add confectioners sugar until the frosting is nicely firm, then frost the cookie smoothly all white. Let cookie dry at least 3 hours. The cookie is now a "canvas" ready for painting.

☐ To paint the design, use paintbrushes and food coloring mixing each shade on a plate. The colors lighten in the icing.

Noah's Ark

INGREDIENTS

1 batch gingerbread dough

INGREDIENTS FOR FROSTING

Confectioners sugar
Water
Lemon juice or vanilla
Food coloring

METHOD

☐ Cut and form the ark and animals from dough that has been rolled to a thickness of ¼ inch. The more naïve the animals look, the better. Bake cookies on a lightly greased baking sheet in a preheated 325° oven, allowing 15–20 minutes for animals, around 50 minutes for ark. Cool.

☐ Mix a quantity of confectioners sugar and water until you have a thin frosting. Flavor with a few drops of lemon juice or vanilla. Around a plate, which will be used as a palate, place small portions of each food coloring. Using paint brushes, dip out small portions of frosting and add dr food colorings and water until desire ors are obtained. Paint the cookie w very thin glazes of color and let dry o pletely. (The frostings will look a bit a as they are applied, but they will and antique in most attractive ways. Pa on features; antique the cookies th mixture of colors of food coloring a lightly with a soft cloth or, if the c are to be preserved, a raw umber paint may be used.

Fruit and nut wreath

INGREDIENTS

1 batch gingerbread or sugar cookie dough
Whole blanched almonds
Hazelnuts
Pecans
Pine nuts
Pistachios, blanched
Dates
Dried apricots
Puffed, seeded muscat raisins
Candied cherries and pineapple
8 ounces semi-sweet chocolate chip melted
Small silver dragées
½ cup sugar for caramelizing

METHOD

☐ Cut dough in half. Roll out each a good ¼ inch thick directly on a lightl baking pan. Cut into a 12-inch circ an 8-inch circle from the interior. Ba wreaths in a preheated 350° oven b 30–35 minutes. Cool on racks.

☐ Have all nuts and fruits assemble the chocolate and thickly frost a sm tion of a wreath. Immediately start p on the fruits and nuts, dipping a si nut in more chocolate if needed t it stick. Make bunches and clusters and nuts for a luscious effect. Burn dark raisin portions with sprinkles o dragées.

☐ In a small saucepan, melt ½ cup with ½ cup water. Let simmer, un until the sugar turns a rich caramel the nut portions with caramel g cookie should break in handling, glue it together with melted chocola

Pennsylvania Dutch cook

INGREDIENTS

1 batch sugar-cookie dough
1 egg white

Continued on p

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Supercookies

continued from page 72

Vanilla
Confectioners sugar
1½ cups red currant jelly or sieved raspberry preserves

METHOD

☐ Roll out the dough directly on a large, lightly greased baking sheet to a thickness of ¼ inch. Cut a 12-inch circle out of the dough. Remove trimmings and reserve. Use the rim of a fat pastry nozzle to scallop the edges of the cookie. Use remaining dough to shape the leaves, flowers, and the large bird. As the designs are formed, transfer to a second greased baking sheet. Form the bird in two or three sections so that it can be transferred easily after baking. Bake the large round cookie for about 20 minutes in a preheated 350° oven. The rest will take a scant 10 minutes. Remove the cookies to a rack and cool.

☐ For the frosting, beat 1 egg white, ¼ cup water, and a few drops of vanilla to a froth in a bowl. Add confectioners sugar until a frosting of medium consistency is formed.

☐ Cut a 10½-inch circle out of cardboard and center it over the large cookie. Frost the remaining border. Place some confectioners sugar in a sieve and thickly coat the outer border. Remove cardboard.

☐ Melt the jam in a small pan and let it simmer and thicken for 5 minutes. Cool slightly, then spread the jam over the cookie until it reaches the white border. Lightly frost all the design sections and sprinkle with confectioners sugar. Transfer to the cookie. Any stray bits of sugar that mar the red surface can be removed by moistening a paper towel and touching it lightly to the surface of the jam.

Flower basket

INGREDIENTS

1 batch gingerbread or sugar cookie dough
Confectioners sugar frosting (just water, sugar, a touch of vanilla)
Food colorings
3 squares semi-sweet chocolate, melted
Candied roses, violets, mint leaves
Colored sprinkles and candies

METHOD

☐ Roll out the dough ¼ inch thick on a floured board and cut out a basket with handle filled with foliage. Transfer to a lightly greased baking sheet. Cut out several flower shapes and mold tulips or rose petals using scraps. Transfer to another greased cookie sheet. Bake in a preheated 350° oven about 10–15 minutes for the flowers and 30–40 minutes for the basket. Protect from overbrowning with foil if need be. Cool on a rack.

☐ Mix a large batch of white confectioners-sugar frosting. Tint a portion light brown with yellow food coloring and melted chocolate. Frost the basket. Fill a small pastry bag or paper cone with melted chocolate and pipe very thin lines to form basket weaving. Color the flowers and decorate them in a variety of patterns. To assemble, frost the foliage a pretty green, and while it is still wet, sandwich on both cookie and candied flowers, leaves, and sprinkles.

Note: A printed set of the six supercookie designs can be ordered from: The Artist in the Kitchen, Box 2085, Durham, N.C. 27702; $4.95 per set.

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he beauty and grace of a young deer frolicking in the summer meadow ... the delight of a baby raccoon being startled by a tiny green frog ... the charm of hipmunks sharing their food with a little ... such scenes from nature have a very ıl fascination for us all. To be able to cap- hese qualities in visual form is a unique and the renowned English painter Peter tt has that rare gift in abundance.

ause Barrett is a trained naturalist as well artist, he is able to portray in his work not he personality of nature's most captivating ıres—but also their distinctive features in ic detail.

s distinguished wildlife artist will now take a uniquely challenging assignment. ll create a series of new works of art *ex- ly* for a collection of twelve porcelain —plates that will depict woodland animals throughout the twelve months of the year. h of these works will be created for "The land Kingdom" plate collection, to be is- y Franklin Porcelain. And the first edition collection will be a special, limited "Sig- Edition."

h plate portrays a different animal ... in a different setting and season

anuary plate portrays two Grey Squirrels g up acorns on a snowy winter's day. The plate depicts a baby fox startled by the n appearance of a butterfly in the tall grass.



The Friendly Chipmunks in August

ovember plate shows an American Marten d in a pine branch—a moment after he ischievously disturbed a Red-Breasted ill ...

ry one of the twelve plates has a charm it that is irresistible. Because no detail, no how small or subtle, escapes the eye of Barrett.



Squirreling for Nuts in January

A unique way to depict nature's most delightful creatures

Consummate artist that he is, Peter Barrett is always seeking ways to make his art different and original. And here he has found a most ingenious one. He has portrayed each scene as though it were being viewed secretly, without the animals knowing you were there. Thus, as you look at the plate, you have the illusion of having peered through an opening in the forest—and suddenly come upon this delightful scene! It's a technique which Barrett uses in the most winning manner ... and each work, therefore, becomes a new and pleasant surprise.

In order to capture the art of Peter Barrett in the most appealing manner, each plate will measure 9⅛ inches in diameter. Moreover, each of these lovely woodland plates will be decorated with a border of *pure 24 karat gold.* Franklin Porcelain has entrusted the creation of the plates for this distinguished collection to its affiliate, Franklin Porcelain of Japan.

Signature Edition now available

The Signature Edition of "The Woodland Kingdom" by Peter Barrett will be the *only* edition of this collection that will bear the signature of the artist on each plate.

In the tradition of fine porcelain, the plates in this desirable Signature Edition will be issued *only* during a single year—and will never be made available again. Thus, the total number of sets to be issued in the Signature Edition will be forever limited to the exact number of original subscriptions entered by the end of 1981, plus one set for the artist and one for the archives of Franklin Porcelain.

The collection of twelve plates will be sent to subscribers at the rate of one every *other* month, and the guaranteed issue price for each plate is just $55, payable in two convenient monthly installments of $27.50 each.

To enter your subscription for the Signature Edition, please mail your application to Franklin Porcelain, Franklin Center, Pa. 19091, by November 30, 1980.



The Butterfly Chase in May

ADVANCE SUBSCRIPTION APPLICATION

The Woodland Kingdom

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Valid only if postmarked by November 30, 1980

Limit: One collection per person

Please enter my subscription for the special Signature Edition of "The Woodland Kingdom," consisting of twelve collector's plates to be crafted for me in fine porcelain, and decorated with a border of pure 24 karat gold.

I need send no money now. The plates are to be sent to me at the rate of one every *other* month. I will be billed for each plate in two equal monthly installments of $27.50* each, the first installment in advance of shipment.

**Plus my state sales tax.*

Signature _____
ALL SUBSCRIPTIONS ARE SUBJECT TO ACCEPTANCE

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NATURAL TASTE

Experience the Leroux Blackberry. It's the one with flavor so natural you'll think it's right off the bush. That's because Leroux uses only true fruit flavors and the finest of natural ingredients.



Dash cayenne
Breath of cinnamon
Light grating of nutmeg
3-4 pieces lime zest, slivered

METHOD

☐ Wash, stem, and place cherries in ovenproof dish in a 225° oven about 30 minutes or until puffy and tender. Do this with canned cherries as well. It makes the fruit fat and it will not collapse during marinating.

☐ Place cherries in a glass jar and cover with 1 part syrup to 4 parts vinegar. Add cayenne, cinnamon, nutmeg, and lime zest. Refrigerate 1–2 weeks to meld flavors. Makes 3 pints.

Colonel Lawrence chutney

INGREDIENTS

1 tablespoon butter
1½ pounds ripe pears, peeled, cored, and cut up
¾ pound pearl onions, peeled
⅔ cup currants, plumped in rum
¼ pound fresh ginger, peeled and minced
⅔ cup white or brown sugar
Juice of 2 lemons
1 cup cider vinegar
1–2 teaspoons cayenne to taste

METHOD

☐ Melt the butter in a large, heavy saucepan, add the pears and onion, and sauté slowly until tender. Stir in the currants and ginger and sugar and cook slowly at least 45 minutes or more, until the fruit is reduced to a purée and ginger is fully cooked. Stir in the lemon juice, vinegar, and cayenne to taste. Pour the chutney into hot sterilized jars, seal, and store 1 month before using. Makes about 2 pints.

Orange and squash jam

INGREDIENTS

Sugar
1 pound winter squash such as butternut, banana or Hubbard, peeled and cut in 1-inch cubes
2 pounds oranges
1 lemon

METHOD

☐ Put 1 cup sugar and ½ cup water in a large pot and bring

WINE & FOOD

Food gifts to make

Preserving with a French accent

from Maybelle Iribe (see page 162)

Red peppers and anchovies

☐ It does take a lot of time to roast and peel enough sweet red peppers to make any sizeable quantity of this mixture, but then it is ready to top pizza dough instead of the usual tomatoes, or to sauce pasta, add to salads, top eggs or toast.

☐ Roast *many* red peppers under a pre-heated broiler until blackened all over. Pop them into a brown paper bag and close the top. Let them cool 10 minutes then peel off the blackened skin and seed them. Cut them into squares or strips.

☐ Open a can of flat anchovy fillets or, if using salted whole anchovies, wash off salt, divide fish into two fillets, split each in half down "dotted" backbone line.

☐ Use about 8 or more anchovy fillets—depending on how much you like them—for each pint jar of peppers. Layer in peppers and anchovies, then fill the jar with olive oil. If you have fresh basil, put 2–3 leaves in too.

Sweet-and-sour cherries

Serve with duck, turkey, pheasant.

INGREDIENTS

2 pounds fresh or canned cherries (use a mixture of Bing and Queen Anne. Rinse and dry canned fruit)
¾ cup medium sugar syrup
1 quart red wine vinegar or fruit vinegar

NATURAL TASTE

The world's falling in love with amaretto and Leroux Imported Amaretto is winning "Bravos" wherever it's tasted. For its delicious natural flavor, handsome decanter bottle and smart gift box.



NATURAL TASTE



Leroux Triple Sec with its natural orange flavor is famous for its use in such international favorites as the Margarita and Crepes Suzettes. Try it straight or on the rocks, too.

) a boil washing down any ystals on the side of the pan. oil about 5 minutes or until ear and thick.

l Add squash and cook, cov- ed, over very low heat until ubes are translucent, about 1 our. Drain and set aside.

l Cut the zest from the or- nges and lemon being careful ot to include the bitter white th. Cut the zest into ¼-inch rips and drop into a pot of rap- ly boiling water. Boil until the est strips are soft, about 10 inutes.

l Peel off and discard the hite pith from the fruit. Section ie oranges and lemon over a owl to catch the juices and be- g careful to cut between the embranes. Discard the seeds, nd chop the fruit. Weigh the uit and place it in a pot with n equal weight of sugar. Add e zest. Bring to a boil slowly, irring all the while. When the ixture boils, turn off the heat nd allow to cool. Repeat this ocess 3 times in all. When oiling for the last time, add the quash, bring to a boil, and pour mediately into hot, sterilized rs. Process 10 minutes in a oiling water bath. Makes about half-pint jars.

Lemon marmalade

Use the tart lemon preserve for lemon pies: Spread it on a short or puff-pastry crust and cover with paper-thin slices of thin-skinned lemons.*(If the skin is thick, peel the lemons.) Bake the pie 35–45 minutes at 350° for a short crust or at 400° for a puff-pastry crust. Sprinkle with sugar when it comes out of the oven.*

INGREDIENTS

2 pounds lemons
Sugar
Fresh rosemary sprigs

METHOD

☐ Wash the lemons well and peel off the zest being careful not to get the white pith. Plunge the zest into a pot of rapidly boiling water and boil until the zest feels tender, about 10 minutes. Drain and chop fine.

☐ Peel pith from fruit, section, remove membranes. Chop fruit discarding as many seeds as possible. Weigh fruit and zest, put in large pot with 2 pounds sugar for every pound of fruit.

☐ Bring to a boil while stirring. Turn off heat, cool. Repeat 5–6 times. Bring to a boil the final time and spoon marmalade into hot sterilized jars. Add a rosemary sprig to each of the jars. Seal and process for 10 minutes in a boiling water bath. Makes about 5 half-pints.

Blackberry jam

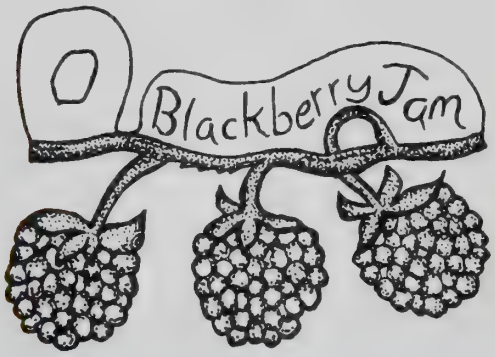
INGREDIENTS

1 pound blackberries (if fresh, include a few unripe, green ones for their pectin. If frozen—without syrup—defrost and drain of their juice. Reserve the juice)
1 pound sugar
Juice of 1 lemon

METHOD

☐ Put equal weights of berries and sugar in a pot, crush lightly and leave for a few hours to let the sugar draw out the juice. (This is not necessary with frozen berries.) Bring the mixture to a boil over very low heat, stirring all the while. Once the sugar has dissolved, add the lemon juice and the juice from the frozen berries, if you are using them.

☐ Once the mixture has come to a boil, turn heat down, boil until jellying point is reached. Pour at once into hot jars. Seal, and process 10 minutes in a boiling water bath. Makes about 2 half pints.



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1981 CALENDARS

Decorative calendars make delightful, inexpensive presents. Here are some of 1981's brightest



For nature lovers: **Exploring Kittens** (Heian International, $9.95, 12 by 17½*). Irresistibly hammy photographs of cats at play and repose. . . . **Eliot Porter Calendar** (Dutton, $6.95, 15 by 21). American birds in their habitats by the renowned nature photographer. . . **Audubon Calendar** (Abbeville Press, $6.95, 12 by 28). Fifteen Audubon engravings with commentaries by Roger Tory Peterson. . . . **Nature** (Von Nostrand Reinhold, $6.95, 13¼ by 22). Birds, beasts, flowers. . . . Eastern and Western **Bird Identification Calendar** (Stephen Greene Press, $6.95 each, 12 by 18). Paintings by John Sill.

The Sierra Club offers 3 calendars: **Wildlife** (10¼ by 16¾), **Trail** (10¼ by 23), **Wilderness** (10¼ by 27; each $5.95, distributed by Scribners). Nature photographs by eminent photographers.

A hilarious parody of magazine covers, the **Miss Piggy Cover Girl Fantasy Calendar** (Abrams, $7.95, 10 by 26) shows the porcine prima donna as cover girl of Cosmopolitan, Time, Harper's Bazaar, even Popular Mechanics. As *the* star of the '80s would say: "Kissy, kissy."

For theatre buffs: **Broadway Musicals** (Abrams, $8.95, 16 by 24). Action photographs by Martha Swope. . . Balletomanes: the **Ballet Calendar** (Ballantine, $6.95, 13 by 24½). Studio portraits of star dancers by Daniel S. Sorine. . . . Old-car fans: **Classic Cars** (Heian International, $19.95, 20 by 28). Six huge, brightly colored tip-ons of classic vintage cars—and a knockout!

Art, past and present: **E. McKnight Kauffer** (Museum of Modern Art, $7.95, 12 by 23). Twelve posters. . . . **Treasures of Japanese Arts** (Heian International, $14.95, 15 by 20½). Paintings, a bowl, Noh costumes. . . . **Cape Dorset** (distributed by Van Nostrand Reinhold, $6.95, 12 by 26). Stylized paintings of Arctic creatures by Canadian artist Kenojuak Ashevak.

Suitable for framing, 12 full-color reproductions of antique **Quilts,** selected and described by Phyllis Haders (St. Martin's Press, $12.50, 13½ by 27).

The Food Calendar (Universe, $6.95, 14½ by 21). Giant close-ups of vegetables, fruits, even honey, with recipes.

The Runner's Calendar (Simon and Schuster, $5.95, 11½ by 24). Photographs of runners, race and club listings, space for use as workout and weight log.

Air and Space (Abrams, $8.95, 16 by 23). Resplendent collection of aircraft from the National Air and Space Museum.

For the children: **Snoopy** (Determined Productions, $5, 13 by 21). Twelve delightful months with everyone's favorite beagle. . . . **The Empire Strikes Back** (Ballantine, $6.95, 13 by 24½). Scenes from the sci-fi movie. . . . **Sierra Club Calendar for Young People** (Scribners, $5.95, 10¼ by 17). Nature photographs,

Continued on page 271

*Sizes represent calendars fully opened. Prices, suggested retail price. Calendars available from book stationery, and department stores.

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Sound presents

The latest in audio and video equipment—from projection TVs to stocking-stuffer record-cleaning devices—to delight any home-entertainment enthusiast



These days, with people staying at home a lot more than they used to, almost anything related to home entertainment—audio or video—makes a timely and welcome gift. What's more, the range of such items extends all the way from inexpensive stocking stuffers—such as audio accessories—to truly magnificent presents—such as projection TVs, video cassette recorders, and new types of stereo systems.

Starting at the top, you might consider a projection TV as a splendid present for the whole family, especially if you're in the habit of watching programs together and if you have a large room where these bulky machines would not be obtrusive. With their big screens—measuring from 4 to 6 feet diagonally—and far better sound than is normally heard from TV sets—these projection models can turn your media room into a kind of home theatre.

You'll find that, thanks to improved optical systems, the best of the new models now produce a picture comparable to that created by a good film projector. Among the outstanding current entries are the Kloss Novabeam (which has a separate 6½-foot screen and sells for a surprisingly low $2,995*), the Advent Videobeam Model VB125 ($4,000), Sony's KP5000 ($3,700), and the MGA-Mitsubishi VS-500U ($3,700). Except for the Kloss Novabeam, all these models are one-piece units whose screen is mounted on a frame attached to the set itself. All feature three separate projection tubes—one for each of the colors: red, blue, and green. This produces a brighter picture with more intense color saturation than the cheaper one-tube designs, which most viewers do not find satisfactory.

All prices are subject to frequent change and widespread dealer discounts

■ Video Cassette Recorders

By one estimate, nearly a million video cassette recorders are already whirring away in U.S. homes. If yours isn't one of them, Christmas is a good time to catch up. Especially now that the choice of worthwhile programs is greatly expanding on cable TV and through PBS it makes more sense than ever to add a recording facility to your TV setup.

The latest video cassette recorders (VCRs) also have features like freeze-frame, search and scanning during fast forward and rewind, along with automatic recording that can be programed a week in advance. That way you can catch telecasts while you are away and have them ready for you to play when you get home. These conveniences are available both in the Beta format and the VHS format. Recent models with 7-day preprograming include the Sharp VC-6700 ($1,395), the Magnavox 8229 ($1,595), the Sylvania VC3000 ($1,350) and the Toshiba V5425 ($1,245). VCRs without long-term preprograming are generally cheaper, ranging in price from about $800 on up.

If you already own a VCR, you might add a video camera for Christmas—either black-and-white or color—that will convert your recorder into an instant movie machine, giving you a chance for taping "live" all the happenings in your home. (If you have a battery-powered portable VCR, you can do your video taping anywhere. For example, you can take the recorder out to the golf course or tennis court and get an instant replay of your game.)

Black-and-white cameras—like Sanyo's VC1400, RCA's BW005, or Toshiba's TA-11—are priced roughly in the $300–$350 range. Color cameras are more expensive, from about $400 up into four figures, with Panasonic, Quasar, Toshiba, Sylvania, Sony, and Zenith all making excellent *Continued on page 8*

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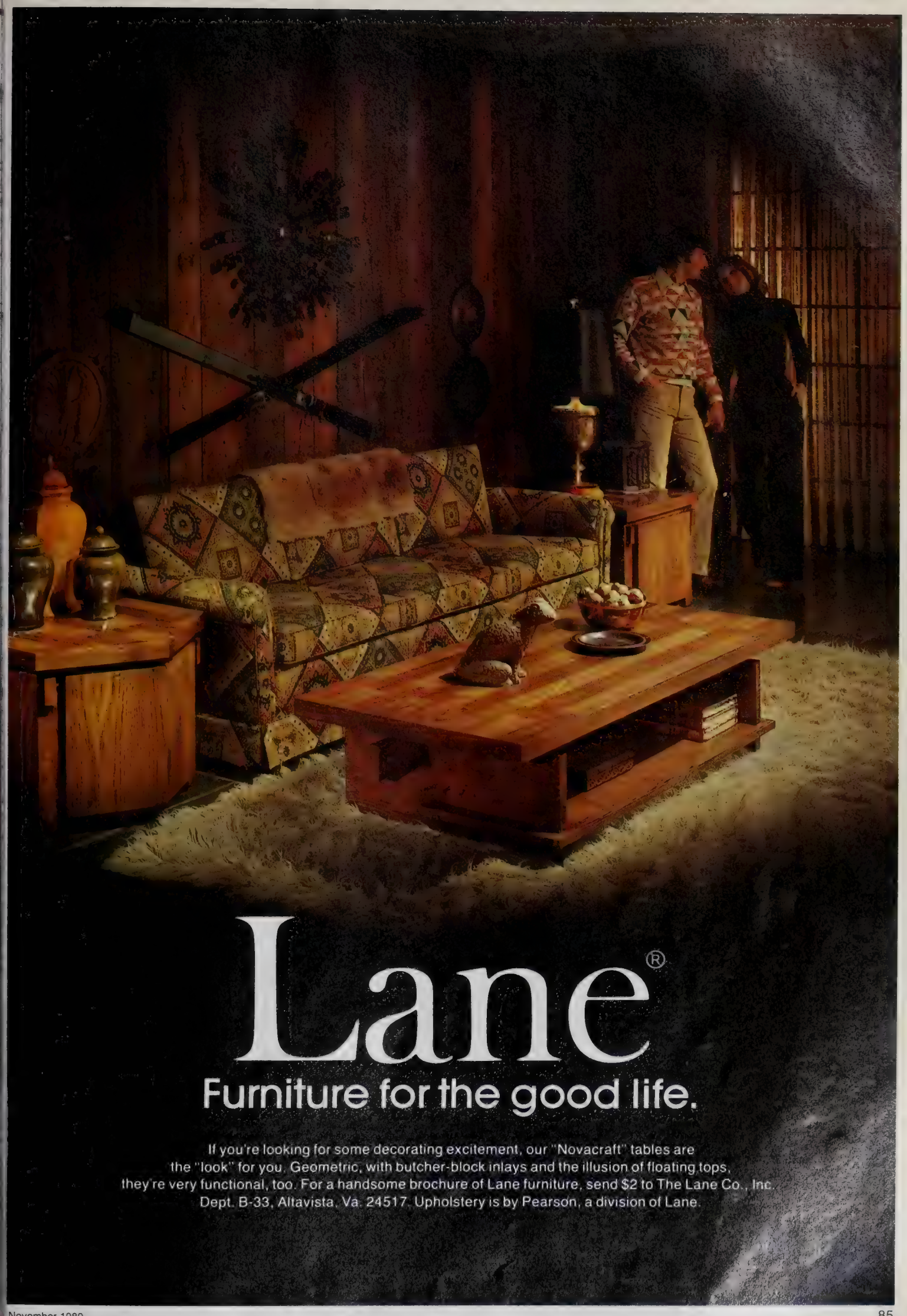


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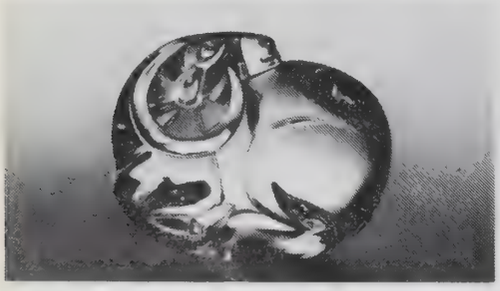
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NH-80

continued from page 84

and fairly lightweight models.

For your friends who already own VCRs, raw recording tape makes an inexpensive and always-welcome present. Much improvement has been achieved lately in the tape itself, and if your friends haven't yet discovered the picture quality now available from premium brands, they'll be surprised at what they see if you give them tapes like TDK's Super Avilyn, the new Fuji Beridox, or Maxell Epitaxial video cassettes. A notable advance in this area comes from BASF, which has adapted its own unique chrome tape formulation—long a favorite of audio fans—for use in video tape. The new BASF chrome video cassettes present a notably bright, sharp picture, true in color, and with surprisingly little fuzz on the screen. All these tapes are available in both Beta and VHS formats at various lengths.

■ Stereo systems

The gift of music has been traditional for Christmas ever since the Herald Angels first sang, and nowadays this gift often takes the form of a stereo system. Several top-rank audio companies now offer complete prematched systems in various price ranges. A case in point are the mini-systems by Aiwa, Sony, Technics, and Mitsubishi, which are mini in size but not in performance. A particularly attractive mini-rig is Aiwa's M-301, consisting of a Dolby-equipped stereo cassette deck, an amplifier rated at 35 watts per channel, plus a digital AM/FM stereo tuner, all for $790 and fitting into a space only about 10 inches high and 8½ inches wide. An optional carrying case holds the whole system.

An audio Christmas gift that's a boon to the whole family is a pair of earphones, so anyone can listen without disturbing the others. The latest advance in this field comes from Sony, whose MDR stereo earphones are so small and light that you hardly know you're wearing them. Even though they weigh less than 2 ounces, these new headsets cover the entire audible range of sound with stunning realism. Their secret is a newly developed lightweight magnet that enables these tiny music makers to reproduce ample power levels without distortion. The Sony MDR headsets can be worn for hours without discomfort, and with prices starting at $40, they make ideal earphones for people who never liked earphones before.

■ Videodisks

It is good news that videodisk players aren't quite as hard to find as they used to be, although they are still in limited distribution. By Christmas, they should be available in about 60 cities across the U.S. The videodisk is basically a kind of phonograph that plays video programs of your choice on your TV set. Compared to video cassettes, the disks generally furnish a better picture and much better sound. What's more, there is an extensive library of movies, plays, musical performances, educational features soon to be available on videodisks, and they're much cheaper than prerecorded cassettes. Prices for videodisks range from $15 to $25, depending on the program, while a prerecorded feature on tape may cost $50 or more. As this new medium grows, even the latest hit shows will be available on disks, along with sports, ballet, cooking lessons, home-maintenance hints, travel features. Yet compared to tape the videodisk has one major drawback. Like a phonograph, it only plays—it doesn't record.

At the moment, videodisk players are made by two companies—Magnavox and Pioneer. Both use ultra-sophisticated technology. In fact, these videodisk players are the first household product making use of laser beams—the safe, low-powered sort—to scan the disk and "read out" clearly defined picture detail along with high-fidelity sound. Current models also offer such useful features as freeze-frame, slow-motion, fast-motion, indexing of particular program segments, and quick search for any particular portion of the program. The Magnavox player costs $775, the Pioneer, $749.

■ Stocking Stuffers

There are any number of audio items small enough to make handy stocking stuffers. In the lowest-price scale, you have your pick of various record-cleaning aids—those basic articles of hi-fi hygiene which greatly prolong the life of records and keep them sounding clear and sweet. Surprising as it may seem, even in such an elementary device as a record brush there are important differences in design and performance to be considered.

A highly effective model is the Discwasher D4 Record Cleaning System ($16.50), which consists of a brush with a handsomely grained walnut handle whose bristles are to be wetted with a special cleaning fluid that helps loosen tiny specks of dust held fast in the record groove. The bristles are slender enough to reach down to the very bottom of the groove, and the fluid dissolves the grease film left by fingerprints without damaging the record surface.

The same principle of brush-plus-liquid is used in Audio-Technica's Sonic Broom (AT-6012, $11), where the fluid is stored within the handle and gradually trickles down to the bristles to maintain the proper moisture level for long periods of time. Other effective record cleaners include the Empire/Watts Disc Preener ($7) and the Parastat ($17) by the same company. The latter is a heavy-duty cleaner for records marred by fingerprints and grime.

Continued on page 92



Learn to dance the waltz of gentility, chuckle over photos of a Victorian campsite, marvel at soothsayer Amanda Anders' predictions for the woman of the future in . . .

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Form 5872

BY BARTH DAVID SCHWARTZ

FIREWOOD

Wood may be the answer to your heating problems this winter

Burning wood in a fireplace or stove seems like a better idea every time the cost of heating fuel climbs a few cents a gallon. Learning about this natural, constantly replenishing resource—one that is not exhausting itself like coal, oil, or natural gas—can save you money. And, of course, the sight and sounds, smell and color of a wood fire have always been beautiful.

Once you know how to buy and store firewood, and what kinds are best, you will be connected to an ecologically sensible heat source. Forests are always thinning themselves, and modern management of them ensures they are now growing better than when they were left untouched. America's woodlands are not now in danger of extinction, and residential wood use—even though 100,000 stoves were sold last year—will not make a dent. Furthermore, smoke pollution created by fireplaces and home stoves is negligible. It was coal that blackened the stones of London.

Many paperback books explain how to keep heat in the room and not have it go up the chimney and how to choose and use wood. Among them: *Fireplaces and Wood Stoves: How to Buy, Build, Use and Install Them* by M.E. Daniels (Bobbs-Merrill, $6.95); *The Complete Book of Wood-Burning Stoves* by David Ivins (Drake, $6.95); *Modern and Classic Wood-Burning Stoves* by Bob and Carol Ross (Overlook Press, $4.95); *Wood Heating Handbook* by Charles Self (TAB Books, $5.95); *Reverence for Wood* by Eric Sloane (Ballantine, $2.95); *Heating Your House with Wood* by Neil Soderstrom (Harper & Row-Popular Science Books, $3.95); *Sunset Books Homeowner's Guide to Wood Stoves* (Lane, $3.95); *Wood Heat* by Allan A. Swenson (Fawcett, $2.50).

Wood is often best found through the yellow pages. The standard measure, delivered in cities, or sold by the side of the road, is the "cord," enough wood for months of home heating, since, properly defined, it is a stack 4 feet wide, 4 feet high, 8 feet long—128 cubic feet of air and wood—and you should be sure you get more wood than air: This depends on how it's stacked.

Based on heat capacity, burning ability, ease of splitting, and capacity to store, the following woods have been called "the most desirable" by Allan A. Swenson, author of *Wood Heat*: hickory, black birch, beech, hard maple, oak, sycamore, and elm.

Dry, aged wood burns better and longer than green logs, leaving a finer ash and less mess. Be sure to stack logs crisscrossed so air can circulate throughout. Raising a stack off the ground facilitates drying, and you should avoid plastic underneath your wood piles since this traps moisture you want to evaporate. Seasoning does not mean full exposure to the elements: Cover the pile with plastic sheets or a tarpaulin, or with logs split and laid bark side up. This protects your wood from rain and snow.

Some species need less drying than others. Experts cite Douglas fir, hickory, locust, ash, and beech as woods that can be burned well soon after cutting. Pines and spruces need less drying than harder woods, but they produce creosote which, if left to build up, can start chimney fires. An annual visit from a chimney sweep is a good idea.

If you plan to heat regularly with wood, think about investing in a high-quality chain saw. Be sure to read the instruction book carefully before using it.

The joy we take in a wood fire is a mixture of sight (oxygen counts here), sound (the pop of burning pitch), and smell. Fruit trees like cherry, apple, and pear give a wonderful aroma. But trees like pecan do, too. Cedar and many cone-producers make a room smell marvelous. They are hard to find, not the very best of burners, but certainly worth the trouble. ■



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CHRISTMAS COUNTDOWN

Only **2** months to go

BY MARGARET MORSE

Presents to enjoy and use up

Gifts that ... [illegible] little or no space and give repeated pleasure—many available by mail

Some people are much harder to shop for than others: A grandmother who has been around the world more than once and has not only "everything" but heirloom-quality "everything" at that. Someone who has retired, moved smaller, and whose space-stingy quarters simply cannot absorb another potlatch-style onslaught of things. And those hardy souls whose lives are in transit—such as a brother who is a salesman who lives largely out of a small underseat suitcase. Asked what they want, they all too often say only what they *don't* want: "Please, no more objects!" Question marks loom. Here are some solutions—presents that gradually and pleasantly self-destruct, time-release capsules of cheer.

Perhaps the first such present one thinks of is food. When you know friends are going to be home, have a caterer surprise them with a **"home-cooked meal."** Or give them a gift certificate to a local **restaurant**. For other ideas, browse through Penelope Linck's "Food By Mail" story later in this issue.

■ Say "write on"

Exquisite leather-spined **blank books** covered with hand-marbelized paper are one of the treasures at New York Central Supply Co. (62 Third Ave., New York, N.Y. 10003; add 15 percent to the prices below to cover shipping; catalogue $1.50). The color combinations of the covers are mouth-watering—no two alike—and inside is white sketchbook-quality (Arches 100-percent rag) paper. They come in four sizes: 8-by-13-inch, $33; 6-by-9, $25; 4-by-6, $15; and horizontal, 4½-by-3, $9. New York Central also has striking **stationery**: 7-by-8½-inch pads of Indian linen paper, each a rainbow of 50 sheets of several colors (ultra-bright or pastel) are $4 each. Friends of artists take note: New York Central has a very large selection of **artists' papers.**

■ The luxury of service

Make arrangements with a local florist to have **fresh flowers** delivered once or twice a month . . . or with a **window-washer or maid** to refresh a friend's abode. Give a gift certificate from a salon for **pedicures** or massages, or a credit with a taxi or **limousine service**. If you have a few hundred-dollar bills to spend, rent a friend a Rolls-Royce for a day. Or give the dear soul some fine soles—a gift certificate for **made-to-measure shoes** or boots: One foot outfitter (whose certificates are made of leather!) is E. Vogel, Inc., 19 Howard St., New York, N.Y. 10013.

A more modest proposal: An **address book** with the entries for local services, mutual friends—and the direct lines to various departments at stores—written in.

■ Fuel a favorite craft

- Supply the makings: Treat a knitter to **unusual yarn**, such as the soft fingering-weight silk and wool blend that Alice Maynard (133 East 65th St., New York, N.Y. 10021) carries in dark navy, dark celadon, bing cherry, white, cream, beige, gray, camel, brown, and black. Six 40-gram skeins, $9.50 each, should be sufficient for a lady's long-sleeved sweater. Add $1.50 per address for shipping.
- Give a photography buff **film**: 35 mm. film is available in plastic-wrapped blocks of 20 boxed rolls—usually at a lower per-roll price than lesser quantities.
- Present a woodworker with a **plan** for a project you know he wants anyway, and a promise to provide the materials. Many home furnishings plans—such as a space-thrifty two-piece tennis table that converts to two hutch benches (plan #942, $1.75 ppd.)—are available from Craft Patterns Studio, Rtes. 64 & 83, Elmhurst, Ill. 60126 (catalogue $1.50).

■ Greenthumb gifts

Give homeowners a present that says spring is just around the corner—a box of Jobe's slow-release **fertilizer spikes**. There are five types: tree, shrub, evergreen, fruit tree, two house plant. They are by International Spike of Lexington, Ky.; at garden centers.

Give the earth: **Custom-mixed potting soil**, in a big green plastic leaf bag, twist-tied, and ribboned with a plaid bow. Here are two recipes from Judd Ringer, inventor of "Restore" soil activator with plant-assisting enzymes, microorganisms, and food. Each makes enough to fill 12 to 13 6-inch pots, or to top-dress 6 or 7 14-to-18-inch pots. *Recipe with bought ingredients*: Mix together very well 1 quart sphagnum peat moss, 6 quarts very dry compost, 2 quarts builders' or gardeners' sand, 1 quart perlite or vermiculite, 3 tablespoons "Restore," and 2 tablespoons granulated white sugar. *Recipe with garden loam base:* Pasteurize 3 quarts garden loam (how-tos are in the "Success With Houseplants Starts With Soil" booklet, available free if you send a self-addressed, stamped envelope to Ringer Corp., 6860 Flying Cloud Drive, Eden Prairie, Minn. 55344). When very dry, mix it together well with 3 quarts *each* perlite (or vermiculite) and sphagnum peat moss, plus 3 tablespoons "Restore" and 2 tablespoons granulated white sugar.

A present birdwatchers will appreciate: **Birdseed** in a bucket, with a scoop.

■ The medium is the message

Invite a friend to dinner at your house . . . and provide a **feature film** there afterwards. You can rent 16mm. films from firms such as Films Incorporated, 1144 Wilmette Ave., Wilmette, Ill. 60091, and V.C.I. Films, 6555 East Skelly Drive, Tulsa, Okla. 74145.

The British-based newspaper called *The Manchester Guardian Weekly* offers an **overview** of the world scene, with excerpts from the *Washington Post* and *Le Monde*, cultural reviews and games columns: $43 a year in the U.S., from *The Manchester Guardian Weekly*, 20 East 53rd St., New York, N.Y. 10022.

Give die-hard **mystery fans** a gift certificate from the bookstore Murder Ink, 271 W. 87th St., New York, N.Y. 10024.

Keep a collector posted on the auction action at Sotheby Parke Bernet, with a year's subscription to its **auction catalogues** in any of several dozen specialties: That for American furniture and decorative arts (circa 1650–1840), for example, costs $75. Included: Post-sale price results, plus Sotheby's *Newsletter*. Query Sotheby's Subscription Department, 980 Madison Ave., New York, N.Y. 10021.

How about a year's **membership** in the National Trust for Historic Preservation

Continued on page 92

Ford Granada 1981. Built for a changing world. Designed with a commitment to quality.

In a world calling for change, no American-built sedan has changed more for 1981 than the new Ford Granada. Count the ways:

Granada is smaller than last year.

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And, best of all, Granada's efficient 4-cylinder engine for 1981, combined with its new sleek aerodynamic styling, gives it the best mileage in its history—21% better than last year!

23 EPA EST MPG 34 EPA EST HWY

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City _____ State _____ Zip _____

SATISFACTION GUARANTEED or money refunded. Allow 2-3 weeks for delivery.

Christmas countdown

continued from page 90

(1785 Massachusetts Ave. N.W., Washington, D.C. 20036; $15 for an individual) or The American Horticultural Society (Mount Vernon, Va. 22121; $20). Or arrangements to visit a special **exhibition** or **museum**: For example, the Henry Francis duPont Winterthur Museum (Winterthur, Del. 19735)—a panoply of period rooms and glorious gardens—admits visitors by prepaid reservation only. Not to be forgotten: the joy of tickets to theatre, opera, concerts, dance—or travel!

If friends have a stereo cassette recorder in their house or car, send them a tale that's better told than read—*A Christmas Carol* by Charles Dickens: On cassettes it's $17.50 ppd. a copy from **Books On Tape**, P.O. Box 7900, Newport Beach, Calif. 92660; free catalogue. Over 300 other selections—from James Thurber's *Thurber Country* to John Updike's *The Coup*—are available for sale (at $6 per recorded hour, uncirculated) or rent. The firm also sells an adapter for use with 8-track cartridge players. ■

Home entertainment

continued from page 86

What attracts dust to a disk in the first place is static electricity—the kind that makes your fingers give off sparks after you walk on a rug on a clear, dry day. To break up this fatal attraction between disk and dust, you can now get devices to neutralize the static charge. They look like toy pistols, and when you squeeze the trigger, they spray an electric counter-charge onto the record surface. After being zapped by these ingenious guns, the dust no longer sticks but whisks easily off the disk. Since the current involved is minimal, there is no danger of shock. The Zerostat by Discwasher is among the best devices of this kind, and sells for $20.

If you or your friends have a turntable that jiggles and makes the needle jump out of the groove because of vibration from loose floorboards moving under the weight of footsteps, you can get quick relief by putting a set of small shock absorbers under the turntable. The Audio Technica AT-605 is one of the best. This complete set of four miniature shock absorbers sells for $27 and also includes a bubble indicator to make sure your turntable is strictly on the level.

It's not just record players that need a bit of pampering. Cassette recorders also repay tender care by giving their best. For cleaning the crucial parts of a tape deck—such as the magnetic recording head where tape particles tend to rub off and clog the works—you might try Maxell's Tape Care Kit ($9) or TDK's HC-05 ($6).

For additional home entertainment presents, see page 122. ■



How Janie's friends can get together without Janie's mom coming apart.

Kids don't worry about keeping the carpet clean. Neither should mom.

That's why you should make sure your next carpet bears the label that says "Scotchgard" Carpet Protector. It means there's an invisible shield around the carpet's fibers. Providing them with long-lasting protection.

To help you take the dirt out of your carpet. And the worry out of your life.

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waii and parts of Mexico—just as
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MANY, FED. REP.	49	Hamburg	40
burg	821	Hannover	511
n	30	Karlsruhe	721
um	234	Kassel	561
	228	Kiel	431
nschweig	531	Krefeld	2151
en	421	Lubeck	451
ne	221	Mannheim	621
mund	231	Munich	89
burg	203	Munster	251
eldorf	211	Nuremberg	911
n	201	Oberhausen	208
kfurt	611	Stuttgart	711
enkirchen	209	Wiesbaden	6121
n	2331	Wuppertal	202

Bell System

BY DEE HARDIE

COUNTRY NOTEBOOK

Aprons are my armor of daily life, always the same design—I've made a family of them

The apron I remember was not my mother's, but my father's. It was long and white and he bought it from the butcher. He wore this white badge of courage only when he gave his first-class clambakes. It was his big event, his singular culinary achievement, and he loved getting all of summer's delicacies into one huge pot. And as the clam inspector was his friend, we had the best of all clams.

When I married, my father gave me some of those long, white aprons, and I have been tied to their strings, their honest lines, ever since. My original aprons, of course, have worn out, but any others—with ruffles, tassels, or crafty trim—make me uncomfortable. So I've copied my father's design. Not that I'm always in the kitchen, but I seem to be often in an apron.

And in provocative company. Marie Antoinette wore one, we all know, when she was playing milkmaid at the Petit Trainon. Even earlier, a notorious couple "sewed fig leaves together and made themselves aprons" (Genesis 3:7). The inventory of any proper Dutch wife settling in the New World included "a purple apron and four new ones," and in the 1880s fashion dictated a tea apron as well as one for tennis. Mine, however, go to work.

Aprons are my armor of daily life. I wear them waxing floors, gardening, arranging flowers, making scrapbooks, decorating before a dinner party, laying the fires, wrapping presents, typing, and of course, cooking. "Everywhere," a friend once remarked, "except to bed." That's not quite true, but to me a fresh apron in the morning gets one going—it's a clean slate.

They're always the same design, but of various lengths. I've made a family of them in a day, the butcher apron blooming in different colors and patterns. An easy accessory, you can make an ample straight-bib apron from one yard of 45-inch material—much more satisfactory to me than those in stores stitched in plastic, mini-sized, or covered with clever sayings and frogs.

But my aprons must have certain priorities. They must have bibs with the neck cord sewn loosely enough so the apron slips easily over the head, and the side strings must be long enough to wrap around the waist to tie in front. I first saw this in Austria where young women tied their aprons in perky bows in front. I consider it more convenient, but the *Fräuleins* told me that the front bow knot was to announce that they were unengaged, unattached!

If I'm going to do a lot of cutting, like wrapping Christmas presents, I tie scissors on a ribbon to my apron strings, childlike, but never lost. And no pockets. None. Cries of treason may now be heard. Pockets are the kangaroo pouches of most people. However, my pockets only gather cookie crumbs and soggy matches. Less is really more when it comes to functional aprons. If you must have pockets, there is enough material in that yard to cut pockets from the two unused corners. My latest apron is reversible, made from leftover material from summer party tablecloths. One side is of navy blue and peach flowered chintz, the other side, tiny peach and white polka dots. Without pockets to get in the way, you can wear it on either side.

In a fabric store I can't resist buying yards of different materials for aprons, like going into a garden to pick flowers. Although the pattern design is always the same, I can be as wild as I like in the bouquets. And they make wonderful Christmas gifts, tied up with wooden spoons. I often give the identical apron, in bold stripes, to both husband and wife, and gardening friends get aprons hemmed well above the knee. And to make them for children is quick joy.

If, however, you don't sew or have a 75-year-old friend as I do named Belle Zepp who helps me with my stitches, I have discovered a new sensational apron for only $5, plus postage. Again it came to me through a man in the family. It is one our son Todd, a beekeeper, wears in his honey house in Vermont. After I admired it profusely, he sent me one, and I now wear it with pride.

Made along the same lines as my own aprons, it is of cream-colored marine duck, but the skirt is divided in the middle. It can fall free, or two back cotton straps can snap each side of the apron front around a leg, like cowboy chaps. Ideal when wearing corduroy pants as I do, good looking, and it is also water repellent. From Walter T. Kelley Co., Beekeeper's Supplies, Clarkson, Ky. 42726. Apron aficionados will love it, busy as bees or not.

Jerry Joyner

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Convertible grill tops give you all kinds of ways to cook. But only Tappan's new Converta-Cook also gives you two ways to vent. And one beautiful way to clean.

It's all in Tappan's unique design.

It starts with a powerful exhaust system below. And our exclusive pull-up vent above. Just pull it up and it pulls smoke down. From both sides. So you can grill your steak on one side. Sautee the mushrooms on the other.

What's more, if you don't need our pull-up vent you don't have to have it. Because there's a Converta-Cook designed to work with overhead venting systems, too.

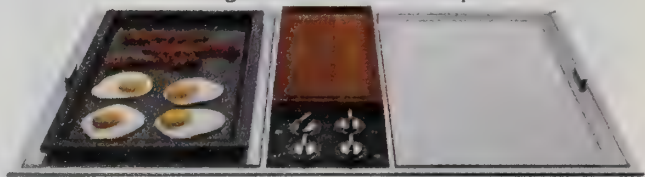
Best of all, Converta-Cook was designed for people who love to cook. But hate to clean up. So it has dishwasher cleanability. From grill, to drip pan...right down to the filters.

And with a name like Converta-Cook, it goes without saying that you've got all kinds of options. And all are easy to change. The only difficult thing about Converta-Cook is deciding how you want to cook with it.

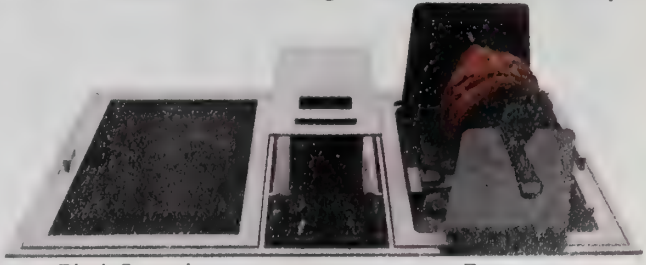
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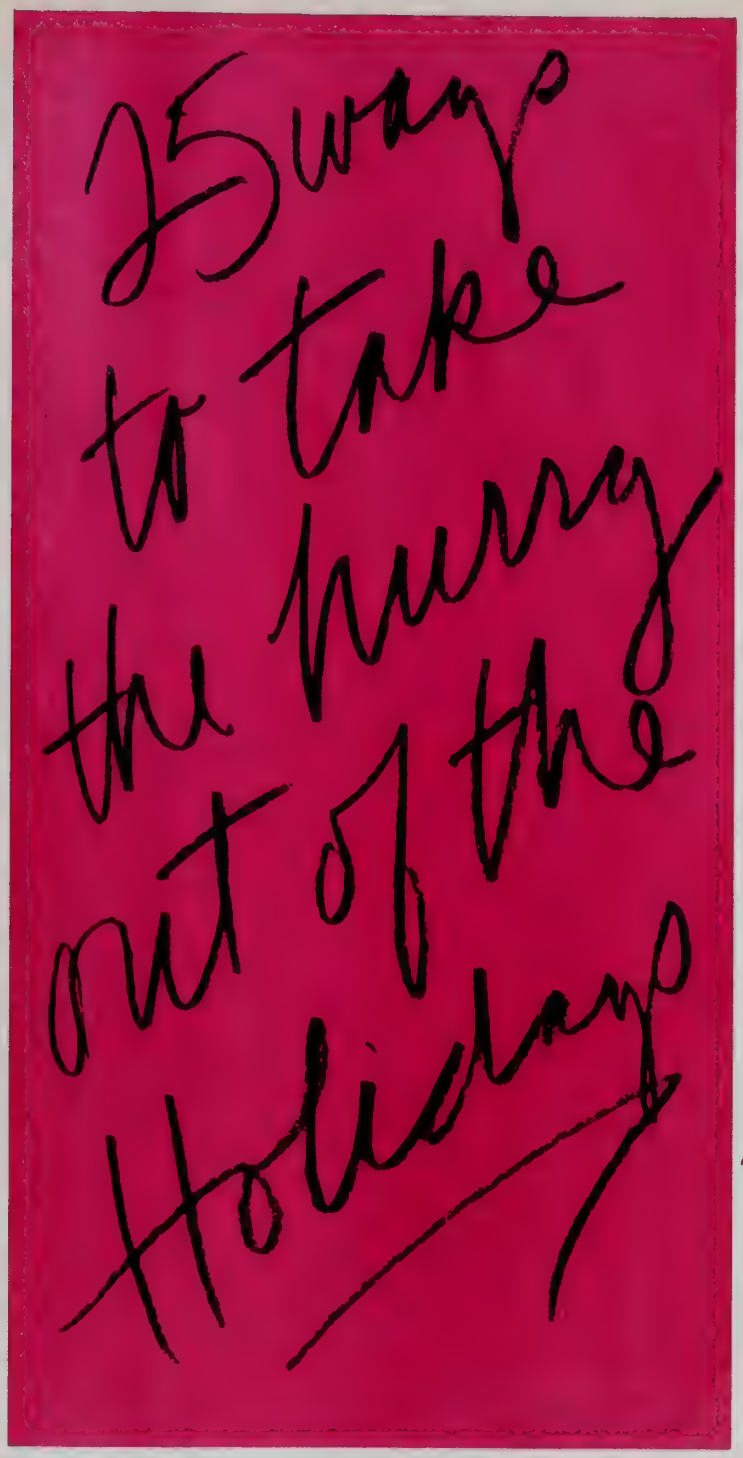
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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Time invested in setting a ane pace now will pay back lividends in serenity in the veeks ahead. To help you ynchronize—and enjoy!—the isual flurry of activity that tarts around Thanksgiving nd builds until the New Year, ur head-start-on-the-holidays deas below....

START NOW by drawing up n 8-week calendar for lovember and December, iving yourself deadlines for ravel tickets, mailing dates, eservations, decorations. ook ahead and plan each unday afternoon for the veek's activities. ● Reserve a ale of garlanding with your orist now for delivery during nid-December and plan to use as your main decoration. o up every staircase and vindow in the house. ● For a vonderful gingerbread house ater, start making dough and reezing it in batches. When ou're ready to roll out the ieces and bake, you'll begin ne fun with no delay. ● Keep n eye out for ingenious gift vraps and salt them away. All inds of things qualify, the more nventive the better: brown aper, colored cellophane, craps of fabric, bits of lace.

USE THANKSGIVING WEEK as Christmas kickoff me. Make a who-does-what-st for the festivities ahead: ree purchasing, trimming, hecking out last year's strings f lights, assigning specialty ishes to each family member or the Christmas feast. Schedule a photographer to apture your family on film hile they're all assembled. et blow-ups made during the eeks that follow, find great-oking frames and present ne photos as gifts. ● Start eething for gift ideas at mily get-togethers. Ask lead-g questions, observe what's issing, snoop to check shirt nd glove sizes while you've t the chance. ● Write holiday rds during your Thanksgiving eak—a fine televised-football-me activity, especially if u're a tag-along fan. ● Take n after-dinner walk following e big turkey dinner, with ends along and basket in nd. Collect pine cones and her dried beauties for instant corations to enhance your use for the rest of the season.



TAKE IT EASY on decorations to spruce up your home. Do fewer but create large-scale impact, and make them versatile enough to work for all three holidays: masses of fat candles grouped together, a bow-tied wide basket of polished apples, a jumbo bowl of nuts to be refilled as they're eaten, interspersed with kumquats as Christmas approaches. ● Avoid crowded stores by making your own cards. Easy and fast are potato prints, sponge painting, a stamp made up with your own greeting. ● Give a cookie party, the simplest ever. Invite all ages for baked goodies and punch, some laced, some straight. You don't have to plan a full menu to enjoy friends' company.

BE READY for gift wrap-ups whenever you've got a bit of time by assembling all gear in a handy place. A lidded basket big enough for the works makes it less messy to keep out within reach. ● Prepare all food ahead for entertaining. Choose dishes that freeze easily and hold up well at a buffet. ● Freshen to-be guest rooms before they're full. Empty drawers, add hangers, slip a beribboned sachet in the closet to give it scent. ● Collect stocking stuffers as you go along. Little items are easily stored for weeks, so Santa can make use of them without a trip to the five-and-dime on Christmas Eve.

HAVE FUN together getting things ready. Everyone can help with the goings-on: food preparation, ornaments, setting things out. The charm is in each person's creative contribution according to age. ● Enjoy homemade-by-you gifts before you give them. Spicy pomanders, dried wreaths, jams and jellies can add special touches to your own house before being dressed up for gift-giving time. ● Plan two parties back-to-back while you have your house all spruced up and get two evenings' pleasure out of one tiptop fix-up job. ● Surprise friends with an invitation to a weekend breakfast. You won't be competing for their evening time, and they'll appreciate taking sustenance for the many activities they've planned for the day.

TAKE TIME OUT by deprograming your social life. Before you know it, your schedule will pick up steam without any extra effort on your part. ● If Thanksgiving's at your place this year and you work, consider taking that week off. Most companies give the Friday following the holiday, so by using only three paid vacation days you'll net a straight 9 days at home at a busy time of year. ● If you're caught in a relatives' tug-of-war over who goes where for which holiday, drop out. Break with tradition just once and plan a trip away for your immediate family. Rediscover the pleasure of keeping each other's company for the holiday week.

TREAT YOURSELF to your own special present for the holiday season, a series of appointments for whatever feels best: facial treatments, hair styling, manicure, exercise, tonic massage. All require necessary slowdown time and will give you the lift you need to keep going. ● Once the cookies are baked, the tree trimmed, and presents bought, make time to sit in front of the fire for an afternoon gift-wrapping session with friend or mate. Enjoy the last pre-Christmas moments with a bottle of wine and everything at hand. Relax together and drink in the joy of the season! ■



Contemporary, rustic, robust – Ruth and Skitch Henderson's 144-year-old revamped dairy barn is a dazzlingly inviting backdrop for their imaginative, well-planned parties. The generous yet cozy living area has space for everybody and everything including Skitch's off-camera piano and Ruth's collections of country things.



A Barn With A Wide-Open Welcome

Where hospitality is a way of life



"Chief" and "Patchet" graze on Hunt Hill Farm field outside the 1836 Barn and silo remade for today's use.

A WIDE-OPEN WELCOME

The Simple Secrets of a Generous Hostess

By ROSEMARY KENT

She has always had a very real, ongoing passion for silos. Taken every summer as a small child to a family-owned dairy in her native Germany, Ruth Einsiedel Henderson returned each fall to her urban hometown dreaming of those whimsical, cone-like structures used primarily for storing cow fodder.

So it wasn't such a big surprise to anyone who knew her that the 180-acre Hunt Hill Farm she and her husband, composer-conductor Skitch Henderson, bought a decade ago near New Milford, Connecticut, had scattered about its stone-walled pastures three stubby silos. Or that the country store she opened there in 1972, one of the first to combine sophisticated kitchenware with handmade crafts, rightly was named The Silo.

"Silos mean a lot to me, and now surrounded by so many of them it's like living out my childhood fantasies," says the attractive, energetic Ruth Henderson, whose easy-going yet determined manner enables her to start and finish numerous purposeful projects. Like the recent renovation of two dairy barns joined together into a fitting, spectacularly rustic backdrop for the extra-personal Henderson-style entertaining they are known for far and wide.

Known as the 1836 Barn, for the year it was erected, this rambling complex is bunkered on each rectangular end by one of Ruth *(Continued on page 104)*



For a big party in the living room, above, ladderback chairs stained a persimmon red circle matching round tables set with oversize, American-crafted pottery. On the sideboard, freshly-prepared, unforgettable dishes—a Henderson trademark. Tantalizing guests are crépe-like Eir-



uchen with either a rich fruit sauce or a fricassee of chicken and arden peas, a salad basket of lamb's lettuce, and on another table, n array of desserts. (For recipes, see page 34 .) Right: *Ruth Hen- erson dresses a fresh lamb's-lettuce salad.*

Beadle



(continued from page102)

Henderson's beloved silos. Out of respect and concern for the barn's old-time materials, its redesign scheme retained and incorporated the hay hoists, manure tracks, wooden ceilings, and hand-hewn beams.

No simple undertaking, even with Ruth serving as the willful, willing contractor, the barn's space has been transformed into magnificently generous rooms perfect for all the many uses the Hendersons had in mind. Room to entertain, to cook, to work. Room to relax for themselves, their two teen-age children, and their guests.

Comfort and easy care were kept in mind, as indicated by the addition of modern elements like a gigantic pasture-viewing window over the sleek tub in the master bath. Elsewhere stone walls were sandblasted, wooden ceilings insulated, floors dug out to make standing upright under low ceilings possible, and barnwood, interestingly patterned with age marks, recycled into cabinets.

Avoiding any attempts to cutesy-up the silos, t
Hendersons' restoration plans gave the stur
cylinders unexpected new life functions. T
rounded base of the wooden silo, lined wi
cedar to keep necessary humidity leve
houses a hot tub and a whirlpool bath. Its c
cular top space became a cozy, basket-fill
breakfast area. The cement silo turned into
unique wood storage bin where stacks of hardwood are on vi
protected behind a thermal-paned door. On completion of t
8-month-long revamping, Ruth added charm and interest to t
1836 Barn quickly, in a matter of a couple of weeks, by drawi
from a collection of appealing treasures she and Skitch h
amassed from endless curiosity and their world travels. His c
clocks, stuffed chickens, steam engines; her carousel figures a
trunks.

Everywhere on the barn's two floors are evidences of Ruth



eady and set for entertaining, the country-cozy kitchen where uests find delicious foods and a cheerful clutter of treasures.

ondness for storage pieces. Both built-in and freestanding ones. There's a jelly cupboard in daughter Heidi's room and an old uitton trunk as a makeshift closet in a downstairs guest room. And in the kitchen dining area, a stocky Shakerish cupboard 2 inches deep holds a complete set of oversized white dishware hich Ruth bought from a German hotel that was going out f business.

Nothing new was purchased for the roomy barn, but before ny of the furniture came up from New York City, where the Henderson had lived for years in a five-story town house, Ruth either measured nor laid out the rooms. "Normally I see the oom in my mind and once the furniture's in place it's unlikely 'll change it again.

(Continued on page 188)



For informal summer dining, it's the barn's weathered deck. Here the table's covered by a quilt from America Hurrah.

A WIDE-OPEN WELCOME

"Buffet food should taste good, look delicious, and have real holding power"

Skitch Henderson and the beloved "Miss Maude" on the tractor used for carting wood and keeping roads open.





The woodshed updated: hardwood stacked in the brick silo.

A WIDE-OPEN WELCOME

"Make everything easy for guests. Just do what you do best and your guests will appreciate your efforts"



Instant closet for guests: one of Ruth's 25 old trunks.



An old china-knobbed spool chest, lined with silver cloth, shows off glossy knives and forks of Armetale metal.

Off the busy kitchen, a banquetted sitting room, with an English parquet table, patched pillows, toy wagon.





Above: *Hot tub in cedar-lined silo is set in tile, surrounded by sunlight, plants in Mexican pots. Chinese ladder holds towels.*

Opposite page: *A favorite retreat for afternoon nappers or houseguests is a skylit bedroom tucked in the former hayloft above the living room. Seen but secluded, it's a cozy mixture of new and old: Marimekko sheets and patchwork coverlet on the Victorian bed, modern handmade rugs, baskets, an antique iron chaise.*

Below: *Ruth's indispensable, graceful trolley in cherrywood, designed by Steven McIntosh, one of many craftsmen whose work is sold through The Silo.* *For Shopping Information, see page 190.*







A May-flowers basket for Christmas. Flowers are brightly frosted, then jeweled with candies; chocolate piping makes basket-weaving.



The friendly, winking, man-in-the-sun cookie, right, is an oversized gingerbread crunch. Encircling gold dragées make him shine.

Noah, his ark, and animals two by two are all of gingerbread.





Graceful Pennsylvania Dutch design baked in pieces, then assembled on a scallop-edged cookie base glazed with shiny red currant jam.

Christmas-wreath cookie festooned with dried fruits and nuts, attached to cookie with melted chocolate.



Christmas-card cookie is a Swedish idea. Paint the panel with your own Christmas greeting.

FABULOUS PRESENTS

Christmas means magic—and putting your all into the giving spirit. Here and for 12 more idea-packed pages, the highlights of our search for the brightest holiday surprises—from hand-crafted to machine-modern to make-it-yourself. Presents to dive into on Christmas morning. Practical or gloriously grand, they'll bring instant pleasure. You'll be tempted to give them to yourself

SUPERCOOKIES!

New dimension for the Christmas cookie—cookie dough hand-fashioned into a 12-inch nibbler's delight. Try dough as an art medium—shape into designs, paint with food coloring. Let Judith Olney's creations here inspire your own cookie artistry! (For her recipes and patterns to order, see page 72 .)

Karen Radkai



For smart cooks: a foldable cookbook stand of white pine. 1¼" by 10" by 14" folded. $8.50. From Sunglo.



Salts and peppers: Steel with cover, $40. Ambienti. Ceramic chickens, $11. Fitz & Floyd, Bloomingdale's. Silverplate over blue glass, $12.50. Oneida, Gimbel's. "Italian Fruit," $74.50; "Palermo," $52. Octagonal silverplate, 4, $18. All, Ginori.





Light up your holiday with Swing-Arm reading lamp. high, extends to 23½". Take to 250-watt bulb. Polished b finish. $133. By Koch & Lo





Save the soap! From left: wood tray with chef's soap. $9.50 ppd. Lee Bailey, Henri Bendel. Birch slat dish, $4.75. White soap saver, $1.25. Crabtree & Evelyn. Handmade ceramic dish, $10. St. Remy.

Lavish and lacey bed pillows with antique hand-embroidered handkerchief centers. Pure cotton, 26" by 26". $80. At W.H. Potts Antiques.

Keep it cool in a polished-nickel wine cooler. Self-insulating. $63.50 ppd. Lee Bailey, Henri Bendel.



Step right up: stowaway step stool. Folds to almost an inch! $25. Black & Decker. At Macy's.



To light up your beat: police flashlights of anodized aircraft aluminum. 7 sizes, 6½" to 13"; $21 to $38. At Manhattan Ad Hoc.



Glory to cakes on high. From left: crystal, 11" diam., $67.50. By Orrefors. At Bloomingdale's. "Oriente" 10", $75. At Ginori. Spongeware, 11", $48. By Pat Kelly for John Copper. At Dean & DeLuca.



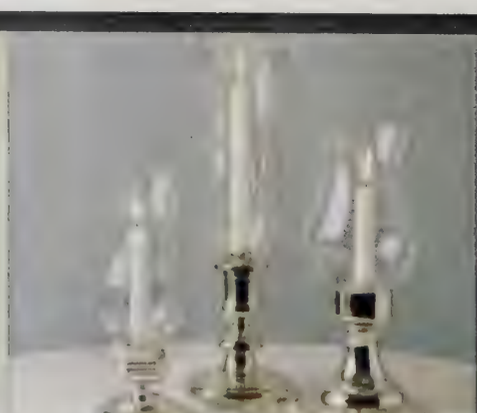
Too good to keep in a closet, but rattan-covered folding metal furni Armchair, $270. Stool, $135. Rec table, $270. Round table, $378. F LCS. Lee Bailey, Henri Bendel.



Pure cotton white piqué blanket cover, gently scalloped in pink, or almost any color you wish. Twin size, $208. From Porthault.



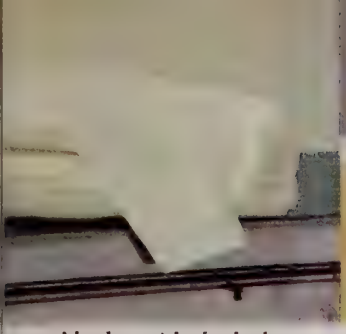
A classic wine coaster of polished Armetale. Cork insert. 7" diameter, $16.50. From Wilton. At Bloomingdale's. HMR Vineyards 1977 Zinfandel. $6.



Add a silvery glow to a table with romantic hurricane lamps from France. Silverplate. From left: 10", $110 from Ross Havers. At The PanHandlers. "Rouen," 16", $375; "Romantique," 12", $225. Both from Christofle.



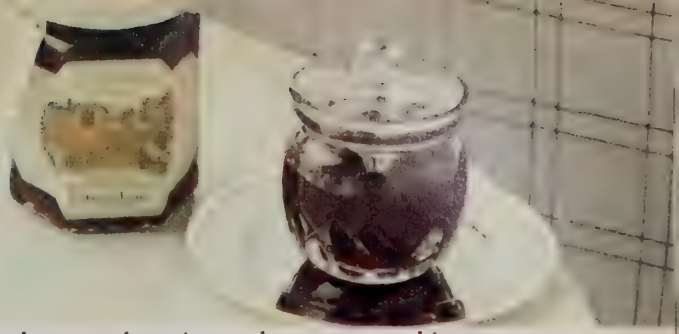
99½-percent caffeine-f bags by Boston. 24 ba tin. $1.98. At Simon



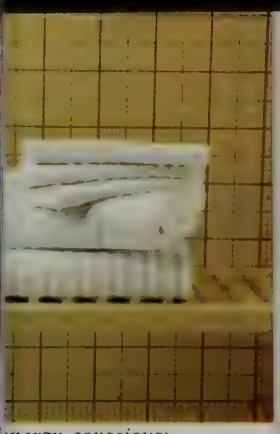
otton blanket with the look et. Lasts a lifetime, machine , nonallergenic. Queen size 75. From Britannia Sales. an-Marcus.



"Ago" natural ash shelves on casters turn corners, convert to trolley. Handles clip shelves together. 10" by 32" by 22". $250. By Gigi Sabadin. At Ambienti.



A delicious tandem: gooseberry jam and a pretty crystal jam pot. Jam, $4.25 at Crabtree & Evelyn. Pot, $40. Sterling plate, 6" diam., $230. Sterling spoon, $33. All at Tiffany & Co.

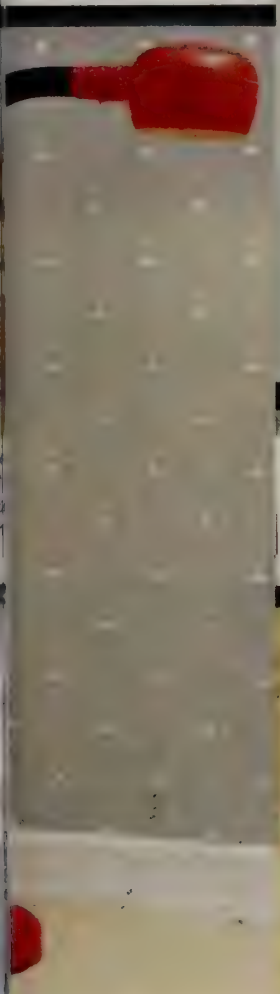


nergy conscious: on flannel sheets. er weather, a light Twin/ double, $26. e, $8.75. At E. Braun.

THOSE "I'VE ALWAYS WANTED ONE" PRESENTS—THINGS YOU'D BUY FOR YOURSELF IF YOU ONLY KNEW WHERE TO FIND THEM



Sweet butter knives, pretty new butter plates. Silverplate knives, $105 for 6. At Christofle. "Fleurs D'Eau" plates, $26 ea. At Ceralene.



style: Swedish djusts from 41" to ilable in red-orange, own, and yellow. n George Kovacs.



To frame up friends and family: from left—black marble pyramid, $95. Round travertine ball, $95. Ashwood cube, $85. Glass for all, 8" sq. At Ambienti.

Background wallcoverings: New Country Gear Collection by Imperial; Marimekko by Motif Designs; Design Force (available through decorators only).



Full-sized wine cooler or ice bucket. Designed by Arne Jacobsen. Semibrushed double-walled stainless steel. 120 oz. $83 ppd. At Museum of Modern Art Bookshop.



Wilbur Buds, oversized chocolate drops in 3 melt-in-the-mouth flavors: dark sweet, milk chocolate, mint chocolate. $8 per pound. From Wilbur Chocolate Company.



"Nantucket," one pattern from a new silverplate collection. $165 for 5 pc. place setting. By Buccellati.



For sweet dreams: 100-percent cotton, no-iron sheets in bone, yellow, pale blue, and pink. From the Utica Collection by J.P. Stevens.

All prices approximate. Store addresses, page 76.



Take it anywhere: "Soubrette" folding cart of A.B.S. plastic. Folded: 25" by 30" high, 2½" deep. Open: 17" deep. Barman International. $100. At Hammacher Schlemmer.



For nuts that are hard to crack, particularly pecans, an American classic gourmet nutcracker. $18.50 ppd. From Lee Bailey. At Henri Bendel.



Coffee's on! Automatic electric coffee maker brews up to 12 cups of coffee. Showerhead water distributor. White or yellow. $80. By Braun.



Unfinished champagne need not go flat: Recork it with a stainless steel re-corker. $16 ppd. From Lee Bailey. At Henri Bendel. Mirassou 1973, Monterey Champagne, $12.28.

All kitchen and food presents photographed in the I.C.F. Glacé kitchen.



Terra-cotta bakers stack for storing under one lid. 2 qt. and 4 qt. casseroles with glazed interiors. $75. By Claudia Shwide for Lee Bailey. At Henri Bendel.



Some like it hot: sleek black glass electric warming tray with silvertoned trim. 11½" by 23". Other sizes available. $55. From Salton.



Storage in the round: Hatboxes with draw-ribbon pockets and lining. 11", 12", and 13" diam. $82.50 to $92.50 ppd. Liberty of London. "Luneville Yellow" faience dinner plates. $11.50 each. From Ceramonte. At La Cuisinière.



Smile! New Tele-Ektralite 600 camera has built-in dual lens for normal and telephoto use, integrated flash. $66.95. By Kodak.



An extra little table from China that folds to nothing. 24" by 14" by 18". $12.50. At Bloomingdale's.



The professional steamer: heavy-gauge anodized aluminum stockpot with stick-resistant finish. 8 qt. stockpot, $58. 4 qt. steamer insert, $34. By Calphalon. At Neiman-Marcus.



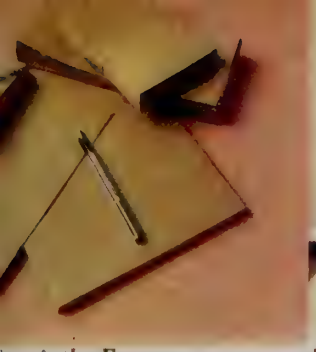
A corner potrack in anodized aluminum, $46. By Arvon Group. Stainless steel/copper-core cookware: 8½" skillet, $44; 1 qt. and 3 qt. saucepans, $49, $68. By Revere.



Getting all steamed up: electric steamer for rice or vegetables. Automatic shutoff and keep-warm setting. 5 cup, $44.95. Other sizes available. From Panasonic. At Macy's.



A lightweight portable cassette recorder from GE Has pop-up microphone w 2 sensitivity levels. AC/D or optional car adapter. Model 3-5361. $89.95.



bag it the European iting paper made of ntal wrapping paper. 50 d, $6.50 ppd.; 25 envelopes At N.Y. Central Supply.



Plants on the move: Black metal roller platforms come in two sizes from Plant Specialists. 13", $22; 19", $37.50. Clear acrylic plant stand in two sizes. 12", $29.95; 16", $34.95. At Hammacher Schlemmer.



At the touch of a button, Touch-a-matic S phone with a memory dials one of 12 numbers. In white, brown, beige, black, rust, or green. From The Bell System.



Intellivision master component teaches, plays games from Backgammon to Baseball. Optional keyboard component, coming in 1981, makes it a home computer. About $300. By Mattel Electronics.

PRACTICAL PRESENTS ARE ALWAYS A HIT— MAKING LIFE A LITTLE BIT EASIER ALL YEAR ROUND



) Memo Writer combines calculator with 10-digit display and re 15-character typewriter, to print notes, estimates, and bills. By Sharp.



Country comfort: the Snowshoe Rocker, 18" by 19", back 22". $90. L.L. Bean.



Tabletop warmer: removable grid and refillable, adjustable gas burner. $78. ppd. By Kisag. From Electra Enterprises. New 1 qt. saucepan. $49. By Revere.

Raeanne Giovanni



Colorful carryalls: vinyl-covered wire baskets. Yellow, green, or orange. Small, $15, medium, $16, large, $17 ppd. By Chicago Kitchens. At Williams-Sonoma.



Gleaming from the oven: 12-inch heavy-gauge aluminum au gratin with stainless steel interior. $38. By All-Clad Metalcrafters. At Bloomingdale's.



heir ways: Pack a box with sewing nt. Butternut wood. Metropolitan Museum.



Pack it in for winter: lacquered rattan box. 22" by 20" by 16". $75. F.O. Mertz. At Lion's Paw. Georgia Fatwood Bundle, pine-scented starters. 8½ lbs., $12.50 ppd. From L.L. Bean.



"One Plus One" table in natural ash, 31½" by 63" by 29" as shown, splits into two flip-top tables to use separately, or put together as a square table, 63" by 63" by 28". $1,100. At Ambienti.



To smooth the traveler's way: travel satchels: small, $12. Large, $20. From Liberty of London. And to fill them: soaps, sachets, and brushes. From 70¢ to $9.25. From Crabtree & Evelyn.

approximate. Store addresses, see page 76

EASY CHRISTMAS CRAFT

FAST FOOLPROOF SPONGE PAINTING

Throw in the sponge—into acrylic paint that is—then dab across any object you've pre-painted with enamel, to create extra-colorful Christmas presents. With sponge-painting everyone's an expert—it takes only minutes to master! The Colonists sponge-painted pottery and furniture—you can try it on almost anything. The metal bread box, wooden stool, and plastic-framed mirror, *opposite*, were rejuvenated with "paw" prints, arcs, and repeats. The results: as original as your signature—and as easy. For more, see Inside Story and Shopping Information.









To each his own: after-dinner cups. Strawberry Vine, $66. Sacred Butterfly, $21.50. By Mottahedeh. At Cartier. Contessa, $47. Pincio, $56. Ercolano, $56. Palermo, $21.50. At Ginori.

Tangy blueberry, blackberry, raspberry vinegars in imported bottles with porcelain stoppers. 1 qt. ea. $20.50 ea. ppd. At The Silver Palate.

SOME GIFTS ARE BETTER BY THE DOZEN; WITH MULTIPLES MORE MEANS MERRIER





The original thermos: Jugs, chilled, will keep contents cold for 4–5 hours. Handthrown by Valerie. Large 1 qt., $55. Small (oil and vinegar), set of 2, $19. All St. Remy.

Cool your pies with enamel trivets in crayon colors. 7" diam. $7.50 each. By Fitz & Floyd. At Jenny B. Goode.



Reminiscent of an apothecary shop, a clean, new look for decanters. Graphic labels with a touch of cranberry; cork stoppers. 16 oz., $45. By Bing & Grondahl. At Cardel.

All prices approximate. Store addresses, page 76 .



Newly handmade spongeware mixing bowls. Set of 4, 5" to 11½" diam., $82. By Pat Kelly for John Cooper. At Dean & DeLuca.



All the colors of the rainbow: Royal Velvet bathsheets. 36" by 70", in 30 colors. About $22. By Fieldcrest.



Introduce a friend to your favorite regional American wines: pull them together in a handsome bamboo wine basket. Space for 8. $15. By Merz. At Lion's Paw.



Perfect pouring bowls: rolling lipped stoneware bowls with glazed interiors. 12 oz., $5; 24 oz., $10; 1½ qt., $14. By Bennington Potters. At Bazaar de la Cuisine.



Whole bean coffees, regular or decaffeinated, 7 decaffeinated blends, 8 ounces, $2–$2.40. By First Colony. At Macy's. Cane Sugar Crystals for Coffee. $6. By Crabtree & Evelyn. At Bloomingdale's.



The ultimate work table: rolling food-processor cart. $575. By Taylor Woodcraft. At Drummonds. Food processor, $130. By General Electric.



From Les Frères Troisgros in Roanne: corn, peanut, and sunflower oils. Sublime for sa and sautéeing. $7 per 16-oun bottle. At Bloomingdale's.



nut-cured Chinese teas. 2 oz. At St. Remy. Keep an eye on rough a glass teapot with tea cups. $35. Mug and saucer, oth by Jena. At Bloomingdale's.



Mustards: Reine de Dijon low-salt, $1.50. Bloomingdale's. Tewkesbury, $7. Conran's. Tarragon Wine, $3.50. Sallie Lampee. Troisgros Dijon, $4.75. Bloomingdale's. Antique mustard pot, $75. James II Galleries.



Traditional napkins, scarves from Provence. Pure cotton, 33" sq. $17 each. At St. Remy.



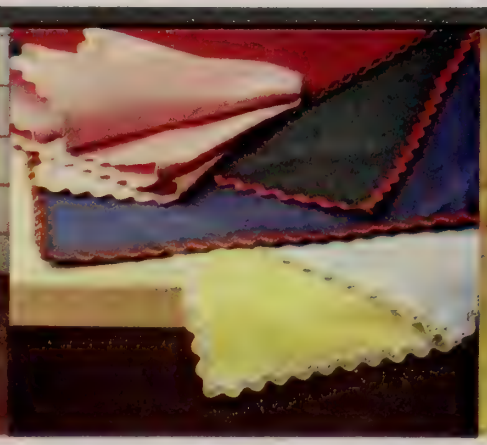
Save someone trips to the post office: $50 worth of pre-stamped envelopes and postcards. Postcards are a bargain, too, just 10¢ each—the price of a stamp.



ast: Wild Pecan rice, 12 7-oz. boxes, ad Rice Mills. Fish mitt, $10. By arehouse. Gimbels. Fish forks, knives, , oyster forks, $2.50 ea. Oxford Hall. et, $75. Parrish Woodworth.



Peppercorns! Bottles—mixed, pink, white, green, $3.25–$7. Tubes by Flavorbank—Szechuan, black, white, $1.25–$1.35. Peugeot pepper mill. $28.50. At Bloomingdales.



A new edge to cotton duck napkins: "Ric Rac" by Larry Laslo. 20" sq. $3.95 each. Placemats available. From Mikasa. At Bamberger's.



Rangetop-and-oven glass ceramic cookware with aluminum bottoms. Also 3 patterns. 8½" and 10" skillets, $25, $29. 2½- and 5-qt. saucepans, $23, $33. By Corning.







For the chief bottlewasher in your family: a full supply of paper plates and napkins. 8 plates: 7", 9", 11"; $1, $1.25, $1.95. 16 Napkins: dinner, lunch, cocktail; $1.60, $1.10, 90¢. By Hallmark.



Special sauces from Paul Corcellet to serve with cold meats, salads—13 in all. 8¾ ounces, $6.50 each. At Bloomingdale's.

ilt designs borrowed for handpainted porcelain plates, 12". ordon Foster. 1910 Lancaster wool quilt. $3,800. At Thomas rd. Bleached pine chest. $450. At Accents Unlimited.



Big clips for important papers: plastic clips in red, green, orange, blue, brown, or white. Left to right: 45¢, 65¢, 90¢, $1.10, $1, $1.75, plus $1.50 postage. From Taylor & Ng.



From China: Jasmine and Rose teas, $7 per canister; China Black Tea, $1.75; Laoshan mineral water for steeping tea: 7½ ounces, 40¢; 31 ounces, 85¢. At Bloomingdale's.

iovanni

FOR EXTRA DELIGHT BRING A TOUCH OF LUXURY TO SOMEONE'S EVERYDAY LIFE—



Monet's china pattern that he designed for Giverny—5-piece setting, $200. "Provence" soup spoon, $135. At Tiffany. George II antique silver ladle. $575. At James Robinson.



Blueberry blue becomes eggplant in this hand dyed and woven basket by Kari Lønning. 14" by 14", $14 Kari Lønning.



Gelati colors for bed sheets. Washable jacquard-woven silk, hemstitched. Standard pillowcase, $110. Twin flat or fitted sheet, $305 ppd. By T&J Vestor of Italy.

THE GLEAM OF SILVER, THE SHEEN OF SILK. FROM UNDER $10 TO OVER $1000



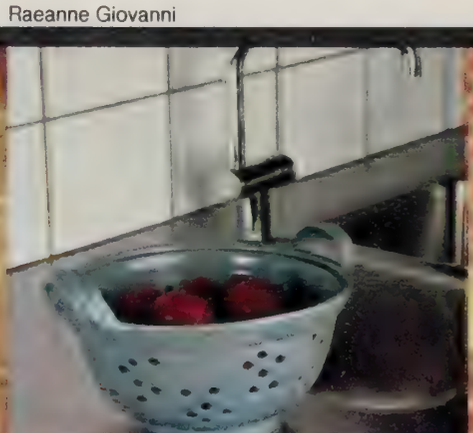
"Indented Bowl" by Elsa Peretti. Handblown crystal. 11" diameter, $150. At Tiffany & Co.

Handblown glass balls to dazzle your tree. By Vitrix. 3" diameter. $11 each at Contemporary Art Glass Gallery.

Raeanne Giovanni



These stockings should be hung by the chimney with care: room for a 5-letter name or initials. Handpainted needlepoint design and wool. $85 ppd. At Woolworks.



This handmade stoneware colander comes in cobalt blue, oat, white, turquoise, lemon, or brown. $25. By Claudia Shwide Designs. At La Cuisinière.



A bevy of glass by Bill Blass. Handblown crystal. Cut-stem flute champagne, 8 oz.; $95 for 4. Beer, 13 oz.; $60 for 4. Cut-stem all-purpose, 21 oz.; $60 for 4. At Macy's.



One-of-a-kind boxes handpainte by Kakia Livanos. From left: Tawny tortoise, $250. Decorated lacquer, 9" tall, $250. Amber tortoise, $75. Cricket Cage Stud



A wash of ocean-blue glass: handblown bowl by Peter Bramhall. 11½" diam. $60. At Creative Arts Workshop.



Measure for Measure, these sterling spoons outshine them all. Only 3 sizes, but don't forget—3 teaspoons = 1 tablespoon. $70 ppd. At Cadeaux.



A swan solo: handcarved and painted rocker for any age. 40" high. $200. Made to order by Kendall.



Badia a Coltibuono cold-pressed extra-virgin olive oil from Tuscany. Each 1-liter bottle hand-blown and numbered. $22. At Bloomingdale's.



The simple beauty of apple basket made m beautiful in clay. Pla and left unglazed by Peleg. 16" by 20". $7



luxury with a Whirlpool
cordless, electric, and
ble, fits any standard
. At Hammacher
er.



An elegant little egg cup: "Marie Antoinette" raised ribbon design in silverplate, $55. At Christofle. Damask napkin, $8. From Frank McIntosh at Henri Bendel.



"Clouds" of pale blue and white wool, hand dyed and woven by John Copper. Colorfast and mothproof. 4' by 8', $1,200. Made to order from John Copper.



Pair up classics: hemstitched cotton damask napkins. 24" sq., $8 each. From Frank McIntosh at Bendel's. Pressed crystal goblets, 8 oz. $25 for 2. Metropolitan Museum.



Ram will win a child's
ybe an adult's. Poly/cotton
cover, removable for washing,
kers. By Charleen Kinser.
t Harriet Amanda Chapman.





Handpainted tiles to celebrate old herbals, for kitchen or fireplace. Bulbs: 40½" by 22½", $395 ppd. Sunflower: 18" by 22½", $195 ppd. By Joyce Ahearn. At The Tile Gallery.



"Markings": stripes and dots trimmed in toast. Hand built and painted by Dorothy Hafner. 4-cup teapot, $90. Sugar, $30. Creamer, $25. Tea set at Tiffany & Co.

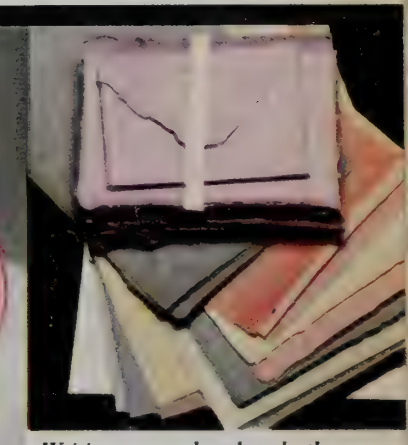


charm from Italy.
hand woven and
guest towels. 26"
'5. At Frank
Henri Bendel.

Let a silver beaker put a sparkle in the bathroom: reproduction American, 1695. Silverplate. $55. Metropolitan Museum of Art.



A shimmering finish to any meal: large roasted almonds coated with sugar, dipped in edible silver leaf. $30 per pound. From The Silver Palate.



Writing paper, handmade the traditional way in a paper-making mold by the Carriage House. 10 6"-by-8" sheets and 10 envelopes. $12. At Bergdorf Goodman.



k to a pushbutton
only digits on the
Molded gray plastic.
by Henning Andreasen
rk. 9" by 6" by 4".
At MOMA Bookshop.



The perfect sauté pan: 2-qt. tin-lined heavy copper saucepan with brass handles. $52.30. By Waldow. At The Critical Cook.



Picture-perfect vegetables: handmade ceramic cabbage, $125; asparagus (6"), $25; peas (3"), $12 each. Other styles available. By Olive Gowen. At The Horse.

All prices approximate. Store addresses, see page 76.



A spray head with force control. Water Command has 4 patterns: full, gentle, jet, and flat. Brass and stainless steel fittings. $9. At Sears, Roebuck.



Weather-resistant alloy labels, wrap-around, self-locking, for thick or thin stems. 4" long. Black wax pencil for permanent print. Pkg. of 20 with pencil. $5 ppd. At The Horse.



For cleaning garden and walkways, a power blower with flat and narrow nozzles, gentle to hurricane force. Electric cord attachment. Under 6 lbs. $68. At Sears, Roebuck.



Plant Stand: nine wrought-iron rings waiting to be filled. Top 8" ring encircled by 6" lower rings, lightweight to carry outdoors. $23 ppd. At The Horse.



Café feeder with 16" roof protects small birds. Squirrel-proof 6' pole with sliding sleeve dumps freeloaders. Weatherproof fittings. $44.45 ppd. At Duncraft.



For beginner or expert, a bonsai tool kit: trimmer, wire cutter, nipper, bud shear, tweezer in leather case. $99 ppd. At Brooklyn Botanic Garden.



For sharpening garden and kitchen tools, an Arkansas stone. 6" by 2" by ½". $23.95 ppd. From Brookstone.



Cart balanced for no tipovers. Holds leaves, harvest, 400 lbs. of logs. Open back for easy loading. 31" by 42½" by 32½". Model 26, $175 ppd. From Garden Way Research.



Electric trimmer cuts grass weeds, adjusts for wide or n patches. Support handle gui around trees, along fences. 1100, $49 ppd. By Toro.



Fold-away furniture in weathe polymer plastic. Table about 4 2', $215 ppd. Set of 4 chairs $250 ppd. Umbrella, $160 ppd By Allibert at Triconfort.

Raeanne Giovanni



FOR EVERYONE WHO LOVES GARDENING— WONDERFUL PRESENTS TO GET THEM THROUGH THE WINTER



Shrub and hedge trimmer, fast in any direction. Left- or right-hand use. 16" double blade. 5¼ lbs. $36. Extension cord, $9. By Black & Decker.



Slender and sharp, this pruner is just right for house plants and flower arrangements. Of surgical steel, with serrated blade for good grasp. $11.30 ppd. From Brookstone.



Birdwatchers, gardeners, painters, mothers, just about anyone could use the folding cotton-seat stool. 11" high. $11 ppd. At N.Y. Central Supply.



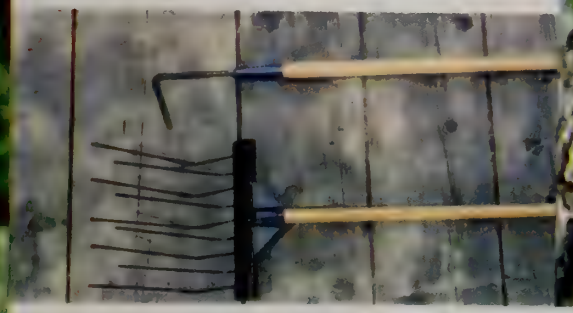
Two-in-one step-saver: a mister and watering can. 2½ qt., $4. From Alfred Fein. At The Great Ace.



This bird bottle attaches to trees or under eaves. Just add a stick for perch. Glazed hand-turned ceramic, 8¾" long. $11 ppd. By Colonial Williamsburg Foundation.



Irrigator head that mixes water and air for controlled soaking. Adjusts for regular, fine, or steady spray. Nozz-all, $5.75 ppd. By L.R. Nelson. At Premium Incentive.



In-row weeder with high thin prongs for cultivating right over bushy plants. $22.70 ppd. Finger hoe to hook and pull. $16.70 ppd. Both $34.70 ppd. From Garden Way Catalogue.



Headlamp for bright people who garden at night. Lightweight, broad or spot focus. 2½" dia., stretch band, battery case with belt hook, 4' cord. $17.40 ppd. From Brookstone.

All prices approximate. Store address, page 76



Bench and chair, to park in or out. Knockdown, cast iron, hardwood slats. 31" by 27" by 49", 147 lbs., $220 ppd. 31" by 27" by 28", 124 lbs., $190 ppd. At Kent Building Material.

THAT'S ENTERTAINMENT

Tune in on electronic presents for Christmas. Everyone's learning how to use them, entertaining with them, having fun with them. We've gathered the latest and greatest in electronics—from slim components to big screen TVs. They're sure to please anyone with an ear for fine sound, an eye for design, and a nose for high quality.



Private music for your ears: Light, comfortable stereo headphone has volume and balance controls. $80. By Koss.



Small-size components, about 3 inches high. Clock/timer, equalizer, amp, and stereo receiver. $125–$379. By Kenwood.



On record: Videodisk entertainment is transmitted through the Magnavision player to your TV screen. $775. By Magnavox.



Shoot your own programs, record TV shows. Color video camera, $800. Video tape recorder, $1,200. Timer/tuner, $450. By Hitachi.



Rear-projection TV with big 45-inch screen adjusts to room light. In one slim cabinet, only 27 inches deep. $3,229. By Panasonic.



Portable entertainment center: 4-inch black-and-white TV, AM/FM/weather-band radio, cassette recorder. $285. By Panasonic.



In the groove: Turntable with straight-line radial tracking system gives clear, distortion-free sound. $899, with cartridge. By Revox.



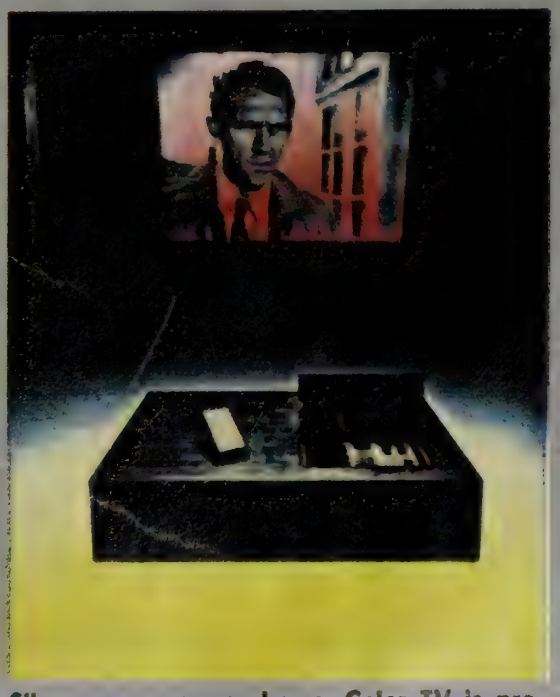
Recreate the sound of a live performance with these 901-IV direct-reflecting loudspeakers. $475 each, with equalizer. By Bose.



You *can* take it with you: Portable stereo radio cassette recorder with four-speaker system is battery-powered. $325. By Panasonic.



Record TV programs, play video cassettes. SelectaVision recorder, $995. Swivel TV with programable remote control. $930. By RCA.



Silver screen comes home: Color TV is projected from a low console onto a 6½-foot screen. $2,995. By Kloss Video.

All prices approximate.

John Van Hamersveld Photographs by Keith Trumbo

ROOMS THAT LOVE COMPANY

1. *A comfortable kitchen for 2 or 12*

Without altering the original character of this 18th-century farmhouse, decorator James Ruddock made one great room from a covey of small spaces. Used by its owner for weekend entertaining, the room has become the heart of the house. New French doors and a new bay window bring the view of the garden and surrounding woods into the kitchen, which basically consists of two islands paneled with brushed aluminum. China cupboard was built for a soft, dressed-up look. *Editor: Barbara Portsch.*

Opening up an 18th-century kitchen creates a new hub-of-the-house room

A merge of the new with the old, an inviting room plays host to small parties. Old beams contrast with super-sleek appliances. Corner cupboard, above, holds Cantonware. Sink, right, serves as kitchen's center.







Bradford Ensminger

Before, above, assets were hard to find, but the basic bones of the living room were good: well-laid floors, generous space, neutral furniture, a fireplace. To pull it all together, color was the catalyst. After, below, the neutrals have become accents within a lustrous shell.





ROOMS THAT LOVE COMPANY

2. *A living room that lives at night*

You know it the moment you walk in. A room designed for glamour. A room that sparkles yet extends its welcome graciously. Especially at night. For a magazine beauty editor who is away all day and who enjoys entertaining frequently, some special attention was required to bring out the potential beauty of what was a serviceable but plain room. "The charm of this room lies in its proportions," says Maureen Lynch. "It is 20 by 30 feet long with an L-shaped alcove I use for dining. There are two unremarkable windows at one end that give on to a northern exposure—minimal light. Before, all my furniture was neutral-colored. So were the walls, floor, and ceiling. I had arranged the furniture around the fireplace which I thought was the room's natural focus. The result was poor flow for people, no color, no light, no flair."

She asked interior designer Susan Zises to make as few changes as possible to improve the function of the room and to make it prettier. Mrs. Zises' suggestions: Paint walls for drama (five coats of deep red applied to perfectly prepared surfaces); reflect light upward with an essentially white rug; dramatize the win-

William P. Steele

A dull daytime room comes alive— all it took was a burst of old color and a brand new eating arrangement



New arrangement of furniture, left, establishes two separate places of activity, one near the fireplace, another along an unused wall.

ows with sumptuous balloon shades, so in white, to maximize the light; pan- the mantel wall and foyer leading into ie living room with mirror to reflect ndlelight, open up dead spaces; re- range the furniture into two separate conversation areas to give the effect of making the room even larger. The *only* new additions were the rug and fabric for the curtains, tablecloth, and chair seats. Indian durrie rug from Rosecore; curtain and pillow fabrics from Brunschwig; fabric covering table by Cowtan & Tout; "Crimson Lips" paint by Pittsburgh Paints; wall preparation and painting by Jupiter Associates; mohair throw, Antartex; mirror installed by Sundial; candlesticks, Limited Editions.





MS THAT LOVE COMPANY

Raeanne Giovanni

A city loft just right for a crowd

Rooms without walls and a kitchen on casters make holiday gatherings a moveable feast

e simplest setting always plays
p the gem. That's just what
ainter Jack Ceglic wanted for
is 4,000-square-foot renovated
ft: the cleanest, sparest setting
ich to entertain his friends.
fewest elements, I think, pro-
he atmosphere and yield the
ncy you need to be comfort-
with large groups," he says.
ample, the vast space is done
des of white, the textures pro-
the hues. The scale of the
re is oversized and dramati-
proportioned to fill the space
d it. And lighting has been
lly planned to create pools of
nation that define the differ-
ooms." Two rolling work ta-
signed for the kitchen double
ving/storage space and cater
obile party. Table setting from
and DeLuca. *By Paula Rice*
n. Editor: Babs Simpson. ■





food torte and quails with ka-
a, left, are served on a former
ctory work table; menu and
cipes on page 30. Above:
White upholstery, painted
Right: *Mobile kitchen tables*

Changing Times Changing Tastes

80 years of House & Garden

The more things change, the more they remain the same—so the saying goes. But a look through the pages of *House & Garden* since our first issue in 1901 presents a rich and surprising panorama. Now the highlights of our first eight decades have been collected in *20th-Century Decorating, Architecture & Gardens: 80 Years of Ideas & Pleasure from House & Garden,* published by Holt, Rinehart and Winston. As a preview, here are excerpts—rooms that typify each decade, a review of 20th-century interiors by Billy Baldwin, and a lighthearted look at decorating originally written for us in 1942 by the inimitable Dorothy Parker.



1900s **Early "Early American":** Eclectic, anachronistic mix of period styles in house architect John P. Benson, Flushing, N.



1910s **Bringing it back alive:** Trophy room of Theodore Roosevelt's Oyster Bay, N.Y., house seems remarkably like its vigorous owner.



1920s **Strike up the band:** Art Deco jazz musicians cavort in mural above lacquer bed in stylish New York bachelor apartment.



1930s **In circles:** Manhattan Moderne fantasy by Joseph Urban.

DECORATING IN THIS CENTURY

A personal history

By BILLY BALDWIN

When Mary Jane Pool showed me the *House & Garden* clippings she had gathered as material for this book—clippings from issues going all the way back to the magazine's debut in 1901—I smiled to realize I'd seen most of the rooms before. Not only in the pages of *House & Garden* and *Vogue*, which arrived in a flurry of excitement each month at my boyhood home in Baltimore, but in real life as I was growing up. Indeed, I reflected, I am only two years younger than *House & Garden*, and nearly as old as American decorating itself, which only began in earnest at the turn of this century. This makes me one of the few decorators alive who has seen the germination, cultivation, weeding, and flowering of decorating in this country.

I suppose it was a book published in 1897 that started Americans thinking about decorating at all. It was an extraordinary and unpresumptuous little volume called *The Decoration of Houses*, by Edith Wharton (before she began publishing novels) and Ogden Codman Jr., who became a leading architect in his time. Reprinted by W.W. Norton & Co. in 1978, the book contains principles applicable to good decorating today. Still, while the advance guard was realizing the importance of the rooms people lived in, the vast majority, including (and in some cases especially) the very rich, persisted in living in dark, stuffy, Victorian rooms full of antimacassars, horsehair, dismal pictures hung high and framed as hideously as possible, and cluttered with bad reproduction furniture and knicknacks. There was never a thought of an antique: The idea of collecting fine old furniture hadn't occurred even to the millionaires up and down Fifth Avenue. If someone wanted to reproduce a French room, he did just that: reproduced it down to the last spit-polished reproduction table. To early 20th-century Americans, antiques were *used furniture*, highly undesirable, and too chancy to sit on for fear of collapsing to the floor. Viewed retrospectively, it seems a nostalgic but rather preposterous *Life with Father* setting, ripe for the appearance of a decorating revolutionary.

Elsie de Wolfe appeared on cue. She was born in Brooklyn, lived abroad a good deal, wore simple black dresses with pearls and white gloves, and was the first person ever to have her hair dyed blue. Elsie had a vision: The house one lived in, she said, should be attractive; there should be wonderful food; the people should be beautifully dressed; and it should all be very, very comfortable. It was a colossal vision, one she tried to make real by selling good taste (which she defined unequivocably, in her crackling, crow-like voice, as "Suitability! Suitability! Suitability!")—which turned the decoration of houses into a profession. Her great contribution was not that she turned it into a creative art, for quite *(Continued on next page)*

Changing times, changing tastes



1940s East meets West: Subtle Oriental influence in Oregon house by Pietro Belluschi.



1950s When good taste was timeless: Billy Baldwin interior with white-painted rosewood occasional chairs, Chinese modern coffee tables, matching fabrics, decorative clipped tree.

Tom Leonard

Continued from preceding page

frankly she did not. But what she did beca the foundation for all that was to follow: purged those Victorian houses of their stu ness and clutter, got rid of the bad pictu and bad furniture, began painting walls wh and introduced the cult of the antique and idea of comfort. Many of her ideas were ported straight from France and England. had a house outside Versailles, and another Sutton Place—a gem of a street on the E River in New York City, a brief row of alm exact copies of houses in London's Chel designed and brought to their charming p fection by architect Mott Schmidt and two Elsie's dearest friends, Anne Morgan and E abeth Marbury.

At the time, the great rooms in England France were filled with antiques—real fan heirlooms people had had forever. And in gland there had been established the use of holstered furniture with chintz slipcovers phenomenon scarcely thought of anywh else. In England, you might find a couple little French chairs, but never would a Fre room be contaminated by anything English

And so Elsie de Wolfe di revolutionary thing. In house on Sutton Place, used English flower chintz-upholstered fu ture in a very form French drawing roo Shocking! Unheard of! stantly she was asked to two million-dollar jobs: original Colony Club, and the second-floor l ing quarters of the Frick Museum, which w being built at the time. Suddenly having Elsie de Wolfe room became *the* status symb

If Elsie de Wolfe revolutionized decorati Ruby Ross Wood made it available. She e tered the decorating profession by ghost-wr ing Elsie's book, *The House in Good Taste*, a then went on, with others, to build upon t foundations Elsie had laid. (Not only aesthe foundations, but professional ones as we "You're a fool, Billy Baldwin," an elderly l sie once told me as she stood barefoot on sofa hanging a picture, "if you ever do an thing for anyone without taking a comm sion.") Just after the war—in fact, Armisti Day, 1918—Ruby Wood and Nancy McCl lan, a decorator who wrote what is still t definitive book on wallpaper, established the fourth floor of Wanamaker's departme store in New York the first decorating depa ment in the world.

It was called *Au Quatrième*, and in it cou be found 18th- and 19th-century antiques fro England, France, and Italy (Mrs. Wood lov the Directoire style), chintz, rugs, absolute everything you could possibly need to decora a house. And between her many articles f *House & Garden* and *Vogue* and her work this department store which made all the be things available, attractive houses were su denly in great demand. Those two wome were given literally millions of dollars to spe every summer in England, France, and Ita on the very best furniture and objects th could find. At one point they actually boug a whole Tudor house *(Continued on page 178*

DESTRUCTIVE DECORATION

"We didn't know anything about houses, but we knew what we didn't like"

By DOROTHY PARKER

I am afraid that when I have finished this composition on house decoration, there will be no stopping me. I may go on and rip off a thesis on the prophecies of the pyramids. Both subjects could equally acknowledge me their master. My husband, the present Pvt. Alan Campbell, U.S.A., and I did our house in the country without the aid of any decorator and without any knowledge of the principles of decoration. I say "did," and the word looks secure and substantial, but it's a black lie. We do, and we must continue to do; for there is no past tense to the doing of a house. There is, for that matter, only the smallest, most grudging amount of the present; it is always going to be done, some day.



Dorothy Parker

We planned the arrangement and furnishings of our house as a sort of tacit protest against the theory that if you live in the country you have to become Early Americans. We never formally said that was what we did, but it turned out that way. We didn't feel like Early Americans; we didn't even look like them. Quickly, I say that they must have been admirable people, though scarcely, I imagine, adorable.

We felt that we were gaited to our own times, and not theirs. We experienced only backaches from sitting on settles. We thrilled to no aesthetic joy on contemplating salt boxes. Our French poodle looked like a fool, lying on a hooked rug.

We caused talk. We even caused hard feelings. We bought our place in Bucks County, Pennsylvania, six years ago, when the invasion of New York literati was just beginning. There are no folk so jealous of countryside tradition as those who never before have lived below the twelfth story of a New York building. They moved in to their beautiful Pennsylvania stone houses, and they kept their magazines in antique cradles, and they rested their cocktail glasses on cobblers' benches. They put their famous tongues in their somewhat less famous cheeks, and went in for the quaint.

Their walls were hung with representations of hydrocephalic little girls with scalloped pantalets and idiotic lambs, and their floors were spread with carpets that some farmer's wife, fifty years ago, must have hated the sight of, and saved her egg money to replace. Now, they can't *really* think such things are a delight to live with. Can they?

They found us vandals. In our dining-room, as in all the other rooms of our house, we have fine, deeply recessed windows. We lined the sides and the tops of the recesses with sheets of mirror. The effect, I mean to us, is lovely; the orchard lies beyond the dining-room, and its trees seem to stand up in the mirrors at the sides, and its boughs and leaves look down from the mirrors at the top. But this was regarded as desecration. "Those old windows," they cried. "Oh, how could you?" *(Continued on page 182)*



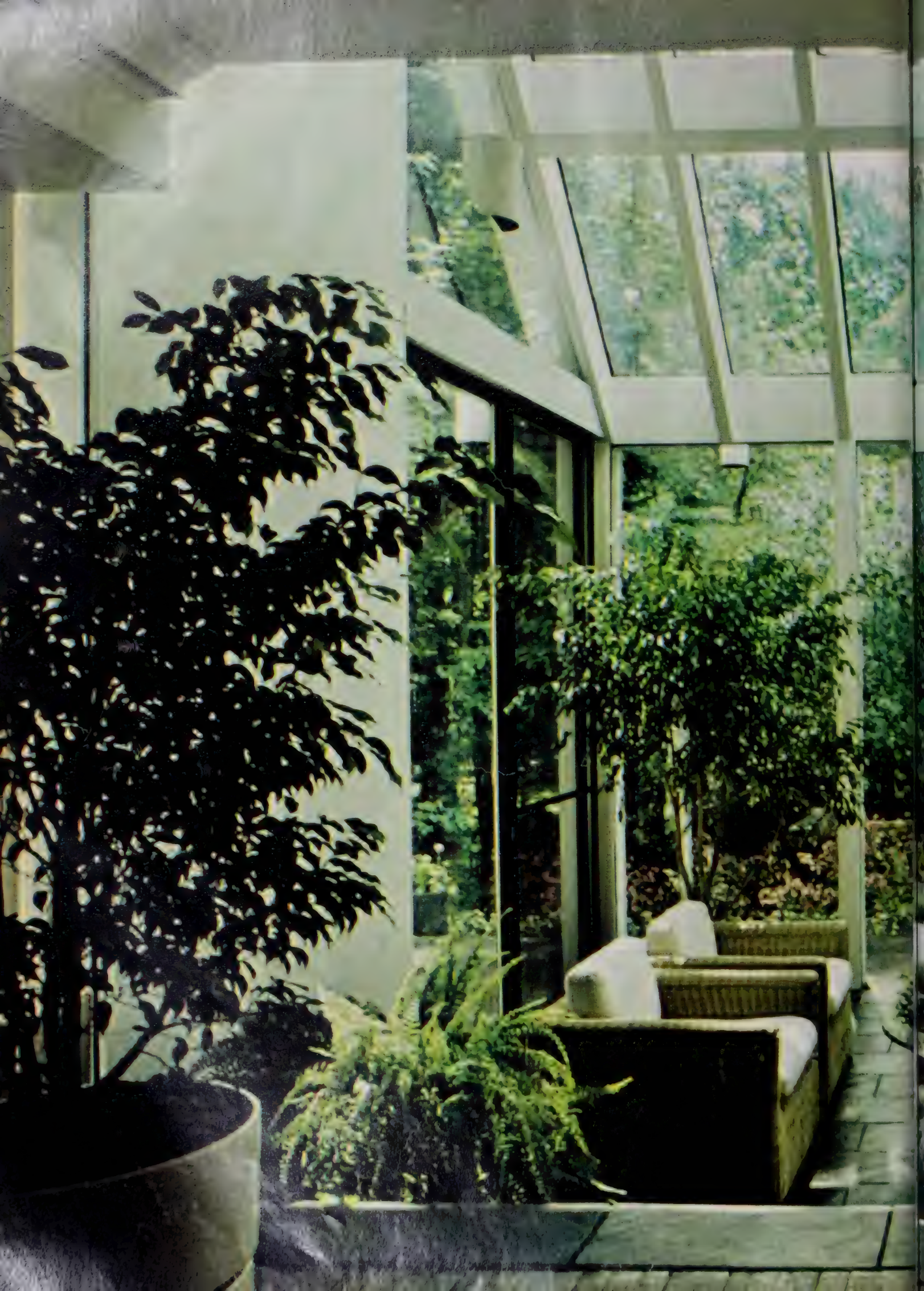
Ezra Stoller

1960s Let the sunshine in: New York town house by Paul Rudolph dramatically opened to light and air.



Elliott Erwitt

1970s Looking for a better way: Loft living, one of many imaginative solutions to making our homes today.



Giving an Old House New Light

THE FACE IS EXACTLY THE SAME, BUT THE BEST IS OUT BACK— A SPECTACULAR SUNROOM PLUS...

Even before they found the house that turned into their ideal, Mr. and Mrs. John S. Kingdon and their two children were looking backwards. Two of their main priorities were a southern exposure out back, and a backyard big enough for frequent dinner crowds. After a three-year search for the perfect place, the Kingdons finally decided on a house with potential—a 1932 Colonial just outside of Washington, D.C. They saw it as their chance to engage the talents of architect Hugh Newell Jacobsen, whose work they had long admired.

"Ours was a great relationship right from the beginning," says Mrs. Kingdon. "Hugh has a keen understanding of how an active family lives nowadays. And he also feels, as we do, that a house should be gracious to its neighbors."

"In the '30s," explains Mr. Jacobsen, "architects still addressed themselves to the street. So many of their houses promise more on the outside than they deliver on the inside." But it was with respect for the original architecture that Hugh Jacobsen began remodeling, using the same materials as in the original design—white-painted brick and clapboard.

He opened up the interior to light and space. A former garden and small powder room gave way to the house's most dramatic new area, a spacious sunroom. With trees planted in floor wells, and walls and ceiling of glass, it has the appeal of all outdoors. And it's become the most-used room in the house, year-round. The existing garage was then easily transformed into a library. And a former study between this new library and sunroom became a wet bar, storage space, and powder room. Just outside, a generous slate terrace replaced a grassy (and often soggy) slope. Comments Mrs. Kingdon, "Now our house lends itself to parties inside and out."

Left: *Light bursts into living room through sunroom's double-glazed walls and ceiling. Slate floor continues onto new outdoor terrace.* Above, top: *On the street side, new front door and trellised kitchen entrance are the only hints of any remodeling. Below, sunroom with "moon window" looking out from master bedroom.*

Robert Lautman

Old House New Light

THEY REMODELED THEIR KITCHEN, ADDED A SUNROOM, CONVERTED A GARAGE, AND FOUND NEW SPACE IN UNEXPECTED PLACES

Left: *Remodeled kitchen from breakfast bay, with central work island at left. Beyond built-in desk is new skylit mudroom with another of house's new round windows.*

Left: *Library TV hides in projection covered in narrow-width clapboard. New siding subtly distinguishes remodeling from original structure. Inside, TV on a lazy Susan slides in and out, is concealed by a hinged silkscreen print.*

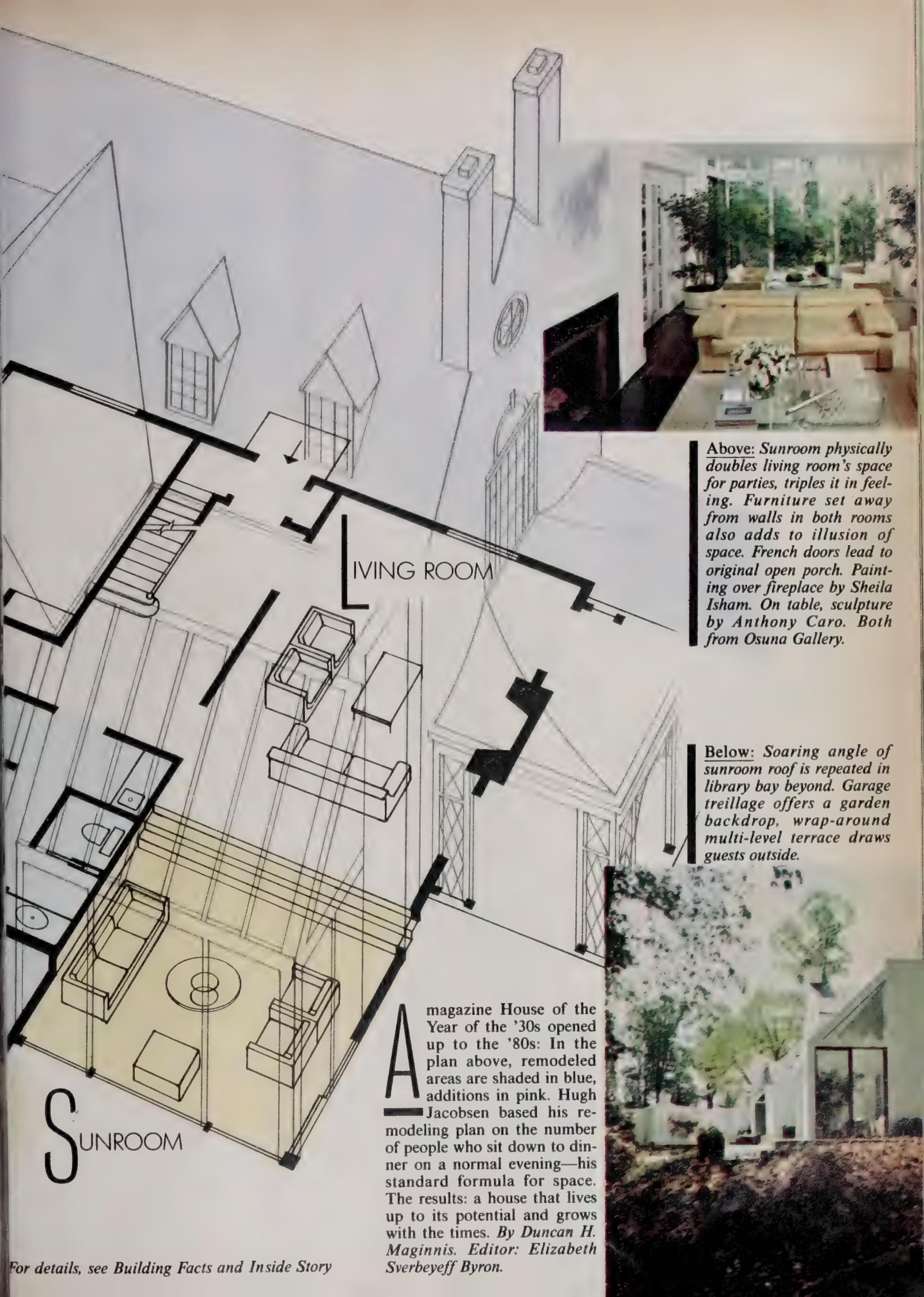
Left: *White-painted trelliswork hides driveway and service areas from view of backyard parties, connects house with new trapezoidal garage. Inside garage, left wall angles out into small triangular niche to permit car door to be opened wide.*



Below: *What was the original garage is now a comfortable, light-filled library focused around a new fireplace. New glass bays look onto new terrace. Silkscreen print concealing TV at left by Lou Stovall. Over fireplace, a pre-Columbian Peruvian lee board from Osuna Gallery, Washington.*

Robert Lau





Above: *Sunroom physically doubles living room's space for parties, triples it in feeling. Furniture set away from walls in both rooms also adds to illusion of space. French doors lead to original open porch. Painting over fireplace by Sheila Isham. On table, sculpture by Anthony Caro. Both from Osuna Gallery.*

Below: *Soaring angle of sunroom roof is repeated in library bay beyond. Garage treillage offers a garden backdrop, wrap-around multi-level terrace draws guests outside.*

A magazine House of the Year of the '30s opened up to the '80s: In the plan above, remodeled areas are shaded in blue, additions in pink. Hugh Jacobsen based his remodeling plan on the number of people who sit down to dinner on a normal evening—his standard formula for space. The results: a house that lives up to its potential and grows with the times. *By Duncan H. Maginnis. Editor: Elizabeth Sverbeyeff Byron.*

For details, see Building Facts and Inside Story

M O D

Curved

THONET THOSE WONDERFUL FOLKS WHO INVENTED MODERN FURNITURE

HISTORIC DESIGN CLASSICS THAT YOU CAN STILL OWN ARE THE FOCUS OF TWO SHOW THAT EXPLORE WHY "MODERN" REALLY MEANS MANY THINGS



CAFÉ DAUM CHAIR
1849

BENTWOOD ROCKER
1860

If interior design has a counterpart to the famous "little black dress," it undoubtedly is the simple, versatile, classic bentwood chair. Most great furniture designs inevitably reveal their age. A mahogany Chippendale chair still speaks to us of the Stately Homes of England, while a beanbag chair of the '60s already seems hopelessly dated. Rare are the pieces that transcend both time and place, and continue to look as modern as the first day we saw them. Bentwood furniture has that elusive quality. Thus it is remarkable that most of the truly timeless furniture designs of the modern age were produced by one company—Thonet, whose name is now synonymous with bentwood. In fact, it might be said that Thonet is the firm that invented modern furniture. This month the central role played by Thonet in the history of modern design is being spotlighted in an important exhibition and sale of Thonet furniture, entitled "Thonet at Lord & Taylor: A Vital Influence on Furniture Design, 1830–1980," at the store's Manhattan branch from October 16 to November 29. Organized by the head of Lord & Taylor's antiques department, Philip Cutler, this *(Continued on page 182)*



BIEDERMEIER CHAIR
1836



DANKO CHAIR
1980

Elliot Kaufman Mettee Studio Brian R. Tolbert

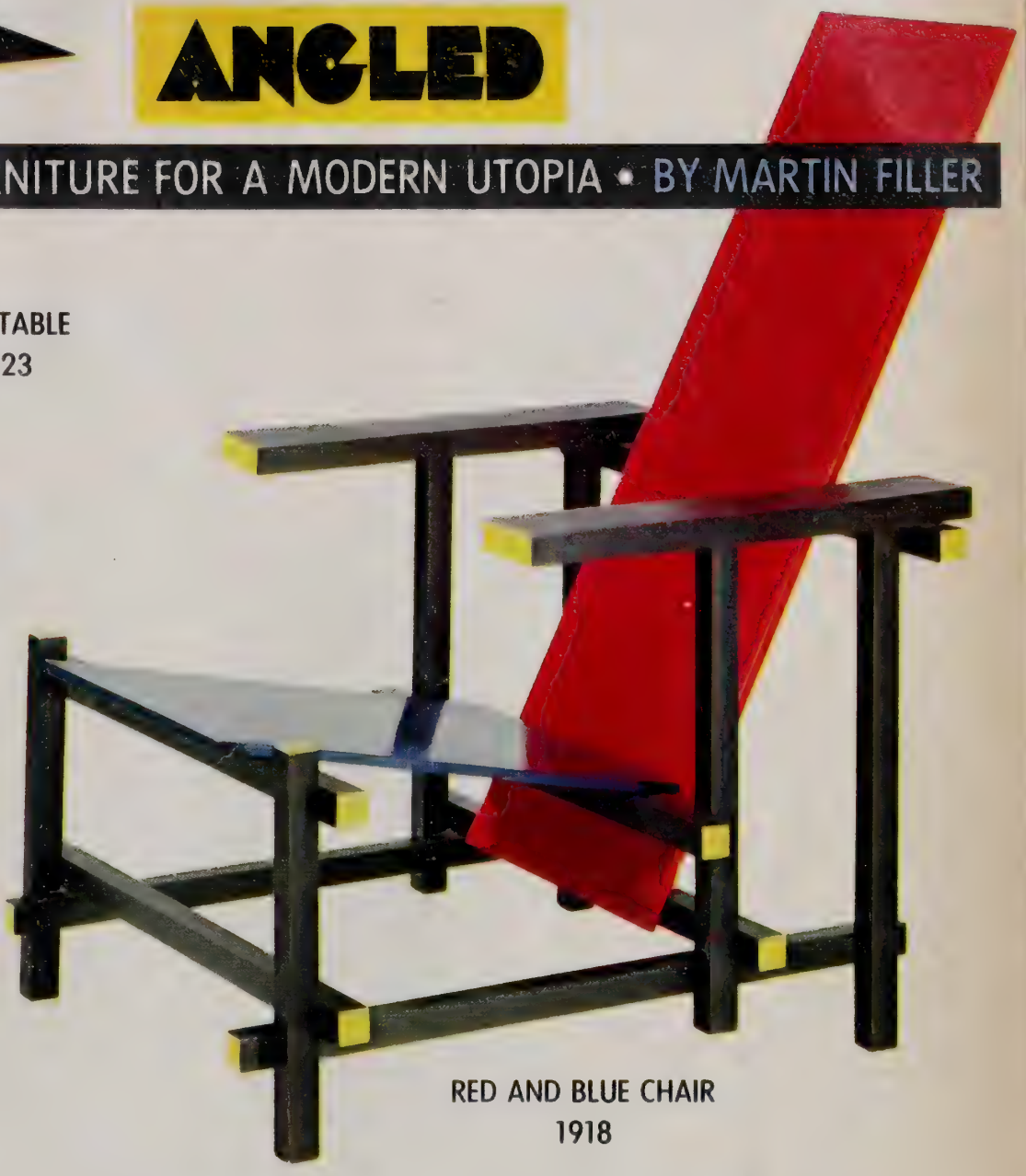
E R N

ANGLED

ETVELD: DESIGNING FURNITURE FOR A MODERN UTOPIA • BY MARTIN FILLER



END TABLE
1923



RED AND BLUE CHAIR
1918

How do you redecorate
er the apocalypse has come?
ıe problem of designing for the
y after Doomsday is not a fu-
rist's nightmare. It has re-
rred with a terrible frequency
roughout history, several times
ring our own century alone.
hen the guns of the Great War
re stilled (no one knew that
thin a generation it would be
ıamed the First World War),
e hopes of Europe lay shat-
ed. As the smoke cleared, it
uld be seen that the loss was
en greater than the millions
ad and wounded or the cities
d countries in ruin: A civiliza-
n had died.

This sense of an end and a beginning was ex-
rienced with particular intensity in the arts.
though the strong stirrings of modernism had
en felt in the years before 1914, it took the
lent upheaval of "The War to End All Wars"
transform modernism from an intellectual ex-
ise into an urgent social movement. Oddly—
perhaps logically—the first place where this
w direction was felt was Holland, which had
nained neutral and was unscathed by the con-
gration.

A year before the armistice, a group of like-
nded Dutch artists and architects joined to-
her and issued a proclamation of their beliefs:
/ar is now destroying the old world and what
ontains," their declaration stated. "The new
areness of the epoch is ready to manifest itself
everything." They believed that design could
d mankind upward from the tragedy and de-
ir in which it *(Continued on page 186)*



ZIG-ZAG CHAIR
1934



HIGH BACK CHAIR
1919

E. Irving Blomstrann

THE CHANGING A

Reflections at a time for choosing

by Joseph Kraft

Fifteen years ago I compiled a list of the best American institutions—nationally known organizations public and private and in all kinds of endeavor, that worked and worked well. Among those included were Harvard and the Chase Manhattan Bank, *The New York Times* and IBM, the Cook County Democratic Committee (then under Mayor Daley of Chicago), and American Airlines. I had occasion to look at that list several weeks ago, and it struck me that big changes were in order. As I thought about replacements, three flashed into my mind—McDonald's, discount houses, and cable television.

That episode, while highly subjective, reflects a widespread transformation of national mood. The high price once set on generalized preparation for the future has declined. Lesser store than formerly is now set by larger fellowship in political parties or even the extended family. Most Americans take their pleasure—often from television—in small groups and even privately. The drive is for quick results, instant gratification. Even that minority which goes in for an alternate lifestyle stresses self-expression. Thus there has come about a change in the country's fundamental values. The American dream has been particularized.

For most of its life the dream has been a dream—something unreal, fuzzy and remote, vague and evanescent, hard to define in concrete terms. Insofar as it took existential shape, the frontier was its locus, and its hero the pioneer and the immigrant. It found expression in such historic phrases as "Land of Opportunity" and "Pursuit of Happiness." Whitman conveyed something of the idea when he sang of the Open Road. Mark Twain got it with Huck Finn drifting down the Mississippi. More recently, Archibald MacLeish caught its sense in a historic comparison:

> East were the
> Dead kings and the remembered sepulchres
> West was the grass.

A story about General Andrew Jackson, the seventh President, connotes its quintessential spirit of boundless possibility. When he died, a guest at the funeral asked one of his slaves if he thought the general would go to Heaven. The slave replied: "If he wants to, he will."

During the fat years from 1950 through 1970, the dream seemed to merge with reality. The American economy took off and millions of working people came to know the pleasures of middle-class life. Americans brought their aspiration to every corner of the world, not excluding the Soviet Union. Towards the end of that period the Great Society fostered the conceit that poverty could be wiped out, like bubonic plague, that recessions could be stopped, and the quality of life itself made rich by government programs.

These inflated notions were burst, one after another, by the force of events. Defeat in Vietnam marked the extent of American military power. Watergate traced the limits of political power. The Arab oil embargo of 1973 combined with the steep inflation and deep recession which followed to demonstrate the limits—the vulnerability, in fact—of American economic strength. There ensued a disillusion of cosmic proportions. Instead of the automatic assumption of progress from generation unto generation, Americans came to believe the national fortunes were in decline. That was the famous "malaise" Jimmy Carter cited on July 15 of last year when he addressed the nation after two weeks of musing at Camp David. The gloomy feeling persisted, however. A Gallup Poll at the beginning of this year found Americans less optimistic about the future than the people of any other major country excepting Great Britain and India. Fifty-six percent of those surveyed in the United States believed this year would be worse than last year.

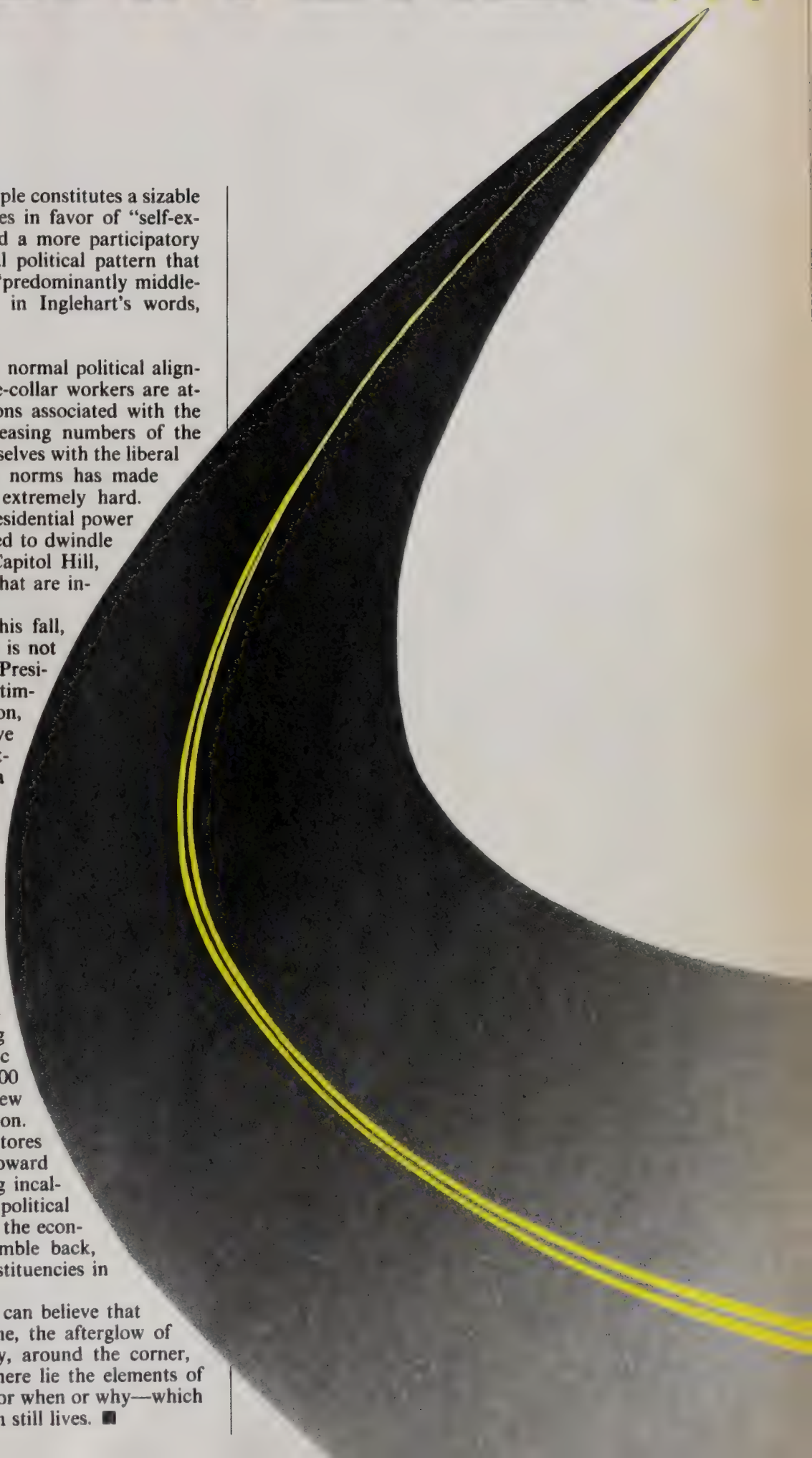
In an effort to get a feel for the inner logic of that number, I recently attended an intense discussion of the country's prospects in a so-called "focus group" of ordinary citizens arranged by the well-known pollster Peter Hart, in Canton, Ohio. The 11 participants, six men and five women, were all white middle-class working people with median family incomes—five in the $15,000 to $25,000-per-year range, six above $25,000. In talking about the present condition of the country, participants volunteered such terms as "confused," "discouraged," and "worried." Concern was expressed about the economic future, and the danger that "ends may not meet." One participant said "a lot of people are questioning how strong a country we really are." Most of the panelists agreed with a participant who said "unless things are turned around we are in trouble." Nobody expressed confidence in a "turn-around." "No one seems to do anything," one man said.

With the future looking so bleak, getting it now makes sense. The overwhelming majority of Americans have reacted accordingly. Savings, which used to run at about 5 percent of disposable income, have dipped to 3 percent—a staggering drop. Months of double-digit inflation were required before consumers, in the move that finally brought on the long-awaited recession of 1980, stopped buying. Fear that the future may not be better and better seems to explain the so-called tax revolt. It also explains the drift of low-income persons, most keen on material acquisition, away from liberal positions towards the old values—family, country, religion—that work to shore up the system which itself makes possible the accumulation of goods. As Professor Ronald Inglehart of the University of Michigan put it in his study of changing values, *The Silent Revolution*, "Materialist values reflect a strong attachment to maintaining order and preserving economic gains. . . ."

What Professor Inglehart calls a "post-materialist cohort" has also grown up in the U.S. Younger persons from comfortable backgrounds, assured of both economic and physical security, have tended to become increasingly interested in "higher values." During the late 1960s and early 1970s, that group expressed itself in a political activism that protested Vietnam and pushed for greater equality and a better atmosphere. The activism died with the end of the Vietnam war. But the change in values, what Professor Charles Reich called "The Greening of America," continued. An important fraction of

Joseph Kraft *is a syndicated columnist based in Washington, and the author of four books on national and international affairs. He is a regular contributor to* The New Yorker *magazine, and was a panelist for the 1976 Presidential debates.*

MERICAN DREAM



ne country's more affluent younger people constitutes a sizable inority that eschews materialist values in favor of "self-expression" in a less formal lifestyle, and a more participatory ind of work. In defiance of the usual political pattern that uts affluent voters on the Right, the "predominantly middle-lass, post-materialist types identify," in Inglehart's words, with the Left."

The upshot is a scramble of the normal political alignments. Large numbers of blue-collar workers are attracted to conservative positions associated with the Republican Party, while increasing numbers of the etter-educated middle class align themselves with the liberal)emocrats. This break-up of political norms has made he development of stable majorities extremely hard. hat is one of the reasons that both Presidential power nd Congressional cohesion have tended to dwindle f late. In the White House and on Capitol Hill, olitical leaders work with coalitions that are inrinsically unstable.

Whatever happens in the election this fall, stable realignment of political forces is not n the works. The best prospect is for a President and a Congress ill-equipped to stimlate economic growth, arrest inflation, chieve energy independence, and revive merican prestige in the world. Projecting immediate probabilities yields a loomy American future.

But the straight-line extrapolation f present trends never works in merica. Even now it is possible to lentify elements forcing changes iat can be felt but not described, iffed but not predicted. Foreseeable chnological developments in data rocessing, in genetic engineering, and new sources of energy promise a fuire different to the point of being welligh unimaginable. The self-starting nergy of Americans—the characteristic iat even now makes us a nation of 200 illion throbbing operators—derives new tensity from rising levels of education. lew waves of immigration and vast stores f new capital are already heading toward ur shores with a potential for making incalulable differences. Even though the political utlook may be bleak, the resilience of the econmy, its constant disposition to scramble back, ives the country time to regroup constituencies in me as yet unknown majority.

So nobody who knows this country can believe that has truly entered a period of decline, the afterglow of s brilliant sunburst. On the contrary, around the corner, eyond what is immediately visible, there lie the elements of new beginning. Nobody can tell how or when or why—which only to say that the American Dream still lives. ■



PAINTING WITH FLOWERS

A garden alive with shapes, colors, and textures creates a different vista with every step you take

This is not a garden you see at a glance — each window of the house and each turn in a path frames a changing picture. You could be walking through an Impressionist painting. Masses of color are daubed against striated rock ledges and stippled evergreens. Though the colors and composition seem nature's own, they reflect the work of two devoted gardeners, each with an artist's eye for color and form. William Suhr is a painter and restorer of old master paintings. His wife, Henriette Granville, was an interior designer. He rarely goes into the garden without his pruning shears. She is a meticulous neatener and weeder. With no sketches or plant lists, they have intuitively transformed a rocky cow pasture into a garden that looks, as one friend said, "like what dreamers imagine a garden would be." Despite the garden's informality, there is nothing haphazard about the planning, the planting, or the care. Water from their own well supplies the sprinkling system; in a lower pasture below the house, it becomes a stream with chains of small hand-dug ponds with islands of flowers and mirrored flowers.

The porch of this shingled house, north of Manhattan, is a vantage point for observing color modulations as lilacs, azaleas, and blue wood hyacinth (Endymion) give way to summer green, fall fire, winter snow.

Marina Schinz





PAINTING WITH FLOWERS

The palette and brush strokes of the Suhrs' garden vary with the terrain. Above: *Near a stone wall between the house and the marshy pasture below it, purple clematis twines over a cedar trellis and is a color link with the purple iris,* left. *Along a stream, spikey purple and white Siberian iris and yellow flags (Iris Pseudacorus) bloom among the feathery green willows and pampas grass.*

Marina Schinz





Marina Schinz



PAINTING WITH FLOWERS

You step from a suburban house into cloud paths of voluptuous pinks, reds, lavender, salmon, orange, gold, white. Some of the flowering boughs billow higher than your head. For such rapture, there is, of course, a reckoning. The fact is, if a combination seems wrong, the William Suhrs do not hesitate to move young shrubs around for a better flower painting next year. They also experiment with shapes and textures. Most of the azaleas are allowed to keep their natural form, but those nearest the house, on view from the porch, are sheared in early summer. This provides planes of color in spring, then calm, orderly bands of dense green to look at (and beyond) all year. Whether planting in fall or transplanting in spring, the Suhrs are careful to ease azalea roots, in a firm ball, into a good hole with plenty of cottonseed meal (organic food) and peat moss (azaleas, like all rhododendron kin, are acid-lovers). Before backfilling with peat-fluffed soil, they water thoroughly and tamp with puddling stick to be sure every fine, shallow root touches moist soil. In fall, plants are mulched with wood chips to hold in moisture. Because decaying wood chips absorb nitrogen, the Suhrs replenish nutrients in early spring by broadcasting a common lawn fertilizer, 10-6-4, around the roots. When azaleas peak, faded flowers are picked off the choicest shrubs to keep them from putting unnecessary energy into making seed. In the wilder parts of the garden, petals fall to the ground, contributing their own new dabs of color and some useful nutrients of their own. *By Marybeth Little Weston.* ■

Right: *Sheared azaleas (Rhododendron cv. Hinodegiri) near a pool outside the Suhrs' porch return to their natural green after a spring fling of intense red.*
Left, above: *Another view from the house, past weeping hemlocks toward a Japanese maple pruned like a cool green parasol.*
Left, middle: *Magnificent yellow and orange Exbury azaleas have large blooms, are deciduous and extra-hardy for cold climates. Being leafless in winter, they do not suffer as much from moisture loss or sun-scald as evergreen varieties.*
Left: *A cloud path of azaleas—the view from the Suhrs' studio and kitchen. Shrubs and tall hemlocks also screen out neighbors and street sounds. More on azaleas and fall gardening tips in Gardener's Notes and on The Garden page.*





KEEPING UP A GREAT AMERICAN TRADITION

Independent, talented, and observant, writer Susan Mary Alsop creates a new home and a new life for herself

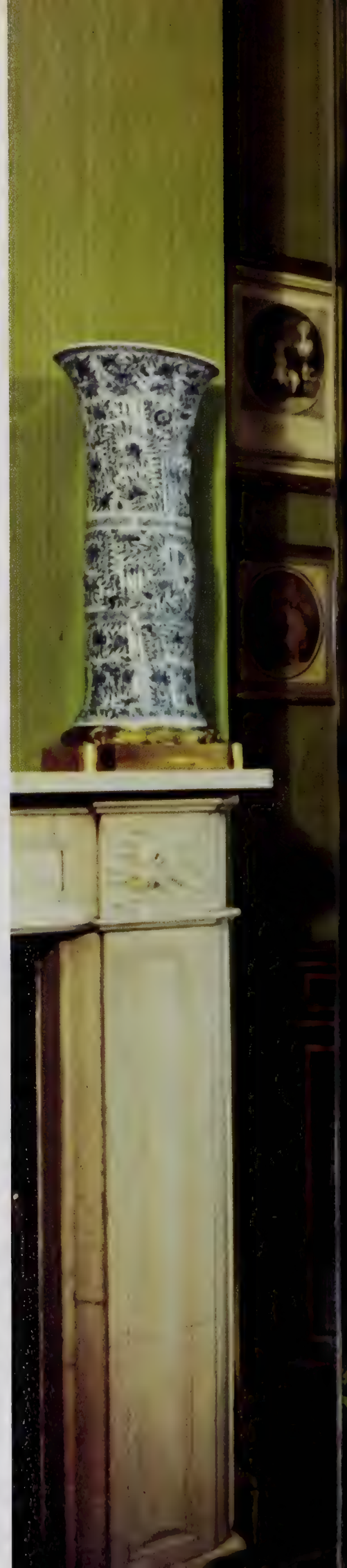
By Nancy Richardson
Editor: Mary Jane Pool

Begin with the names. Susan Mary Jay. Susan Mary Patten. Susan Mary Alsop. Add Susan Mary Now. The best perhaps is Now, though the past has held incredible glamour, a bird's-eye view from the catbird seat of important events of our time. First in Paris, where the Pattens, just married, were based in our embassy from 1944–1960. They knew everyone, from the contingent at the British embassy (the Duff Coopers, and dinner guests like Winston Churchill, Evelyn Waugh) to de Gaulle and eventually the very-private-French themselves. Then came the Camelot years in Washington, during a 13-year marriage to political columnist Joseph Alsop (after Bill Patten's death) when everybody including President Kennedy came to dinner. (He came often, perhaps most memorably on a night just before the Cuban Missile Crisis.)

"Now" means unmarried, working on a third book. Disciplined days, candid talk, writing backed solidly by research. All that has gone before is now converging and bearing fruit—unexpectedly. Who would have thought of becoming a writer in one's mid-50s? Only someone who had seen a great deal. The first book: an account of her years in Paris based on letters to the equally well-connected and observant Marietta Tree, whose idea the book was. The second: a biography of Lady Sackville (Vita Sackville-West's mother), the illegitimate daughter of Lionel Sackville and Pepita, a Spanish dancer, who married her first cousin (also called Lionel Sackville) to become Lady Sackville.

Continued on page 152

Mrs. Alsop, left, on the steps of her Victorian town house in Georgetown. Right: A corner of her luminous green sitting room that opens into a garden. Watteau and Chardin drawings. English Regency screen and bookcase.









GREAT AMERICAN TRADITION

Inviting arrangements encourage relaxed and easy conversation

In Mrs. Alsop's sitting room—American portraits, French drawings, 18th- and 19th-century furniture, a Persian rug brought from Istanbul by her father. Green strié wallpaper—an idea for less-than-perfect walls—Clarence House.



GREAT AMERICA TRADITION



continued

A minor character but a colorful on
Next spring brings the third: a look in
Benjamin Franklin's mission to Fran
before the French Revolution and du
ing our own. Marie Antoinette. T
waning of Versailles. The zenith of t
Paris salons. Enter Franklin, John J
(Mrs. Alsop's ancestor), John Adam
and a charming double agent for t
British, Dr. George Bancroft. In spite
the friction and outright sabotage with
the group, the dealings with the Fren
were hugely successful—the details
their lives rich, harrowing, funny.

Each phase of Susan Mary Alsop's l
has produced different houses. The m
recent, her house in Georgetown seen
these pages, is, like the woman behi
it, a product of everything that went b
fore. Not the most fashionable or ela
orate of the houses she's had, nor t
least appealing, it's an accurate repres
tation of its owner—her knowledge

life and furniture, her love of France balanced by a satisfaction in being American. ("I'm not sentimental about the French, having lived there a long time," she admits, "but I'm happier in France than anywhere.") It's a house filled with 18th-century French and Italian furniture, French drawings, American portraits—the most charming perhaps a beguiling portrait of Peter Augustus Jay, Mrs. Al-

Continued on page 187

Filled with family treasures, each room gets its own punch of color and fresh cotton fabrics

In the Victorian library, above, *the red velvet frame of John Singer Sargent's portrait of Mrs. Alsop's father when he was a child dictated the colors. New York decorator Mrs. John Pierrepont updated the room with a vinyl wallpaper and a chintz from Brunschwig & Fils. Curtains and upholstery designed by Gerald Glaize in Washington.* Opposite page: *Other end of the library.* Right: *Mrs. Alsop.*





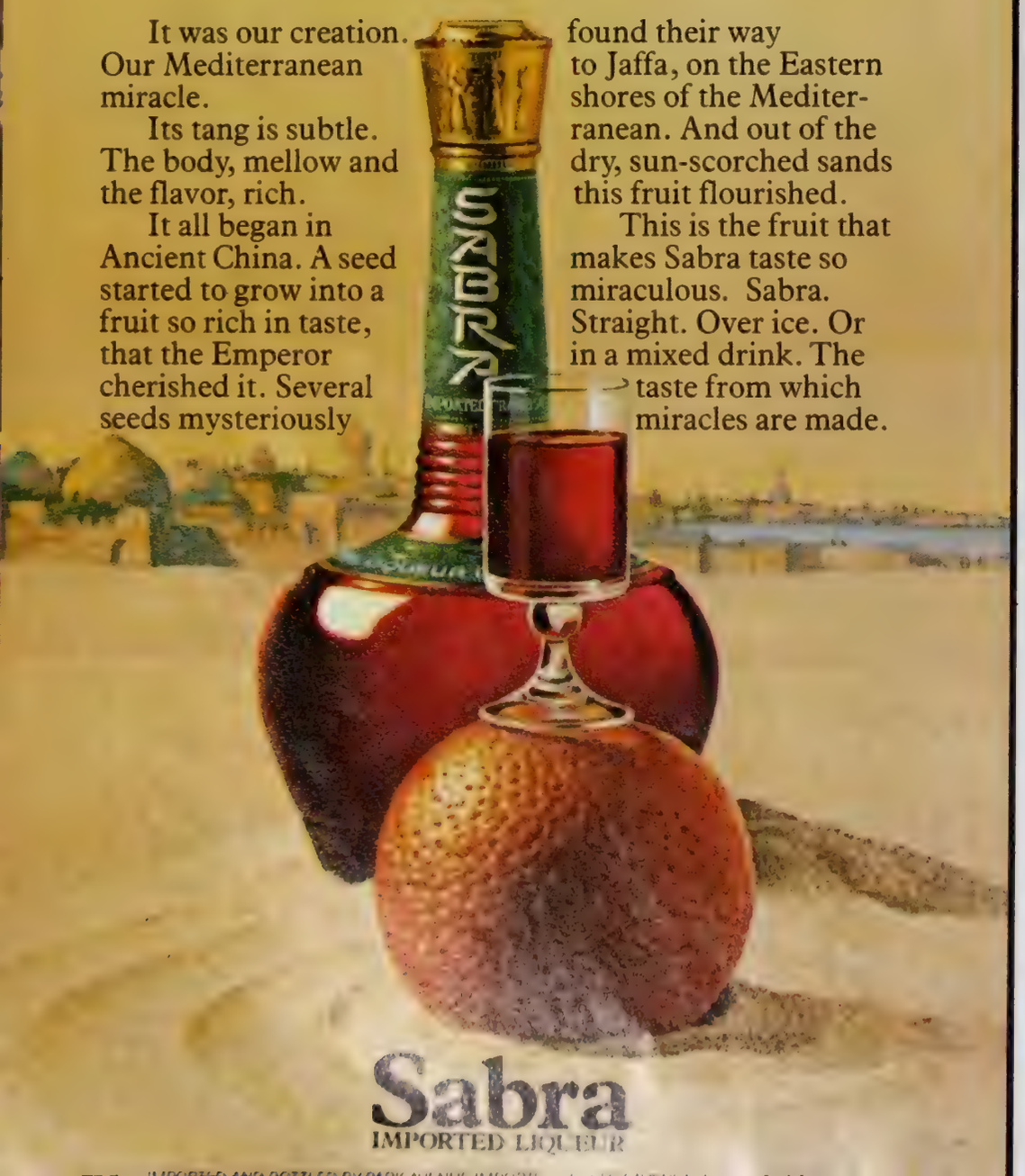
Taste our miracle. Sabra Liqueur.

It was our creation. Our Mediterranean miracle.

Its tang is subtle. The body, mellow and the flavor, rich.

It all began in Ancient China. A seed started to grow into a fruit so rich in taste, that the Emperor cherished it. Several seeds mysteriously found their way to Jaffa, on the Eastern shores of the Mediterranean. And out of the dry, sun-scorched sands this fruit flourished.

This is the fruit that makes Sabra taste so miraculous. Sabra. Straight. Over ice. Or in a mixed drink. The taste from which miracles are made.



Sabra
IMPORTED LIQUEUR



New twists on
traditional turkey
plus mouth-watering
presents to make
or to buy

Holi

WINE & FOOD



Karen Radkai

Food Filled with Holiday Spirit

No matter how you celebrate the spirit of the season, make each occasion a special event. Renew old traditions as Judith Olney does (see her Thanksgiving dinner, above and on page 158), or create new ones like Jeremiah Tower's delectable make-ahead turkey dishes—stuffed breast pieces, savory braised thighs, turkey inside noodles! Step-by-step recipes, page 160.

For Shopping Information, see page 190.



Mmmmmmmmmm! Delicious Stove Top® Stuffing Mix. Full of all kinds of good things. Celery. Onions. Parsley. Spices. No wonder everybody loves it! Holiday time is the perfect time to serve your stuffing lovers Stove Top.



STOVE TOP IN-THE-BIRD STUFFING RECIPE

Combine contents of Vegetable/Seasoning Packet from one 6 oz. box of STOVE TOP Chicken Flavor, ¼ cup butter or margarine, cut in pieces, 1½ cups *hot* water in a bowl; stir to partially melt butter. Add Stuffing Crumbs; stir to moisten.

Do not stuff bird until ready to roast.

Weight of Bird	Amt. of Stuffing
5 to 7 pounds	Single Recipe
8 to 12 pounds	Double Recipe
13 to 20 pounds	Triple Recipe

STOVE TOP STUFFING WITH GORTON'S CLAMS.

To make your holiday stuffing even more special, try adding the delicious "fresh-from-the-sea-taste" of Gorton's Clams.

Here's how:

Drain one (6½ oz.) can of GORTON'S Minced or Chopped Clams, reserving liquid. Add very *hot* water to liquid to make 1½ cups. Prepare In-the-Bird Stuffing as directed, substituting clams and measured liquid for the water.

STOVE TOP STUFFING WITH "B in B" MUSHROOMS.

For a different treat, add B in B Mushrooms to Stove Top.

The special "broiled in butter" process makes a tasty difference you'll love. It's easy:

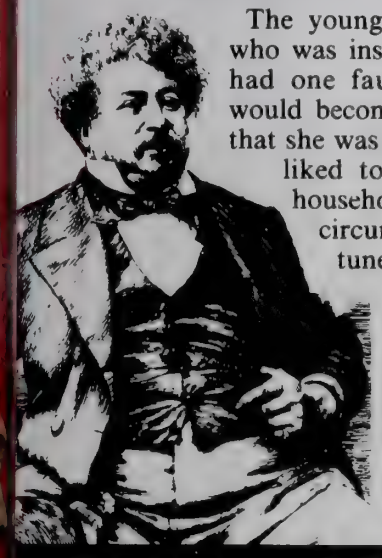
Drain 1 can (6 oz.) B in B Sliced Mushrooms, reserving liquid. Add very *hot* water to liquid to make 1½ cups. Prepare In-the-Bird Stuffing as directed, substituting measured liquid for the water and adding mushrooms with the Stuffing Crumbs.

GF
GENERAL FOODS

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The Luncheon at the Villa Catinat

Hungry Guests, No Food, No Servants



ALEXANDRE DUMAS TURNS DISASTER INTO TRIUMPH AND SHOWS THAT INGENUITY IS MORE IMPORTANT THAN EXPENSIVE INGREDIENTS

every Sunday there was a big luncheon at the Villa Catinat. Anyone who had come to see Dumas could stay on for it; and this prospect used often to attract a number of his friends, especially hungry musicians. The dining room would then seem like the scene of a banquet; the conversation was boisterous and appetites were enormous.

The young woman, a Neapolitan singer, who was installed in the villa with Dumas, had one fault, besides thinking that she would become a great singer; and this was that she was a poor household manager. She liked to change the personnel of the household frequently, and sometimes in circumstances which were inopportune. Of the three members of the domestic staff, two might thus be dismissed on a Saturday evening. On the following day, when the time came for the famous Sunday luncheon, this reduction in the size of the staff used to cause embarrassment.

One day—it was a Saturday, as usual—she went one better and dismissed all three simultaneously!

The next day turned out to be one of those marvelous Sundays when the sunshine is streaming down and people feel the urge to leave Paris for the countryside, especially when the delights of a good luncheon can be counted on to restore them after the fatigue of the journey. So guests began to arrive at the villa around 10 o'clock, greeted the "master," their host, and then spread out in the garden, awaiting the accustomed signal to invade the dining room.

Dumas, looking out through one of the windows, contemplated with poignant anguish this crowd of hungry people whose appetites had to be satisfied. The situation was critical. The servants had gone without leaving any provisions for the meal, and no preparations for it were in hand.

What was to be done? Tell the guests the truth? That would have been lamentable. Recruit them to go and look for provisions at Saint-Gratien or Enghien? That would not have been very polite!

The novelist, tormented by these perplexities, decided to go down and to inform two or three of his closest friends of the peril in which he stood. A discussion ensued immediately, and they all went to the kitchen. The fires of the kitchen range were going out, wanly, and not even the tiniest of cooking pots stood over the last flickers of flame.

Dumas and his friends opened the drawers and inspected the cupboards. They found several sacks of rice and 2 or 3 pounds of cooking butter. Moreover, some of the guests, wishing to make their contribution to the lunch menu, had brought some ham and mortadella and two sausages. All of this was scant fare, however, and barely enough to provide an hors d'oeuvre.

It was then that they realized that they had overlooked one of the cupboards. They opened it and withdrew a large faience plate on which reposed some fine scarlet tomatoes! This discovery brought a flash of relief to Dumas's face, for it gave him an inspiration. "Relight the fires," he said, while going to take down in person an enormous casserole. He flung the tomatoes into this, after cutting them open. "Now," he said to one of his amateur kitchen aides, "two or three glasses of water"; and these were brought to him.

A few minutes later, the liquid in the bottom of the casserole was bubbling, and the tomatoes quickly transformed themselves into a sauce of an even more beautiful scarlet color. Dumas then added a large piece of butter, of the saffron yellow kind which is of mediocre quality at table but exquisite in sauces, and let everything go on boiling for a while. Everyone around him kept silent, realizing that he had hit on the best remedy for the situation.

The author of *The Three Musketeers* had indeed, by means of his own good taste and his studies, become a real artist in the kitchen. He had the faculty of invention, a gift for fantasy, a boldness in mixing ingredients, and the memory of a host of recipes which he had learned during his travels. Once the sauce was made, he poured in 3 or 4 pounds of rice, added sufficient water and what was left of the butter, sprinkled salt and pepper over everything, and put the lid on the casserole.

"Go and help Fanny to lay the table. Lunch will be ready in an hour. What I'm making will be a great success!" The kitchen aides left. When the table had been laid, they came back, curious to see the result of the mixture which the novelist had improvised.

The rice, swollen in the course of the boiling, had increased its volume to a stupefying extent. Decanted from the casserole onto two large platters, it now presented the appearance of two rose-colored mountains of superlative flavor. The slices of ham,

(Continued on page 176)

Alexandre Dumas *wrote his* Grand Dictionnaire de Cuisine *with the same blend of energy, wit, romance, and humor found in* The Three Musketeers. *("What is the length of an oyster's life? This is still a mystery. To begin with, few oysters die of old age. And those who do, perish unknown.") Alan and Jane Davidson have translated the Dumas dictionary from French into English, shortened and streamlined it, to create* Dumas on Food *(published by Michael Joseph Ltd., $24.95). Delicious reading, the book covers everything from A (absinthe) to Z (zest), including detours such as the experimental crossing of hares and rabbits to create the fantasy leporide, and the tale of the French onion seller in England. Plus the appendix, quoted here, "Dumas as a Cook," from* Les dernières années d'Alexandre Dumas *by Gabriel Ferry (Paris, 1883).*



A meal for sharing—a generou

A fine old-fashioned Thanksgiving

It begins with an overflowing cornucopia of crudités and it ends with cinnamon and ginger-scented fruits, crisp cookie tarts



On a big feast day, small things matter. "Children should wake to delicious aromas—cranberries and sweet potatoes, turkey roasting, freshly baked bread," declares Judith Olney, author of *Summer Food* and *Comforting Food* (Atheneum). "The rituals we follow, old and new, fill the day with a sense of continuity and family history." She celebrates the harvest with her own delightful traditions like the golden cornucopia, *above* (yeast dough wrapped around a cardboard mold, then baked), laden with vegetables; a textured mashed-potato volcano spouting herbed butter; colorful purées "labeled" with a free-form puff-pastry carrot or onion, or artichoke; and a turkey stuffed with surprises. Hidden in the sage stuffing, a ring and coin predicting romance and wealth for whoever finds them. On the dessert

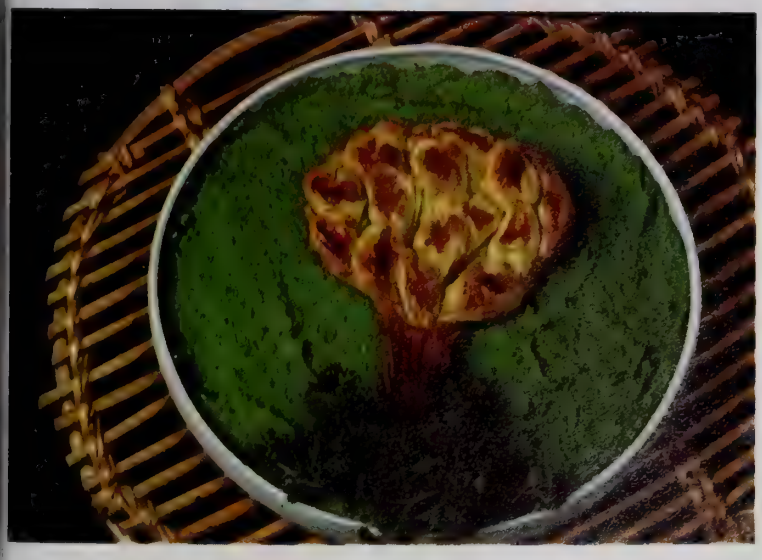
Menu

Cornucopia of Crudités
Country breads
Red pepper sauce
Twice-stuffed turkey
Green pea, artichoke purée
Carrot, sweet potato purée
Onion, rice purée
Mashed-potato mountain
Cranberry terrine
Mixed green salad
3 zinfandels:
Gundlach-Bundschu Sonoma County '77
Mirassou Anniversary '77 from Monterey County
Monteviña '77 Amador Coun
Striped apples and poached pears
Pecan pastries, lemon galett
Domaine Chandon Blanc de Noirs sparkling wine
Schramsberg Blanc de Noirs champagne



Karen Radkai

iffet for twelve that lasts the whole day through.



ible, *above right*, feather-eight versions of pecan pie nd lemon cookies. The pie is ninnest crisp pastry sand-iching buttery pecans, cin-amon-sugar, and brandy. he galette is a lemony yeast ookie flavored with rum, rinkled with confectioners igar, and scored with a hot oker or coat hanger. Next to the cookies, cinnamoned apples and pears, poached until tender, and served cold with whipped cream. The antique quilts shown on the Wine & Food cover are from America Hurrah Antiques. For Shopping Information, please turn to page 190. Recipes from Judith Olney will be found on page 166. ■

Red pepper sauce

INGREDIENTS

4 large sweet red peppers
2 large tomatoes, peeled and seeded
2 cloves garlic, minced
3½ ounces almonds, blanched
Salt, freshly ground pepper
Cayenne
Olive Oil

METHOD

☐ Peel the peppers by placing them under the broiler until they are blistered on all sides. Peel and seed carefully. Squeeze the tomatoes very dry of juice. Place peppers, tomatoes, garlic, almonds, and seasonings in a food processor or blender and purée.

☐ Slowly add oil until the mixture is the consistency of a thick dipping sauce. Taste for seasoning. There should be a distinctly hot taste. Refrigerate 3 hours before serving. Makes about 2 cups.

Striped apples and poached pears

INGREDIENTS FOR STRIPED APPLES

6 large apples (preferably Stayman or Winesap)
3½ cups sugar
1 teaspoon ground ginger
1 teaspoon cinnamon

INGREDIENTS FOR POACHED PEARS

6 large firm Bartlett pears, peeled
Firmly whipped cream
Whole cranberries

METHOD

☐ Stripe the apples by stripping off lengths of peel with a vegetable stripper. Make a sugar syrup by boiling sugar, ginger, cinnamon, and 3 cups of water for 5 minutes in a large pot. Add the apples and let them simmer briefly until just tender. Remove apples to a platter and reserve the syrup to cook the pears. Serve apples chilled with whipped cream, if desired.

Continued on page 166

Holiday Spirit Terrific turke



Divide and conquer! Cook the holiday turkey in manageable pieces day by day. Each day's dish tastes fresh, is easy to serve (no struggling to carve a big bird!), and takes very little time to prepare. "I believe in straightforward cooking techniques, combining simple sauces and first-rate ingredien to deliver true, unmasked flavors," explains Jeremiah Towe *left*, one of the original owner/chefs of Chez Panisse in Berk ley, Calif., and now a consultant to the Time-Life *Good Coo* series. "So many hostesses spend the entire holiday in the kitc

1 Thinly sliced stuffed turkey breast ato





Gather ingredients for the stuffing—sage, parsley, thyme, garlic, lean Virginia ham, and ham fat—which keeps meat moist and adds flavor.



Chop all the stuffing ingredients together so they are well mixed.

Serve braised turkey thighs ne



Marinate turkey thighs and legs in white wine, virgin olive oil, orange zest, herbs, and several splashes of balsamic vinegar.



Buy or make pasta dough. Spoon rows of pea and parsnip purée onto pasta, leaving 2 inches around each mound. Leave half of dough strip free.



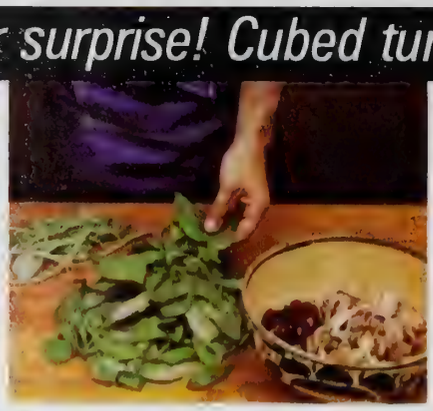
Brush between the mounds of purée with water.



Fold the free end of the dough strip over the mounds. Press down with fingers so dough layers stick where brushed with water.

3 Leftover surprise! Cubed turkey bound in bas





If you have fresh basil, chop it with garlic and bind with oil or use frozen or canned pesto. Mix with cooked, cubed turkey.



Cook 1 pound Chinese egg noodles (you can substitute pasta), drain well, and toss with good virgin olive oil.

easy as 1-2-3

Make a memorable weekend with three deliciously different meals from one turkey

But with these presentations, they can do the work the before." The most formal dish, the breasts, cook in a little r a half hour. The next day, braised thighs with their gar- ies of pea and parsnip-stuffed ravioli and mushrooms make earty meal with just the addition of a salad. And on the last day, the noodle cake—a combination of French cooking (Richard Olney's potato pancake) and Chinese (fried noodles)—is a simple assembly job. Mr. Tower's inspiration put leftover turkey *inside* the pancake, flavoring it strongly with basil purée as a foil for the bland noodles. Recipes, page 176.

abaga purée—the star of a holiday meal



pocket in each half of the breast working from the fat oward the thinner side. the pocket the entire length breast.



Pack half the stuffing into each breast pocket and press down gently to bring the edges close together.



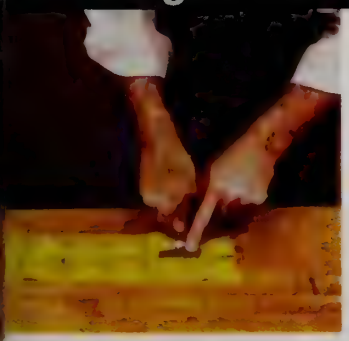
Tie the breasts with string at 1–2-inch intervals so they will stay together and cook evenly when sautéed.



Marinate the breasts in olive oil, white wine, sage, and salt and pepper. Let rest up to 12 hours.

Russell MacMasters

with a garnish of vegetable-filled ravioli



crimped ravioli cutter to cut e ravioli. Mark the squares ioli one by one.



Go around each ravioli again to make sure there is a good seal. They can be left on a floured board until ready to cook.



rée encased in a fried noodle cake



about 4 tablespoons olive oil 10-inch skillet. Add half the es, packing them down into oth layer.



Pile the turkey mixture on the noodles leaving a 1-inch border all around. Smooth out well.



Arrange the remaining noodles on top and out to the edges. Cook until brown on the bottom, and flip cake quickly out onto the lid of the pan.



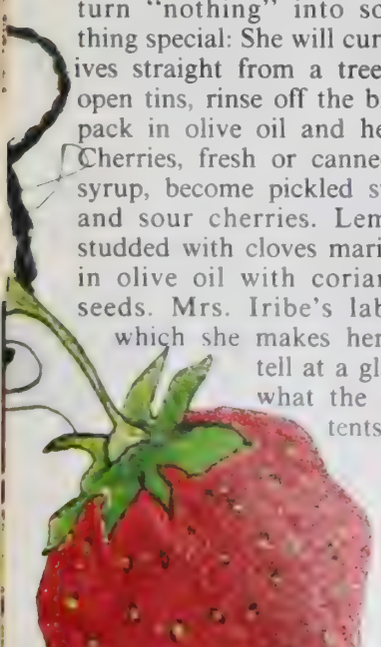
Heat more oil in the skillet and gently slide the cake from the lid back into the pan. Cook until brown; slide onto a platter. Garnish with curly endive.

Foods for Chri

to make—



To be a friend or neighbor of Maybelle Iribe, *left*, means the possibility of coming home to find fresh croissants and a jar of blackberry jam by the door—happy dividends of recipe testing for *Maybelle Iribe's San Francisco Cookbook* ($14.95, distributed by Publishers Group West). Because she grew up in California and Paris, Mrs. Iribe's cooking style became an easy blend of French and American that relies on instinct and an imaginative palate. Recipes for her are not lists and procedures but common sense: How many lemons? Enough to fill the jar! Or choose a jar to fit the number of lemons you happen to have. Her casual approach is perfect for those who want to make a little something to give away. Mrs. Iribe's ideas turn "nothing" into something special: She will cure olives straight from a tree, or open tins, rinse off the brine, pack in olive oil and herbs. Cherries, fresh or canned in syrup, become pickled sweet and sour cherries. Lemons studded with cloves marinate in olive oil with coriander seeds. Mrs. Iribe's labels, which she makes herself, tell at a glance what the contents are.



Write any special notes or instructions on the back.

Above right: *Easy preserves to give or to keep to perk up pick-up meals. In back—cloved lemons in oil and pickled vegetables. In front from left—preserved black and green olives with hot peppers, sweet and sour cherries, orange and squash jam, lemon marmalade, blackberry jam.*

Surprise someone with Colonel Lawrence chutney, sweet and sour cherries, lemon marmalade



Russell MacMasters

Cloved lemons in oil

Serve tiny lemons whole, or larger ones sliced, with cold lamb, pork. Use the lemon- and spice-scented oil for salads. To preserve: Wash and dry 15 of the smallest lemons you can find. Make 4 incisions in each with a knife. Place lemons in a bowl, cover with Kosher salt, and leave them alone in the refrigerator at least 8 days, turning them from time to time.

Remove from salt, wipe well and put them into a quart jar. Put 1–2 cloves in each cut, if desired. Pour olive oil over them and add 1 tablespoon whole coriander seeds. Cover well and let rest 2 months refrigerated.

Black and green olives with hot peppers

Drain whole, unpitted domestic olives and leave in the hot sun 1–2 days to dry a bit (or put in a very slow oven several hours). Put them into jars with 1–2 fresh or dried hot red peppers per jar, a bay leaf, several coriander seeds, a branch of fennel, and a piece of orang zest. Add olive oil to cover an leave for a month to let flavo meld in the refrigerator.

Marinated turnips

Serve the little raw turn matchsticks with meat or fow such as lamb or duck. Th turnips act as blotters, soakin up the juices and fat, makin them taste delicious. The acid and crisp texture keep th palate clear.

To preserve: Peel the turnip and cut them into matchstick Put them in a pretty jar an add lemon or Seville (bitter orange juice to cover. Mari nate several hours before ser ing or keep refrigerated for week or so. For additional rec ipes, see page 80.

Holiday Spirit

tmas giving

to buy—

Tempt your taste buds find- the perfect gift to suit ch person's appetite on your t: oranges dripping with ce from Florida, honey that tes like flowers from New gland, vinegars from Cali- nia wine grapes. Surprise ends with the tastes of nerica!

ruits

Honeybell oranges have a ep orange, sweet flesh that kes them worth waiting . They become available in nuary. From Anthony's oves, about $27.95 ppd. for ushel box.

Harry and David intro- ced many people to crisp, n-green Granny Smith ap- s. Their Fruit of the Month ub is always a refreshing rprise. For instance, the ree-month club—pears, untain apples, oranges— 111), is $33.95; 12-month b (#201), $139.95.

luts

Rich macadamia nuts in ir shells are just right to ast at home and salt to te. Or roast, then process a food processor until you ve a nut butter/sauce—it's icious as a dip for crisp ap- wedges. Hawaiian Holi- y Macadamia Nut Co., 95 per lb., ppd.

California pistachios: Fi- ly, an easy nut to crack. , whole nuts in their nat- l, cream-colored, wide- cked shells. Sun-Land tachios, at San Francisco y Gourmet. 26-ounce tin, 2.95 plus $1.50 shipping; 2- bag, $32.50 plus $3 ship- g.

Virginia peanuts: Hoody ra-large peanuts are salted their shells and then roast- . At Williams-Sonoma 831-2), $7.50 for five 1-pound sacks, ppd.

Meats

● With a freezerful of boneless loin strip steaks, a hostess would never have to worry about drop-in guests. From Pfaelzer, 10 10-ounce, 1-inch thick steaks, $88.25, ppd.

● A season's worth of delicious hors d'oeuvre: They're all from a 5-pound, hickory-smoked beef roll. Slice it very thin to roll around vegetables, or spread with various fillings, then roll up and slice into spirals. From Chrisman Farms, $32.95 ppd.

● An apple-smoked duck, turkey, or goose: You could start a tradition. Shipped frozen, they arrive defrosted and ready to eat cold or reheat. They can even be refrozen. Make sure to tell the recipient that soup made from leftovers and carcass makes the smoked flavor last longer. Menuchah Farms Smoke House. Duck, $16.25; turkey, $21.00; goose, $33.50. All ppd.

American cheeses

● Maytag Blue from Iowa comes in 2-pound and 4-pound wheels. A perfect team with winter's ripe pears plus walnuts for dessert. 2-pound wheel, $10; 4 pounds, $17.50. Add $1.50 per addressee.

● Fresh Monterey Jack cheese from Sonoma Valley: It's soft and buttery, very mild. By Vella. 3-pound wheel, $9.40; 5 pounds, $12.65 (add $1 east of the Rockies). Dry Monterey Jack is a Parmesan-type, aged in a coat of cocoa, oil, and pepper for 6 months. It takes on a mellow power that goes well with wine and fruit, makes it a good grating cheese. By Vella. A 9-pound wheel, $21.60 (add $1 east of the Rockies).

● Mild and creamy Oregon blue cheese: It's a natural with Bartlett pears. From Rogue River Valley Creamery. A 5-pound wheel, $16.

● Sharp Cheddar cheese and apples: They're a marriage of tastes made in heaven. From Grafton Village Cheese Company, 2 pounds, $8; 5 pounds, $15.75.

Grains

● They don't seem very romantic in themselves, but in the case of wild rice, they turn into a special treat. From Sugar Point Rice, $8.95 ppd. per pound for 1 or 2 pounds; $24.50 for 3 pounds, $7.95 for each additional pound.

● Do grits sound a little bland? Stone-ground Speckled Heart Grits have a sturdy flavor and rough texture. Make up extra for breakfast, let cool, and knead into any yeast bread. From Callaway Gardens, $1.99 for a 2-pound bag plus shipping.

● For Pennsylvania Dutch flavor: Try dried golden sweet corn. The intense corn flavor brings back a memory of fall harvests in dishes like baked corn pudding and corn biscuits. Ask for the recipe book as well. From John F. Cope Co. Two 14-ounce canisters, $6.35 east of the Mississippi River; $6.95 west of the Mississippi plus Florida.

Condiments

● Four Monks vinegars include herb sprig wine vinegars which are mildly acetic (5 percent) so the herb flavors dominate. A 12.7-ounce bottle is 85¢. Four Monks also makes premium burgundy, sherry, and Cabernet Sauvignon—vinegars—big and pow-

Continued on page 170

Meal in Minutes

Menu for two

Eggs on vegetable toast
Raw chef's salad
Fresh fruit
Papaya and mint tea with honey

Gayelord Hauser wrote about new-style cooking in 1947: "Anyone who will use his intelligence and his five senses can be a superb cook. Delight in tender meats deliciously broiled; vegetables fresh, plump, and succulent with their own juices; nut-like breads from whole-grain flours. And never overcook!" It has taken 33 years for the rest of us to catch up. Meanwhile his *Gayelord Hauser Cookbook* (Perigee; $5.95 paperback) is as timely now as ever. The menu here is perfect for a light lunch or late supper.

Eggs on vegetable toast

4 slices eggplant, each ¾ inch thick
Milk
Whole-wheat flour
4 tablespoons butter
Vegetable salt
4 eggs
Paprika
Fresh parsley, chopped

☐ Dip eggplant slices in milk to moisten, then dust with whole-wheat flour. Butter a baking dish with the 4 tablespoons butter, place the eggplant in the dish in 1 layer, and bake in a preheated 400° oven about 15 minutes, or until eggplant is browned on bottom. Turn slices over, press down in their centers to make a hollow, sprinkle with vegetable salt, and break an egg into each hollow. Return to oven and bake until eggs are set, about 5 minutes. Sprinkle with paprika and parsley. Serves 2.

Raw chef's salad

2 cups cauliflower, shredded
½ cup green pepper, chopped
½ cup watercress, chopped
1 teaspoon onion, chopped
Pinch vegetable salt
Mayonnaise
Lettuce leaves

☐ Combine cauliflower, green pepper, watercress, onion, and vegetable salt in a bowl. Blend with mayonnaise to moisten, then arrange on lettuce leaves and serve with extra mayonnaise.

From *The Gayelord Hauser Cookbook* Perigee Books. Copyright © 1946, 1974 by Gayelord Hauser.

GOOD SPIRITS

The spirits o Christmas presen

Gifts of wines, spirits, and liqueurs are at once thoughtful and thought-saving. No need to be concerned about the right size, color, or pattern. Well-chosen bottles are always acceptable to the recipient for personal pleasure or for entertaining. Look for special bottlings—Scotches and brandies, especially, often arrive in crystal decanters for the holidays. Wineries package one wine or an assortment in attractive wooden gift crates. Or just the bottle (full!) lends an extra cachet: Grolsch beer comes in a porcelain-stoppered brown bottle. Liqueur bottles are practically an art form.

Doris Tobias suggests gift bottles tailored to budgets large and small; describes some new liqueurs as festive as the season; and gives two brand-new drink recipes—why not attach one to the bottle as an extra present?!

Under $10

● *A "Kir" Kit:* A bottle of French or American crème de cassis and a bottle of dry white wine. A dash of the cordial in a glass of wine makes the apéritif that has become as popular here as in France.

● *For the sherry sipper:* Predinner—Wisdom & Warter's Pale Fino sherry—dry, nutty, clean on the palate; after dinner—Amontillado Royal Palace, darkly rich and creamy; each under $5.

● *A bottle each of two Italian white wines:* Corvo Bianco, from Sicily, delicately fruity, and Orvieto Secco, gently perfumed and appealingly robust, each about $4.

● *A duet of Spanish wines from Rioja:* They're among the best buys around. Rioja Vega Reserve, 1973, about $4, and 1975 Marques de Caçeres, about $5.

● *For the Oriental aficionado:* A bottle each of Wan Fu, the dry white Bordeaux wine to drink with Chinese food, and a sweetly compatible Gekkeikan plum wine, $3.99 each.

● *Think Beaujolais:* A '78 or '79 vintage Brouilly, fruity and charming—one of them, Chateau de la Chaize, under $8.

● *Sweet ending:* For dessert, Inglenook's 1978 Muscat Blanc from 100 percent Napa Valley grapes is sweet but not cloyingly so (8.9 percent residual sugar) with a nice fruity finish, $7–8.

● *A selection of Port:* Tawny Port, $4.49, and estate-bottled 1972 Vintage Port from Taylor Fladgate, $5.99.

● *Sparkle from Spain:* Freixenet Cordon Negro Brut *méthode champenoise* champagne—comes in an unusual frosted black bottle; popular for its sparkling appeal and good price, $5.39.

● *Think jumbo:* Two 1.5-liter bottles of Paul Masson white wines—the not-too-dry Rhine wine and a drier Chablis, under $5 each.

A fine California varietal:

● Ridge 1977 Zinfandel, San Luis III—zesty and drinkable now, but will develop further with another year or two of bottle age, $6.95.

● Sonoma Vineyards River West 1977 Chardonnay—richly fruity, and rounded, $7.99.

● Simi 1976 Alexander Valley Cabernet Sauvignon—well-made, well-rounded, ready to drink now, $7.99.

● Beaulieu Vineyard Carneros 1976 Pinot Noir—full-bodied, with mouth-filling richness and hints of mint—a fine example of California Pinot Noir, $8.50.

Under $20

● *Martini makings:* A liter of a good dry vermouth, under $5, and a quart of a premium London dry gin—Boodle's, Beefeater, Tanqueray, Bombay—you pick it, $10–$11.50.

● *For the Scotch supremacist:* A bottle of the increasingly popular single-malt Scotch, with its fuller body and smokier taste—Glendullan, $13.98; Glenfiddich or Glendronach, about $16 each.

● *An after-dinner brandy:* A bottle of VSOP Cognac, $19, a bottle of Calvados, redolent of ripe apples from Normandy, $18, or a lusty Armagnac from Gascony, $16.

● *For singles or small imbibers:* A case of 12 splits (187 ml, about 7 ounces) of Père Patriarche Blanc de Blancs, $14 the case. Or Folonari's Piccolo in Verona red and white, by the 6- or 12-pack, $1 per bottle.

● *A bottle of Chartreuse:* The much-lauded liqueur made by the Carthusian Fathers from a 400-year-old secret formula. Both yellow and green Chartreuse are made on a brandy base. More alcoholic and aromatic, the green is much less sweet than the yellow, $15–$16 a bottle.

● *Sparkles:* For a wide selection—*French champagne* in the medium price range. A bottle of Lanson Black label, $12.29; Moët et Chandon Brut Imperial nonvintage, $18.50; Piper Heidsieck Extra Dry nonvintage, $17.49; Bollinger Brut nonvintage, $10.50, Perrier Jouët, $19.00; Taittinger Brut La Française, just under $20.

● *Italian* bubbles: A deliciously sweet Asti Spumante, such as Contratto Rise Brut Spumante, made by *méthode champenoise*, $1

● *California sparkling w* A magnum of Korbel B $19.70; or their new Blan Noir—pale pink and $15.50.

Under $30

● *A fine white Burgundy.* elegant Puligny—Montra Premier Cru from Louis tour, 1978, $26.

● *A prestigious red Burgu* Gevrey-Chambertin, Clos Jacques, Premier Cru, 1 from Armand Rousse $26.95.

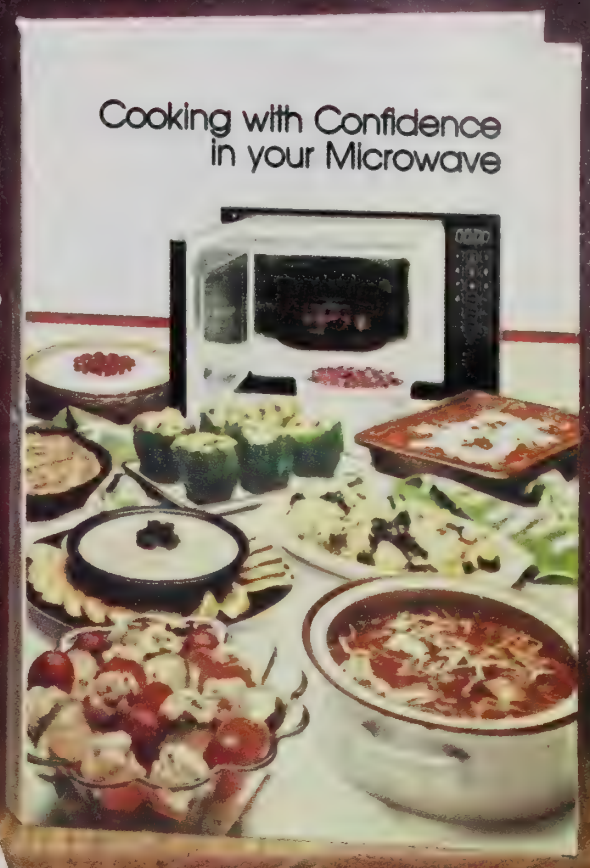
● *A trio of Italian red w* A 1974 Barolo Riserva f Giuseppe Contratto, r full-bodied, elegant, $8 1974 Gattinara, Pren Grand Cru from Anton stylish, suave, rich, $6; Brunello di Montalcino f Tenuta di Carpazo—a far tic wine of Tuscany, big, c plex, glorious, $11.99.

Over $30

● *Bordeaux futures:* A that will grow with the y is a case of the 1978 vinta 1978 was a very fine tage—deep-hued, with e lent fruit and tannin, balanced, rated e somewhat above the exce 1970s. (It's a vintage that be ready to drink in 8 o years; connoisseurs are la it down at what is hoped be regarded a decade f now as bargain prices.) case of estimable Chat Gloria, from St.-Julien, $ Chateau Peymartin, also f St.-Julien, a good buy at Chateau Les Ormes de St. Estèphe, at $120; the gant Chateau Talbot, St

Continued on page

Campbell presents the great new microwave cookbook...





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They always eat better when you remember the soup.

Good spirits

continued from page 164

lien, at $165, or . . .!!! Let a good wine merchant be your guide!

● *Tricentennial celebration:* Christian Brothers Tricentennial brandy in a Tiffany & Co. decanter: commemorating the 300th anniversary of the founding of the teaching order in Rheims, France, the brandy is a special blend, robust but smooth. The quatrefoil design of the decanter was inspired by the rose window in the Rheims Cathedral and the stopper is modeled after the same design, $75.

Sweet and tangy:

● An impressive combination to serve during the holidays—a well-chilled, lusciously sweet Sauternes wine accompanied by a fine pâté or tangy cheese. The mellifluousness of the golden wine makes it a perfect counterpoint to a rough country pâté, a rich, fine-grained goose or duck liver pâté, or to the gaminess of wild duck and rabbit terrines. And, team pungent blue-veined cheeses—Roquefort, Bleu de Bresse, Fourme d'Ambert, or Gorgonzola—with the golden elixir for an ambrosial experience.

Liqueurs with a holiday taste:

● From Ireland, two Irish-whiskey-based cream liqueurs: Bailey's Original Irish Cream Liqueur and O'Darby Irish Cream Liqueur, in an unusual green-tinted bottle. Both are blends of Irish whiskey, dairy cream, and a bit of chocolate, each about $12.

● *Lemonier,* a new Italian import with the flavor and color of the fresh lemons grown in the south of Italy. Comes in a frosty, long-necked bottle, $11.50.

● *Junelle Liqueur de Bourgogne,* tastes of fresh berries and nuts in a brandy base, $14.

● *Marie Brizard's Fraise du Bois,* with the flavor of the tiny strawberries grown in Bordeaux, where this liqueur is widely consumed (especially in sparkling wines), $12.

● *Wild Turkey Liqueur,* based on Wild Turkey Bourbon, just right for the Big Bird season, $13.75.

● *CocoRibe Liqueur,* for the coconut aficionado—sweet and creamy, about $10.

● *Midori Melon Liqueur,* has the refreshing flavor and color of honeydew melon, only deeper, about $9.

● *Zwack Viennese Pear and Apricot liqueurs* from Austria, with the intense flavors of ripe pears and apricots, about $11.50.

● *De Kuyper Crème de Cassis,* flavored with black currants, under $5.

Silvery white spirits

Brisk winds and nippy air call for a hearty drink to chase the chills. Here are two—one with the flavor of ripe pears, the other, short and creamy.

Prices are approximate and vary [illegible]

Poire Blanc

INGREDIENTS

1 ripe pear, peeled, seeded, and cut into quarters
4 ounces Pear Williams or other pear brandy
4 ounces Seagram's or other good gin or vodka
Ice cubes
Club soda or sparkling water

METHOD

☐ In a small bowl or pitcher place the pear segments. Pour over them the Pear Williams and gin or vodka. Let the pear steep ½ hour. When ready to serve, spoon 1 segment of pear into each of 4 wineglasses or Old Fashioned glasses, add equal amounts of the spirits to each, plus ice and a splash or two of club soda. Serves 4.

Frosty Frolic

INGREDIENTS

4 ounces sweetened pineapple juice
2 ounces medium cream
2 jiggers Barcardi or other good white rum
1 egg white
Ice cubes
2 peeled spears pineapple, preferably fresh but can substitute water-packed
2 maraschino cherries (optional)

METHOD

☐ In the container of a cocktail shaker, or in an electric blender, place pineapple juice, cream, rum, egg white, ice. Shake wildly, or whir madly, until mixture is frothy. Pour into 2 chilled whiskey sour glasses. Garnish each with a spear of pineapple and a maraschino cherry. Serves 2. ■

Old-fashioned Thanksgiving

continued from page 159

METHOD FOR POACHED PEARS

☐ Poach pears in simmering sugar syrup until just tender. Strain out pears, place on dish, reduce syrup by continuing to simmer. Reduce until thick and jam-like.

☐ Slice pears in two lengthwise and remove cores. Arrange halves around a circular, ovenproof platter. Brush pears with reduced syrup, place under broiler briefly to turn golden, glazed brown. Cool.

☐ Pipe rosettes of whipped cream around each pear and around the border of the dish. Garnish with cranberries.

Bread cornucopia

☐ Cover a croquembouche mold with foil or form a cone 14 inches long with a 9-inch diameter at the wide end with heavy cardboard and staples. Cover it with foil. Oil the foil-covered mold.

☐ Place the mold on an oiled baking sheet. Form a peasant bread dough over the mold, pinching the seam together on the underside, and folding back the dough around the rim into a neat edge. At the small end of the cone, curve the dough slightly and form it into a neat point. Brush the cornucopia with egg glaze, and place it immediately in a preheated 375° oven 45 minutes or until nicely browned. Cool on a rack, then gently pull out the mold or cardboard. Leave the aluminum foil in the interior. Display the bread cornucopia with a variety of raw vegetables spilling from the interior.

Turkey with double stuffings and surprises

INGREDIENTS

15 pound turkey with its giblets

INGREDIENTS FOR FIRST STUFFING

½ pound streaky bacon
10 tablespoons unsalted butter
1 large onion, chopped
4 shallots, minced
4 ounces mushrooms, cleaned and sliced
Turkey liver
1 egg yolk
⅓ cup nicoise olives, pitted
1 tablespoon Cognac
1 clove garlic, minced
½ teaspoon mixed thyme, oregano, savory
Salt, freshly ground pepper

INGREDIENTS FOR OLD - FASHIONED BREAD AND SAGE STUFFING

1 large onion, minced
⅔ cup butter, melted
4 ounces mushrooms, chopped
Turkey heart and giblets, chopped
3½ cups soft bread crumbs
¼ cup parsley, minced
2 tablespoons rubbed sage, or to taste
Salt, freshly ground pepper
A coin, a small ring (optional)

METHOD

☐ Remove giblets from turkey. Chop th liver and set aside. Run a knife along th wishbone at the breast opening and re move wishbone to facilitate carving. Loos en the skin from the breast and then th entire top of the turkey, includin drumsticks.

METHOD FOR FIRST STUFFING

☐ Parboil the bacon strips 2 minutes in small saucepan. Drain well and shred. Me 1 tablespoon butter in a medium-sized sk let and cook onion and shallots until so over low heat without browning. Put onic and shallots in a food processor. Melt a other tablespoon butter in the skillet ar sauté mushrooms and turkey liver 3 mi utes. Add mushroom mixture to food pr cessor with the egg yolk, olives, Cogna garlic, herbs, and salt and pepper to tast Purée to a paste. Put paste into interior the bird so it sticks to the walls of the ca ity. Smooth remaining butter under skin bird, working it well over breasts, thigh and down onto drumsticks. Refrigerate th turkey overnight.

METHOD FOR SECOND STUFFING

☐ Gently cook the onion until tender in tablespoons of the butter in a mediur sized skillet. Add mushrooms, turkey hea and giblets, turn up the heat, and let the

Continued on page 1

Give your peas the Squeeze™ Parkay.

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Squeeze™ Parkay. So easy, it almost spreads itself.

KRAFT

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continued from page 166

cook until relatively dry. Combine dry ingredients, seasonings, and onion mixture in a large bowl and sprinkle with melted butter. Mix until well blended. Add ring and coin, each wrapped in a small aluminum foil packet.

METHOD

FOR ROASTING

☐ Take the turkey from the refrigerator 1 hour before baking and fill it loosely with the bread stuffing. Truss. Bake in a preheated 400° oven 1 hour, then turn heat down to 350° and continue cooking another 3 hours or until done, basting frequently.

Mashed-potato mountain

INGREDIENTS

5 pounds (or more) potatoes
Salt, freshly ground pepper
Heavy cream, heated
Gruyère or Parmesan cheese, grated
Butter, melted
Parsley, chopped

METHOD

☐ Boil potatoes until tender in water to cover. Drain well and mash. Add salt and pepper to taste and enough cream so that the potatoes are fluffy but still moundable. On a round, ovenproof platter, fork the potatoes into the semblance of a mountain, then make a large hole down through the center with the handle of a spoon. Sprinkle the mountain with cheese and put it under a preheated broiler briefly to brown. Just before serving, fill up the crater with melted butter and let the butter trickle down the sides. Sprinkle with parsley.

Three purées

The carrot, onion, and artichoke purées, or any other of your choosing, can be amusingly labeled with a puff pastry reproduction of a main ingredient if so desired. Make all the purées ahead and reheat.

Buy frozen puff pastry if you have none of your own. Roll it out thin and cut out freehand 2 carrots (use real ones cut in half to lie flat. Lay them gently on the pastry and cut around them.)

Cut an onion shape for the onion and rice purée. Cut several lines into, but not through, the dough to show the onion layers.

Make either pea pods or an artichoke for the green purée. Detail the leaves of the artichoke by again cutting into, but not through, the dough.

Place the pastry vegetables on a baking sheet and bake in a preheated 400° oven until puffed and golden brown. These can be made several days in advance.

Carrot and sweet potato purée

INGREDIENTS

3 pounds sweet potatoes, peeled
1 pound carrots, scraped and sliced
4 ounces butter, softened
Salt, freshly ground pepper
Freshly grated nutmeg
Puff pastry carrots (optional)

METHOD

☐ Cut the sweet potatoes into large chunks and cook them in a large pot in boiling salted water to cover. When almost tender, add the carrots. When both vegetables are tender, drain well and purée. Stir in the butter and season carefully. Smooth into a gratin dish and garnish with a bunch of puff-pastry carrots, if desired. Use real carrot tops for leaves.

Onion and rice purée

INGREDIENTS

3 large onions, chopped
4 tablespoons unsalted butter
⅔ cup rice
1⅓ cups water
Salt, freshly ground pepper
⅓ cup heavy cream
¼ cup Parmesan cheese, grated
Puff pastry onion (optional)

METHOD

☐ Over low heat, cook the onions in a large skillet in 2 tablespoons butter until they turn a pale gold. Cook the rice in a covered saucepan in the water with 1 teaspoon salt until tender. Purée rice by forcing it through a sieve. Purée onions in blender or food processor.

☐ Combine onions, rice, seasonings, and cream, and remaining butter, and spoon into a gratin dish. Sprinkle top with Parmesan and place under broiler until golden brown. Label with a puff pastry onion, if desired.

Green pea and artichoke purée

INGREDIENTS

30 ounces shelled green peas, fresh or frozen
Salt, freshly ground pepper
6 large artichokes
6 tablespoons butter, melted in a small pan and carefully heated until nut brown
Puff pastry artichoke (optional)

METHOD

☐ Cook the peas in a saucepan in salted water until tender. Trim the artichokes and cook whole in a large pot in salted water until tender when pierced with a fork at the stem end. Remove the hearts and scrape the edible meat from the base of each leaf. Purée peas and artichoke flesh by pressing them through a large sieve. Add seasonings to taste and the butter. Spread into a gratin dish and garnish with a puff pastry artichoke.

Pecan pastries

INGREDIENTS

¾ cup flour
¼ teaspoon salt
2 tablespoons unsalted butter
Ice water
¾ cup sugar
7 ounces pecans
2 teaspoons cinnamon
¼ cup Cognac
8 tablespoons unsalted butter, melted

METHOD

☐ For the pastry, mix flour and salt in a bowl or food processor. Work in the 2 tablespoons butter as for a pie crust until it disappears. Add just enough ice water to bind into a medium firm dough.

☐ Cut dough in half or quarters. If you have a pasta machine, run the quarter pieces of dough through the kneading rollers, notching down as you do for pasta until it is thin enough to see through. Lay the strips across a well-buttered 12-inch pizza pan centering the strips so ends extend from both sides.

☐ Without a pasta machine, roll ½ of dough by hand with a heavy rolling pin into a 12-inch circle and place on buttered pan. Roll out other half and set aside.

☐ Put about half the sugar, 4 ounces of the pecans, half of each of the cinnamon, Cognac, and melted butter in the bowl of a food processor. Process into a firm paste. Spread the paste evenly over the dough in the pan. Fold up the ends of the dough over the filling or cover with second circle. Pinch edges together so filling does not escape. Sprinkle remaining sugar cinnamon, Cognac, and butter over the top of the dough. Decorate with the remaining pecans. Prick a few holes into the dough with the tip of a sharp knife to let air escape during baking.

☐ Bake in a preheated 350° oven 15-20 minutes or until sugar has carmelized and pastry is brown. Cool on a rack. Cut into wedges at table to serve.

Sugared lemon galette

INGREDIENTS

1 teaspoon yeast
1 stick (8 tablespoons) unsalted butter
2 tablespoons sugar
1 tablespoon lemon zest, finely grated
1 egg
1 tablespoon light rum
1⅓ cups all-purpose flour, sifted
Pinch salt
Butter and flour for baking tin
About ⅔ cup confectioners sugar

METHOD

☐ Dissolve the yeast in 2 tablespoons warm water in small bowl.

☐ Cream the butter with the sugar and lemon zest in another bowl. Add the egg, rum, and then the yeast, and stir until mixture is as smooth as possible. Sieve the flour over the top, add the salt, and mix the dough into a smooth soft ball. Gently

Continued on page 17


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CABERNET SAUVIGNON
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Paul Masson will sell no wine before its time.
Paul Masson Vineyards, Saratoga, California © 1980

Old-fashioned Thanksgiving

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knead the dough 5 minutes. Let rest in a towel-covered bowl 1½ hours.

☐ Lightly butter and flour a 12-inch pizza pan. Place the dough on the pan and, using a glass tumbler, roll it out to the edges of the dish. Pat and smooth the dough and pinch up a decorative border. Place the confectioners sugar in a small sieve and sift it over the dough (avoiding the border) in a thick layer. Place the cake in a preheated 375° oven for 10-12 minutes or until the border has browned. Slide onto a wooden cutting boad or a large round basket.

☐ The next decorative step is not necessary but adds a certain rustic charm. Take an unpainted metal coat hanger, hold the edge with a potholder, and rest the long, straight length directly on a very hot burner or flame. Let the metal heat, then place it down the center of the cake. The metal will sear a dark, caramelized line into the sugar. Quickly move over 1½ inches and sear it, then continue the pattern. There should be 5 parallel lines going one way and another 5 lines crisscrossing them.

☐ Serve warm, with fruit (fresh or in compote) or ice cream. Or, have it for tea. Serves 6. ■

Sugared lemon galette from *Comforting Food* by Judith Olney. Copyright © 1979 by Judith Olney. Reprinted by permission of Atheneum Publishers.

Foods to buy

continued from page 163

erful—for salad dressings made wit walnut oil or good quality olive oi From Barbary Coast Wine Merchant $1.19 per 12.7 ounces, plus postage.

● A vinegar factory: These ½-gallo wine vinegar barrels arrive full of re wine, white wine, or sherry wine vinega flavors and a working vinegar enzyme As you draw off vinegar at the botton add fresh wine at the top. Franjoh Ce lars, $59.95 ppd.

● Vintage-dated Napa Valley Zinfar del wine vinegar: It's from the Oakvill Grocery, $1.50 per bottle plus postage.

● Unusual condiments to go with roas meats, poultry and for glazes and sauce They're from a Napa Valley compan the Chutney Kitchen. Try Californi blue prune for veal or spicy fig and wa nut with ham. A half-pint of eithe $2.50; 1 pint, $4.65 plus shipping. Gi assortment of three ½ pints, $8.35 plu $2.50 shipping in Calif. and Nev., $3.5 all other states.

● Hot pepper jelly: It's a favorite f instant hors d'oeuvre with cream chee on crackers. Judith's Mountain Pepp Jelly at The Oakville Grocery, $2.69 p 10-ounce jar.

Asparagus:

● Colossal green spears, firm and beau tiful, are perfect for a first course dresse with vinaigrette. By Mr. Spear. A gi box of four 15-ounce cans, $16.90.

Now to the sweets:

● Vermont wildflower honey: Honey do taste of the flowers the bees wer busy with that summer. Todd Hardi packs a 5-pound can of his deliciou honey that is neither heated or filtere From Apitherapy; 5-pound tin, $7.2 plus $2 shipping.

● Wild thyme honey: From Moorelan Apiaries, about $1.80 per 1-pound jar.

● Virgin Clover Honey: by Quest $1.65 per 1-pound jar.

● All-American maple syrup: If yo order by mail, you have a much large group from which to choose. If the sy up is for the table, choose Grade A (gallon tin can, $19.50), but if it's f cooking, choose Grade B (1 gallo $18)—darker and more mapley so th flavor comes through. Buy the large siz pour into bottles to give away makin sure you keep a large container at hom Bascom's Sugar House.

Jams and fruit syrups:

● Mendocino jams: Marilyn Dougl cooks hers in small batches at the fruit peak ripeness. (Gaston Lenôtre, Paris famous pastry chef, raved about h raspberry.) A basket of three 16-oun jars (blackberry, strawberry, or boyse berry), $20 ppd from Williams-Sonoma

● Southwestern flavors: Try prickl pear and *(Continued on page 17*



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Limit one coupon per purchase

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Foods to buy

continued from page 170

pomegranate preserves and syrups. By Cahill's. Gift pack of two 5-ounce jars of preserves and two 5-ounce jars of syrup $6.75 ppd.

● Northeast fruits: Hickin's makes unsweetened fruit jams in 6 flavors and 10 different fresh fruit syrups. These are available sweetened with sugar or maple syrup, or unsweetened! Unsweetened jams, 2 ounces for $1.60; Fruit syrups, 4 ounces for $2.25 ppd.

Fruitcakes:

● They're a mainstay at Christmas and infinitely interesting because they are so varied. DiCamillo Bakeries of Niagara Falls, N.Y., makes a sinful version that is all fat dates and walnuts, bound with a rich batter and roofed with miraculously crisp walnuts. Available at Bloomingdale's, $9.60 plus shipping for a 1-pound loaf.

● From Connecticut: Matthews 1812 House makes two kinds of fruitcakes—a fruit and nut cake of pecans, dates, raisins, and apricots, and a brandied apricot cake with *lots* of apricots! They both come in 1½-pound loaves, $10 or 3-pound round cakes, $18.

● From Texas: The Original Deluxe Fruit Cake has been made since 1896 by the Collin Street Bakery from the same recipe—some things *don't* change! Each cake custom-baked and packed in a tin box. 2-pound cake, $7.95; 3-pound, $11.35; 5-pound, $18.45.

Cookies:

● Wine Biscuits: Ladyfinger-shaped, these are not-very-sweet biscuits meant for eating with the last of the red wine in your glass after dinner (or any time!). By Di Camillo Bakery, at Bloomin dale's, $3.50 plus shipping for an ounce package.

● Moravian ginger cookies from O Salem: The thinnest, crispiest wafe they're a naïve brown with a scallop edge and a good, old-fashioned spice fl vor. A 1-pound red tin (#869-1), $9. from Williams-Sonoma.

● Rugulach: These big, rich past crescents have a succulent stuffing raisins, walnuts, apricot jam, and cinn mon. From Betsy's Place. Ten in a r usable silver tin, $13 plus $2 shipping.

● New Orleans pecan pralines: Hard a cookie, they're more a magic, puffe sugar and cream confection studde with pecans. One dozen 4-inch diamet pralines, each in its own box (great f stocking stuffers) from Aunt Sally's Pr line Shop, $8.25 ppd.

● Paneforte: Margaret Fox from Me

Continued on page 1

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Clean your bathroom tile with sandpaper?





Foods to buy

continued from page 172

docino, Calif., is baking this traditional Italian confection for Christmas. It is dense with whole almonds and citron and flavored with cocoa, orange, lemon, and honey. Eaten in small chunks with espresso after a meal or in late-afternoon, it's chewy when fresh and gets harder as it ages—just right for dunking. At the Oakville Grocery, ½ pound, $5; ¾ pound, $7.50.

● Rich, buttery Scotch Shortbread: One of the best is Maggie Graham's, from her family recipe. It comes in its own wooden crate decorated with a black Scottie. By Heather Isles Kitchen, Ltd. Available at Balducci, $14 per box plus shipping.

Store addresses

Prices subject to change. Please check with company for up-to-date information.

ANTHONY'S GROVES, 210 Valencia Road, West Palm Beach, Fla. 33401; (305) 793-2813.

APITHERAPY, INC., Rd. 1, Morses Line, Franklin, Vt. 05457; (802) 285-6888.

AUNT SALLY'S PRALINE SHOP, 810 Decatur St., New Orleans, La. 70116; (504) 525-0638.

BALDUCCI'S, 424 Avenue of the Americas, New York, N.Y. 10011; (212) 673-2600. Write for postage prices.

BARBARY COAST WINE MERCHANTS, 550 Pacific Ave., San Francisco, Calif. 94133; (415) 433-6383. Please write for postage prices, or for a store nearest you.

BASCOM'S SUGAR HOUSE, Alstead, N.H. 03602; (603) 835-2230.

BETSY'S PLACE, 144 East 74th St., New York, N.Y. 10021; (212) 734-1855.

BLOOMINGDALE'S, Dept. 736, 1000 Third Ave., New York, N.Y. 10022; (212) 355-5900. Write for shipping prices.

CAHILL DESERT PRODUCTS, 3123 East Thomas Road, Phoenix, Ariz. 85016; (602) 956-2030.

CALLAWAY GARDENS, Mail-Order Department, Pine Mountain, Ga. 31822 (Attn: Nancy Jones); (404) 663-2281. Write for postage prices.

CHRISMAN FARMS, Box 79, Mapleton, Iowa 51034; (515) 889-2250.

CHUTNEY KITCHEN, Vintage 1870, Yountville, Napa Valley, Calif. 94599 (Attn: Thomas Reid); (707) 944-2788.

COLLIN ST. BAKERY, P.O. Box 79, Corsicana, Texas 75110; (214) 872-3951.

JOHN F. COPE CO., INC., P.O. Box 56, Rheems, Pa. 17570; (717) 367-5142.

FRANJOH CELLARS, P.O. Box 7462, Stockton, Calif. 95207; (800) 344-3221.

GRAFTON VILLAGE CHEESE CO., Townshend Road, Grafton, Vt. 05146; (802) 843-2221.

HARRY AND DAVID, Box 501-F, Medford, Ore. 97501; (503) 776-2277.

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HICKIN'S, R.F.D. 1, Black Mountai Road, Brattleboro, Vt. 05301; (802) 254 2146.

MATTHEW'S 1812 HOUSE, Box 15E Whitcomb Hill Road, Cornwall Bridg Conn. 06754; (203) 672-6449.

MAYTAG DAIRY FARMS, Rural Route Box 806, Newton, Iowa 50208; (515 792-1133.

MENUCHAH FARMS SMOKE HOUSE Route 22, Salem, N.Y. 12865; (518) 85 9279.

MISTER SPEAR, P.O. Box 1528, Stoc ton, Calif. 95201; (209) 464-5365.

MOORLAND APIARIES, 5 Airport Driv Hopedale, Mass. 01747 (Attn: Ed Cope (617) 473-2341. Write for postage pric or a store near you.

OAKVILLE GROCERY CO., 1555 Pacif Ave., San Francisco, Calif. 94109; (41 885-4411. Write for postage prices.

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SUGAR POINT RICE, Onigum Roa

Continued on page 1



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The Incredible Omelet Almondine

2 servings

- 4 eggs
- ¼ cup water
- 1 teaspoon sugar
- Salt
- 2 tablespoons butter
- ½ cup Blue Diamond® Sliced Natural Almonds
- ½ to ⅔ cup dairy sour cream or yogurt
- 2 tablespoons strawberry or other fruit preserves

(1) Mix eggs, water, sugar and salt with fork. Set aside. **(2)** In 8-inch omelet pan or skillet over medium-high heat, toast almonds in butter until golden, about 1 to 2 minutes, stirring frequently. **(3)** Spoon almonds and about half the butter into a bowl, then put 3 tablespoons almonds back in pan. **(4)** Pour in half the egg mixture which should set at edges at once. **(5)** Carefully push cooked eggs to center and tip and tilt pan so uncooked eggs can flow to bottom. **(6)** While top is still moist and creamy-looking, fill with half of the sour cream and preserves. **(7)** Fold omelet over filling and turn out onto plate. **(8)** Keep warm while preparing remaining omelet: Put 3 tablespoons toasted almonds and remaining butter in pan. Add remaining egg mixture and cook and fill as above. **(9)** Garnish with remaining toasted almond slices.



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Foods to buy

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Walker, Minn. 56484; (218) 547-3558.
VELLA CHEESE CO., P.O. Box 191, Sonoma, Calif. 95476; (707) 938-3232.
WILLIAMS-SONOMA, Mail-Order Department, P.O. Box 3792, San Francisco, Calif. 94119; (415) 658-7431. ■

Hungry guests

continued from page 157

which had been fried separately, jutted up here and there through the surface of the rice, like islets of appetizing meat. To sum up, Dumas had prepared a dish which is very common in America but unknown in France, and which was copious enough to sate 15 or 20 hungry guests.

"Serve it!" said he to his aides, who obediently took hold of the platters. Dumas then opened the kitchen window, which gave on to the garden, and exclaimed in a voice which reverberated like the sound of a trumpet: "Luncheon is ready!"

Luckily, the cellar of the house was well stocked. The dish of rice and tomatoes was pronounced by all to be excellent. While it was being eaten, Dumas told the true story of its confection; upon which everyone laughed a lot, applauded the idea which he had had and praised above all his talent as a cook. There had never been such a gay meal at the Villa Catinat as on that memorable Sunday.

But Dumas never again allowed his fair friend to dismiss all three servants at once on a Saturday evening. ■

Dumas on Food *translated by Alan and Jane Davidson. Published by Michael Joseph Ltd. Copyright © Alan and Jane Davidson 1978.*

Terrific turkey

continued from page 160

Work schedule

Day before the holiday:

- Bring home turkey, preferably fresh, or have frozen one defrosted and ready
- Have all shopping done and ingredients (herbs, olive oil, brandy) ready
- Cut up the turkey—cut off legs and thighs, breasts and reserve (see below)
- Make a rich turkey stock with the turkey wings, giblets (not the liver), and carcass plus seasonings (recipe below)
- Make the stuffing for the breasts
- Make the marinade for the breasts and set it aside for the morning
- Make the marinade for the thighs and place them in it
- Make the rutabaga purée that accompanies the breasts
- Make the pea and parsnip purées that stuff the ravioli to be served with the braised thighs
- Make pasta dough or buy it: keep refrigerated.

Holiday:

- In the morning, spend 5 minutes putting the breasts in their marinade
- Braise the thighs and let cool. Refrigerate for the next day
- At dinner time, reheat the rutabaga purée and cook the breasts (35 minutes)

The day after:

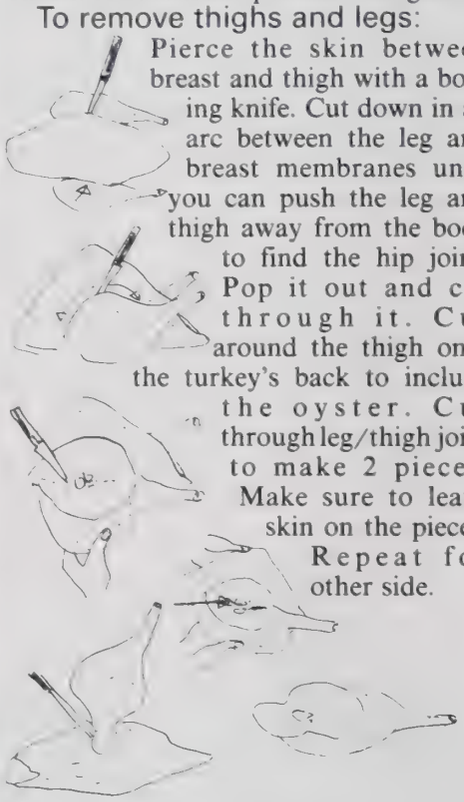
- Make ravioli in the middle of the day for dinner. Leave covered with a cloth
- At dinner time, reheat the braised thighs (they taste even better reheated than freshly cooked), cook ravioli

Two days after the Big Day:
(or later, if you froze the leftover turkey and stock)

- Cook the noodles and make the cake (about 30 minutes)

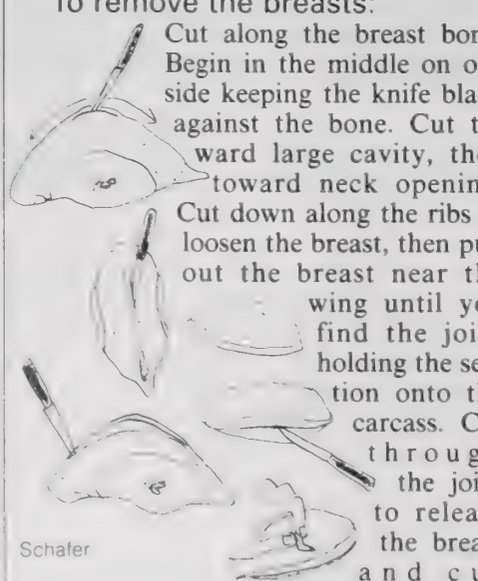
Preparing the turkey:
Cut off the wing tips and reserve for stock. Cut around the wishbone at the neck opening until you can pop it out. Save it for the stock pot with the giblets.

To remove thighs and legs:



Pierce the skin between breast and thigh with a boning knife. Cut down in an arc between the leg and breast membranes until you can push the leg and thigh away from the body to find the hip joint. Pop it out and cut through it. Cut around the thigh onto the turkey's back to include the oyster. Cut through leg/thigh joint to make 2 pieces. Make sure to leave skin on the pieces. Repeat for other side.

To remove the breasts:



Cut along the breast bone. Begin in the middle on one side keeping the knife blade against the bone. Cut toward large cavity, then toward neck opening. Cut down along the ribs to loosen the breast, then pull out the breast near the wing until you find the joint holding the section onto the carcass. Cut through the joint to release the breast and cut around skin and flesh until you have a thick oval, with the skin intact. Repeat on second side.

Schafer

Trim off any raggedy ends and cut out the tendon from the fillet part of each breast. Cut off wings, reserve for stock.

Turkey stock

INGREDIENTS

Turkey carcass, wing tips, trimmings, and giblets, excluing liver
2 onions, peeled and halved
2 whole cloves
1 leek
2 carrots, peeled
2 ribs celery
½ bunch parsley
Several sprigs thyme
1 bay leaf
1½ tablespoons salt

METHOD

☐ Put turkey parts in a large stock pot. Pierce the onions with the cloves and add to the pot. Wash the leek well, fold in half, and tie it in a bundle with the carrots, celery parsley, thyme, and bay leaf. Drop into pot with salt.
☐ Add cold water to cover (about 4 quarts) and bring to a boil. Skim off scum, then add a large glass of cold water. Bing to a boil again. Skim, and repeat three times.
☐ Simmer 3 hours, skimming off the scum occasionally. Lift out the meat when it's tender but continue to simmer the stock.
☐ Gently pour stock into a big bowl through several layes of cheesecloth. Cool and degrease.

Stuffed turkey breast

INGREDIENTS

1 breast from a 15-pound turkey, halved, boned, and trimmed
Salt, pepper
4 tablespoons virgin olive oil
1½ cups degreased, reduced turkey stock
5 tablespoons shallots, finely chopped
Fresh sage leaves (optional)
3 tablespoons unsalted butter

INGREDIENTS FOR STUFFING

2 cups Virginia ham, (⅔ fat, ⅓ lean) finely chopped, blanched in boiling water 1 minute, and drained
½ cup fresh sage leaves, chopped or 1½ tablespoons dried sage, soaked in turkey stock about 1 hour
½ cup fresh parsley, finely chopped
2 teaspoons thyme, finely chopped or ½ teaspoon dried
2 cloves garlic, peeled and finely chopped
2 tablespoons lemon juice
1 tablespoon Green Chartreuse
Salt, freshly ground black pepper

INGREDIENTS FOR MARINADE

¼ cup virgin olive oil
½ cup dry white wine
Chopped fresh sage and parsley stems (no need to throw stems out!) or use parsley stems and 1 teaspoon dried sage
Salt, freshly ground black pepper

METHOD

☐ The day before serving, cut a lengthwise pocket from font to rear in each breast half, cutting from the thick side in

Continued on page 17



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av. per cigarette, FTC Report DEC. '79.

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wards. Mix all the stuffing ingredients together and place half in each pocket. Tie each breast with string at 1–2 inch intervals. Cover and refrigerate overnight.

☐ Mix together the marinade ingredients and pour over the turkey breast pieces. Marinate 3–12 hours, turning occasionally.

☐ Remove pieces from marinade, dry well and season to taste with salt and pepper. Heat the 4 tablespoons olive oil in a pan just large enough to hold the pieces side by side. Add the turkey skin side down, and sear 5 minutes per side. Turn pieces back onto the skin side, reduce the heat, add shallots, and cook, covered, about 30 minutes more, unti just barely opaque and still tender and juicy.

☐ Remove pieces to a heated platter and keep warm. Pour the stock into the hot pan and cook, stirring up any brown bits on the bottom, until reduced and somewhat thickened. Strain the liquid, return to the pan, bring to a boil (add any juices from the breast pieces on the platter), and reduce until the stock has some "body." Remove from the heat.

☐ Cut the strings, remove and discard the skin, and slice the breasts on a slant across the length of the pieces into ¼-inch-thick slices. If serving on a platter, pour the rutabaga purée onto the platter and fan out each breast on top of this "bed." Or serve on individual plates arranging several slices on a bed of the purée. Garnish with fresh sage leaves if you have them. Bring the sauce back to a boil, then remove from the heat, whisk in the unsalted butter, and pour over the turkey slices. Serves 8.

Braised turkey thighs

INGREDIENTS FOR MARINADE

1 cup white wine
4 tablespoons virgin olive oil
1 clove garlic, finely chopped
2 teaspoons orange zest, grated
2 tablespoons parsley, chopped
1 tablespoon mixed fresh herbs, chopped or 1 teaspoon dried (thyme, winter savory)
2 tablespoons balsamic vinegar or Chinese dark vinegar (optional) or brandy
1 teaspoon salt

INGREDIENTS FOR TURKEY

2 turkey thighs (and legs if you wish)
2 cups mirepoix, chopped medium fine (50 percent onion, 25 percent each carrot and celery)
½ cup dried mushrooms, soaked in stock 30 minutes, drained, and chopped
Salt, freshly ground black pepper
Oil
Bouquet garni
2–4 cups turkey stock
1 tablespoon lemon juice
3 tablespoons unsalted butter
Vegetable stuffed ravioli (recipe follows)
1 cup dried mushrooms such as Chinese tree ears, soaked ½ hour in water, then cooked 30 minutes in the sauce (optional)
Chopped parsley for garnish

METHOD

☐ Mix the marinade ingredients in a dish. Place thighs (and legs) in the dish, turning to coat. Let marinate several hours or overnight, turning occasionally.

☐ Mix the mirepoix with the mushrooms and place in a heavy casserole just large enough to hold the thighs side by side. (Cook the legs, too, if there's room in the pot.) Pat turkey dry (reserve marinade), season with salt and pepper. Heat several tablespoons oil in a skillet, add the thighs, and brown them over moderately high heat. Remove thighs from pan and place on top of mirepoix mixture in the casserole. Cover and bake in a 400° oven 30 minutes—this will release the mirepoix flavor and infuse the turkey with it. Uncover pan, pour reserved marinade over turkey, and add bouquet garni and enough stock to half cover the turkey. Reduce oven heat to 325°, cover casserole, return to oven about 30 minutes or until tender. Remove cover for last 10 minutes, baste frequently with pan juices to glaze turkey.

☐ Remove thighs (and legs—save them for another meal) from casserole and keep warm on a heated platter. Strain the cooking liquid, degrease it completely, and cook in a heavy saucepan, skimming constantly, until reduced by half. To ease the carving, turn thighs over and remove bone. Arrange thighs on the platter.

☐ Just before serving, add any juices that have collected under the thighs to the reduced pan liquid, stir in the lemon juice, bring to a boil, and whisk in the butter. Arrange ravioli and mushrooms around the thighs. Pour sauce over the thighs and sprinkle with parsley. Serves 6.

Note: Save any leftover sauce to use as a sauce for the noodle pancake.

Vegetable stuffed ravioli

INGREDIENTS

1 pound fresh pasta dough, purchased or homemade (if homemade, add 1 teaspoon saffron for a rich yellow color)
1½ cups pea purée (cook about ¾ pound shelled fresh or 1 10-ounce box frozen peas until tender, purée, and season to taste with salt, pepper; whisk in 2 tablespoons unsalted butter)
1½ cups parsnip purée (cook about ¾ pound—2 medium—peeled parsnips cut into chunks in boiling salted water until tender. Drain and purée with salt and pepper to taste, a grating of nutmeg, and beat in 2 tablespoons unsalted butter.)

METHOD

☐ Roll pasta out into long strips through the pasta machine or spread 1 big, square sheet in front of you. Mark it in your imagination into 2–2½ inch squares. (One pound dough makes about 24 ravioli.) In center of each square, drop a teaspoonful of either pea or parsnip purée. Make alternate lines of purées. Fill half the sheet.

☐ Brush between each mound with water. Fold over the empty half of the pasta dough and fit it over the mounds. Poke the dough down between the mounds, then press with the fingers so the dough adheres where it was brushed with water.

☐ Use a crimped ravioli cutter to cut out each ravioli. Go around each one again to give it a crimped edge and to make sure it has a good seal.

☐ You can also cut a sheet of dough into circles or squares, put some purée in the center of each one, brush the edges with water, fold over and press down well.

☐ Ravioli can be made several hours ahead of time and left on a floured board covered with a floured tea towel until ready to cook.

☐ Drop ravioli, a few at a time so that they won't stick to each other, into a pot of boiling salted water. When water returns to a boil, lower heat, cover and let barely simmer for about 6 minutes. Gently strain out the ravioli with a large slotted spoon or skimmer or carefully pour the pot of water through a colander. Rinse the ravioli briefly with hot water and let drain. Serves 6.

Turkey and basil in a noodle cake

INGREDIENTS

About 3 cups cooked, cubed turkey meat—the legs which were braised with the thighs, any scraps saved from the turkey carcass after making the stock
¼ cup basil purée (fresh basil, garlic and olive oil) or use homemade frozen basil purée or pesto, or there are canned brands of pesto in Italian markets; failing that use a homemade or canned sorrel purée
1 pound Chinese egg noodles or pasta
About 1 cup olive oil (It is important to use very good, light, virgin olive oil—it both coats and browns noodle cake.)
Salt, freshly ground pepper
Curly endive
Any sauce leftover from braising thighs or reduced turkey stock enriched with unsalted butter

METHOD

☐ Mix the turkey with the basil purée or pesto in a bowl. The mixture should be moist but not too liquid or it will leak and make the cake stick. Set aside.

☐ Cook the noodles in a big pot of boiling salted water until *al dente*. Drain well and immediately toss with about ¼ cup of more olive oil.

☐ Heat 4 tablespoons olive oil in a 10-inch, wide, shallow skillet. Remove from heat and quickly pack in half the noodles. Layer the turkey mixture on top, leaving a 1-inch border all around. Season with salt and pepper then pack the remaining noodles on top and out to the edge so the layers will stick together. Tuck down any stray noodle ends that might stick to side of pan and make it difficult to flip cake later.

☐ Put pan back over moderately high heat until bottom forms a light brown crust

out 15 minutes. Add more oil if necesry. Pull up an edge with a spatula to eck. Push the spatula all around under e cake to make sure it is loose.

Place skillet lid (preferably with a hane), or a platter larger in diameter than the illet, over the pan and, holding on tightly, pan over so cake sits on lid or platter. careful of any oil dripping from skillet: otect your wrist with a towel.

Scrape out any bits of noodle that are ck in the pan and add another 1½ taspoons oil. Heat and then gently slide e cake back into the pan and cook until e second side has browned, about 10 nutes. Slide onto a round, heated platter d garnish with curly endive.

Cut the cake in wedges to serve and ss the warmed braising liquid or reduced ck as a sauce. Serves 4–6. ■

ecorating in this century

ntinued from page 132

England and had it shipped to Clevend, where it was rebuilt for one of their ents.

Au Quatrième was also, it turned out, kind of training ground for some of e people who would become decorars in their own rights later: Rose Cumng, that marvelous woman with citing color sense and rather bizarre ste, who sold fabrics in the '30s at ices you'd find exorbitant today, was ere for about two weeks. "It didn't rk out," Ruby told me later. "She sn't very practical." (Actually, their stes were not exactly compatible eer. One couldn't possibly have had a od time in a room by Rose Cumming less one would have been miserable in e by Mrs. Wood.)

A saleswoman at *Au Quatrième*, Marret Owen, became important to all the corators a decade and a half later, nen she was made the American agent the remarkable fabrics and matching llpapers of Paule Marrot, the Paris signer. They were cottons in flowers d prints in the colors of Matisse, the e great painter who had inspired me a child. (I can remember seeing his tures, feeling riveted by them, and en being led to them and told the art's name. Years later, when I became decorator, I knew I was Matisse's disle.)

A brilliant decorator working at the ne was Mrs. Archibald Brown, head MacMillen, Inc., which, still under r direction after more than 50 years, s done some of the best decorating in nerica. Eleanor Brown was then a ustee of the Parsons School in Paris, hose president, William Odom, sent all e best furniture in Paris to Mrs. Brown her decorating jobs in New York—arrangement viewed with less than animity by Ruby Ross Wood. The o women admired each other greatly, t their decorating styles were cometely unsympathetic. Where Mrs. Wood's was casual, comfortable, and very English, Mrs. Brown's has always been luxurious and formal, and she loves Italian and French furniture. She is decidedly contemporary about her use of pictures, and she pioneered in modern fabric.

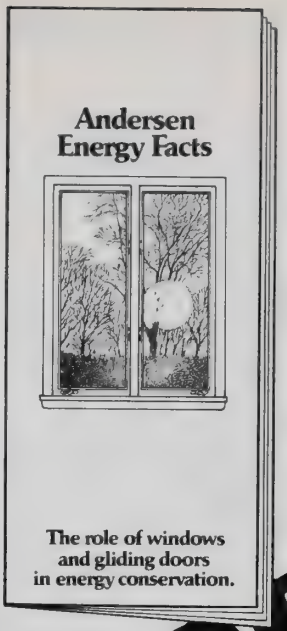
By the time I got to New York in the mid '30s, decorating was already in full flower. There was innovation, there were marvelous shows and openings of decorating exhibitions, people were turning out new fabrics and papers that in turn allowed the decorators to be more creative, and there was plenty of money from clients who had not yet felt the sting of a sobering income-tax law. New York was a wonderland for me. I was in revolt against Baltimore, a town in which there could not have been more than three or four French chairs. I didn't want to be stuck doing Chippendale all my life—I wanted to do high style.

I came to work for Ruby Wood, of course, who by then had her own shop on 57th Street. MacMillen, Inc., was firmly established. Diane Tate and Marion Hall were doing absolutely marvelous work. Dorothy Draper came later, but she also had a very important influence, especially in freeing hotels and offices of stuffiness and bad taste, and introducing bright colors and big chintz roses. She did Hampshire House, one of the most exciting jobs ever done in New York. She was a very big and handsome woman who wore huge black hats—a clue to her one unforgivable crime: She insisted upon enormous lamps and lampshades in even the smallest rooms. Elsie Cobb Wilson was decorating then, and a very talented woman called Mrs. Cosden.

And Frances Elkins, who was, I think, almost the most exciting decorator we have ever had. She did a great deal of work in Chicago with her brother, the great architect David Adler (whose greatness was in that he created conventional houses in extraordinary materials: For instance, a wonderful 18th-century staircase would have spindles not of wood, but of crystal). Frances worked in California, where she knew instinctively how to use heavy handwoven rugs, leather, pottery instead of porcelain, in rugged, wooded, wonderful places like Santa Barbara and Monterey. She herself lived in a perfectly beautiful old adobe house, which is now a club you can visit. Frances Elkins was one of the American discoverers and importers of the designs of a gifted Frenchman called Jean-Michel Frank, who also decorated houses in France, using parchment walls and expanses of white needlepoint, but who was best known as the last genius of French furniture.

In Palm Beach, the strict formality of Mizener's famous Spanish architecture, with its velvets and tapestries, were beginning to give way to a more casual, suitable style. Mrs. Wood herself did the

Continued on next page



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Andersen Windowalls

continued from preceding page

first great 18th-century British Colonial-type house in Florida, using the cottons and chintzes Floridians take for granted today, plus Chinese wallpaper in the drawing room.

You notice that during this period not many men are mentioned, for the good reason that not many men were decorators. In fact, as Mrs. Wood hired me I distinctly heard her remark that the last thing she'd have imagined was having a man on her staff. Nevertheless she had two or three outstanding male contemporaries: Freddie Jones, a brilliant decorator who died prematurely; his partner, Hobe Erwin, who was respected enormously by the ladies; and Robert Locher, who began adding a real architectural element to decorating, and who used mirrors in a very modern way. Men in fact were pursuing brilliant architectural careers at the time. William Delano of Delano and Aldrich designed Ruby Wood's own house as well as very fine country and town houses; John Russell Pope did principally Georgian country houses, and he is famous for designing the Mellons' National Gallery in Washington.

While all this innovation was going on in America, in France Monsieur Boudin (whose first name I never heard uttered), of the firm Jansen, was doing some extraordinary decorating: His supreme gift was for the arrangement of furniture. And in London there was stirring a small but strong influence on the whole decorating world. And that was Syrie Maugham, wife of the author Somerset Maugham. She was famous for her all-white rooms, full of texture and white-painted furniture, and wonderful style. She brought it to the United States in her shops in New York and Chicago, and houses she did all over the country.

Syrie's contemporary and tooth-and-nail competitor was Sybil Colefax, who was later joined in partnership by the most knowledgeable of all English decorators, John Fowler. He was known as the great restorer of the great houses in England. He was entirely 18th- and 19th-century-minded. And he knew more about curtains than anybody who ever lived. His color sense was absolutely brilliant (never a thought of an all-white room), and in his own living quarters at his shop, he had the walls hung with sample lengths of fabrics in different, wonderful colors.

During World War II everything in decorating seemed to hold its breath—but when the smoke cleared there was a whole new group of decorators ready to topple the world. Albert Cornfeld, then editor of *House & Garden*, asked me to help with a project that involved a lot of designs and sketches. For this project I was given my first published credit: "William Baldwin of Ruby Ross Wood." It was a time of recognition for many new talents. James Pendleton spent a lot of time abroad, collecting ravishing objects; we all bought from him. Valerian Rybar used to walk into a client's apartment and immediately tear down all the walls and redo them the way he wanted. William Pahlmann mounted design shows at Lord & Taylor none of us ever missed. George Stacey had at one time about the smartest clientele of anyone; he worked for all three Cushing sisters—Mrs. Vincent Astor, Mrs. John Hay Whitney, and Mrs. William Paley—all at the same time.

And of course there was Mrs. Henry Parish II, whom everyone still knows as Sister Parish. We were the upstarts, and between our younger ideas and the fabulous and growing array of fabrics, papers, and colors everywhere, decorating in America was just about as emotional an art as it has ever been. And we were all very different. Sister's decorating, for instance, has always been very human, inviting, easy to relate to. She uses a great many crafts, which not only raises the standard of the craft and the status of the craftsman, but gives the room a very warm and personal appeal. And I still maintain that she can do a woman's bedroom more seductively than anybody else alive. I, on the other hand, have always been devoted to fresh, clear colors. I was—and still am—on this cotton kick; and I have always been irreconcilably opposed to clutter.

Among us was another force for good design, and a voice we all respected: Van Day Truex, the president of the Parsons School in Paris and New York. His advanced students saw every palace in Europe and every important house in New York. And he regularly produced beautiful exhibitions of their own designs. When Van left Parsons, he became design consultant at Tiffany's, where he ran a series of Tiffany Table settings by New York decorators—an idea revived in 1979.

As decorators became more and more creative, art—as itself, and not as an ornament in a beautiful room—and sculpture, which had been almost universally rejected before, began to appear in contemporary rooms. And in a grand departure from the European antiques and FFF (Fine French Furniture) now coveted and collected by everyone who could afford them, people began to notice that America had produced some quite wonderful furniture, too.

A lot of this recognition was due to people like Henry du Pont and his remarkable museum, Winterthur. At the time, American furniture was to be found mostly in country houses, and town houses in places like Philadelphia, Boston, and Annapolis, splendid Georgian houses filled with very grand American cabinetry (by Early American, we do not mean only pieces of maple). But du Pont was interested in every kind of American furniture, from the most modest Pennsylvania kitchen t the grandest town-house dining room.

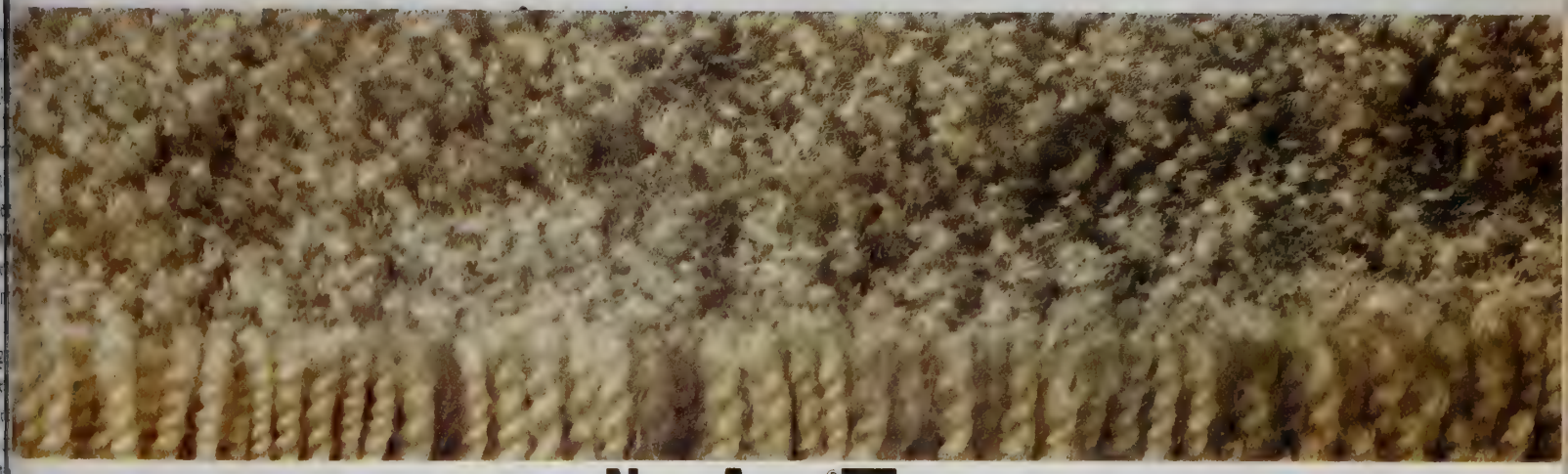
The appreciation swept all acros America in a great reclaiming of our ow country. And while I think it was mor an interest in history than in decoratin decorating certainly profited. People be gan taking note of craftsmanship. O course the idea of having crude New En gland kitchen furniture in a New Yor penthouse will always be incomprehens ble to me, but what I do see even in th most rustic designs, appropriately usec is an enormous honesty, and a quality c caring that cannot be dismissed.

It seemed that, once the United State began to recognize itself as a stron decorating force, other countries dic too. We began to see a decided hand across-the-sea kind of cooperation, an the Atlantic Ocean was now a two-wa street. The most publicized Englis decorator, David Hicks—whom I hav often said revolutionized the floors o the world with his small patterned stri carpeting—liked the freshness, the colo the youth and boldness he saw in th States, and determined to take it all bac to England. Here, he discovered conten porary paintings, and began using co temporary English abstracts, unframe in rooms filled with 18th-century furn ture. He freed England from the beau tiful, stiff taste of the past.

The French, who always have thoug they were the best at everything (and some things they were, no doubt abo it) and had no need to borrow from an where else, suddenly discovered *Le Sty Anglais*, rooms in which were to b found only 19th-century English furn ture, and even furniture arranged in decidely English way. Some of the be decorating in France was actually don not by the French people at all. The was the American Roderick Cameron La Fiorentina in the south of France; Paris, the houses of the Mexican desig er Carlos de Beistegui and the Arge tinian Arturo Lopez. Linda Porte Cole's wife, was a definite influence French taste. And never to be forgott are the lovely houses of the Baron Philippe de Rothschild, an Americ born Pauline Potter. Her flair for mixi the previously unmixable seemed t personification of American spontanei freshness, and style.

But share, borrow, trade, or steal we have always done with our Europe (and in California, our Japanese) cou terparts, there was never a doubt as a room's heritage if it had been done an American. From the very beginni when Elsie de Wolfe began mixing t best of England and France, and repr portioning things to fit American-si rooms, American decorating has be uniquely itself. We have tended to si plify, to give rooms a fresher, young look. Perhaps because we are a young country, founded and built by peop with open minds and a willingness take risks. *(Continued on page 18*





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Decorating in this century

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And the trend continues. In California, the legacy of Frances Elkins is honored in the work of Michael Taylor. He bought all her plaster models for lamps and a great deal of her furniture when she died, and has added his own personality, modernity, and wit. The style has branched into tree-trunk tables, wicker, western warmth—but its roots are European, as Mrs. Elkins had been strongly influenced by Syrie Maugham.

In the east, I think Sister Parish's partner Albert Hadley has made Mrs. Vincent Astor's red lacquer library a timeless triumph. He is a decorator with inspired ideas, great knowledge of the past—a quality too often given less than its due among young decorators today, with the result that their work lacks authority. Even born talent, as any great singer, musician, or painter can attest, needs to be cultivated either alone in the presence of the work of great masters, or in schools and classes. The greatest decorating in America has never been frivolous—it has been built upon solid foundations. Authority is not just a good shot, it's confidence. As Van used to say when he saw a good room: "It's a statement."

Still, decorating today is more exciting and inventive than ever. More ideas are tried; more are accepted. Rather than reach a conditioned hand for the French or Italian chair, young decorators are designing a great deal of their own furniture. I may have designed a few bookcases and I certainly made a lady out of wicker, but in my time there was none of the emphasis on furniture design you see today. Because it's more suitable today. Decorating has evolved, and it keeps evolving. Arthur Smith, who was my partner until I retired, is doing things today I could never have done in my time. It has to do with how life changes, how people dress, work, keep house. And there is individual evolution, too. I have friends who lament, "What are we to do with the furniture? The children don't want it. They're interested only in modern." "Put it in storage," I tell them. "The grandchildren will discover it."

As for me, the country boy from Baltimore who wanted to do high style, I find myself interested only in simplicity in every way. There's even a hand-hewn wooden chair from the Cotswolds in my living room—something I'd never have allowed to cross my path even 20 years ago. You expect your taste to change. Not that you necessarily think it ought to, but that you're not surprised when it does. But no matter how taste may change, the basics of good decorating remain the same: We're talking about someplace people live in, surrounded by things they like and that make them comfortable. It's as simple as that. ■

Stores Celebrate House & Garden 20th-Century Decorating

20th-Century Decorating, Architecture & Gardens: 80 Years of Ideas & Pleasur from House & Garden (Holt, Rinehar and Winston, $29.95 until December 31 then $34.95) is available in book and de partment stores across the country. Thi fall, the following stores are schedulin special events and activities to celebrat the book's publication. Check your loca paper for times and locations.

Dayton's, Minneapolis
J.L. Hudson, Detroit
Joske's, Houston
Macy's, New York
Macy's, San Francisco
Marshall Field, Chicago
Rich's, Atlanta
Woodward/Lothrop, Washington

Destructive decoration

continued from page 133

Well, we could and we did. And we lov it.

Then there was the terrible day whe they found that, on the outside of ou house, we had painted the blinds, no tea-room blue, but Mediterranean pink All shuddered, and several swooned And then, when we cut down a clum of sickly, straggly maples so that w might have an uninterrupted view o dipping meadows and the hills of Jerse beyond—well, that did in even the hard est to die of the Fifty-Second Street Tho reaus. Now only the natives speak to us We feel all right.

We wanted our house comfortabl and gay. That is all we knew of wha we wanted. We went to Bucks Count not because of any literary ambitions but because we loved the gracious fields the Botticelli cedars, the fine, direc fieldstone houses, and the great, honor able barns.

When we bought our house (we ca it Fox House, not, for heaven's sake, fo any huntin' set reason, but because i had always belonged to a family name Fox, and when you went to describe for purposes of direction, people woul say, "Oh yes, you mean the Fox House, so we mean the Fox House) it was in habited by a Lithuanian family, wh didn't want anybody to buy it becaus they lived there rent-free.

The Lithuanian lady, in fact, went t such lengths to keep us out as to plac across the front door threshold the bod of a dead ground-hog. It was Augus weather, and the ground-hog had no too recently passed on. In case the nee ever comes up in your life, I present yo with this, as a good system to keep ou prospective buyers.

Anyway, we got the house. It wa and a blushing understatement, a mes There was no cellar, and the floors wer

ɔtting into the ground. What was left f the floors was carpeted with dead hickens, not still corpses, not yet skel-tons. I remember wondering if all the erfumes of Arabia would ever—but it's ll right now.

We put in electricity and cellars and athrooms and a well. I say all this uickly, but you should see these scars. Ve could not get a telephone. At least 'e could, but it would have cost three housand dollars to bring it in, so we ɔuldn't. It sounds sweet and seques-ered to be without a telephone. It is a uisance and a deprivation and a block, ot to have one.

So—the curtain drops to indicate the assage of eight months—there we were, ith our lovely, tapestry-colored field-one house, and our fine barn and our undred-and-ten acres of farm land. The nd is farmed; you feel so guilty as it es idle, and we farm it in what the Gov-rnment asks you to plant. Corn, not eople's corn, but fodder corn, and oats nd soy beans.

I cannot imagine where we would ave been or what we would have done ithout Hiram, our farmer, and that his ame is Hiram is just a dividend. He loughs the fields, he harvests the crops, e feeds the dogs and cats, he takes care f the house plants when we are away, e watches the house and the garden and s. He paints and does carpentry and ures motor troubles.

Hiram and his family live in the barn, he upper part of which we had made nto an apartment for them. And we ere let loose on the house.

Both of us had been brought up in a istaken school of decoration, the chool that selects "good dirt colors" nd avers that you never get tired of a eutral tint. Even then we knew they ere wrong. We both feel rebelliously hat the only colors of which you did ot tire were the bright ones. We wanted ur house crammed with color. We got . From the strawberry wallpaper in the ont hall to the Paris-green linings of he bookshelves in the workroom, we've ot color.

Our drawing-room is done all in reds. once saw in a book—well, the book as *Of Human Bondage,* so how could go wrong?—that all tones of red went ogether. So our drawing-room is in ink, rose, scarlet, magenta, vermilion, rimson, maroon, russet, and raspberry. he colors are not tagged and I doubt you would know that they were all resent. But you would, or at least I ray you would, know that you were in pretty room, a gay room, and you cer-inly would look your best in it. And hat, I think, is one of the obligations f those who decorate houses; that they nd their guests look good therein and o feel gay and confident. Nobody glints nd glows when sitting on a Pennsylva-ia Dutch bench beneath a reprint of an udubon wild turkey.

The other thing we wanted was that the house should be our own. We got that too. My husband did an up-stairs hall wall with the blue-prints of our house. There is no finer blue than their color, and he shellacked them after pasting, so they shine and last.

He also, whenever we needed something for some place in the house, made it. For instance, we wanted somewhere near the porch where we live through the summer afternoons and evenings, a sort of chest in which to keep bottles and glasses and ice-buckets and whatever. He made that with boards and nails and a saw, practical and roomy and exact, and then he painted it in flowers and scrolls. It is quite Swedish and yet at the same time it's Mexican with a pronounced touch of Chinese. All right. It's useful, it's comfortable, it's hospitable, it's pretty, it's for its own place and nobody else has anything like it.

I guess that chest is the symbol of what I mean by decoration. ■

Thonet

continued from page 138

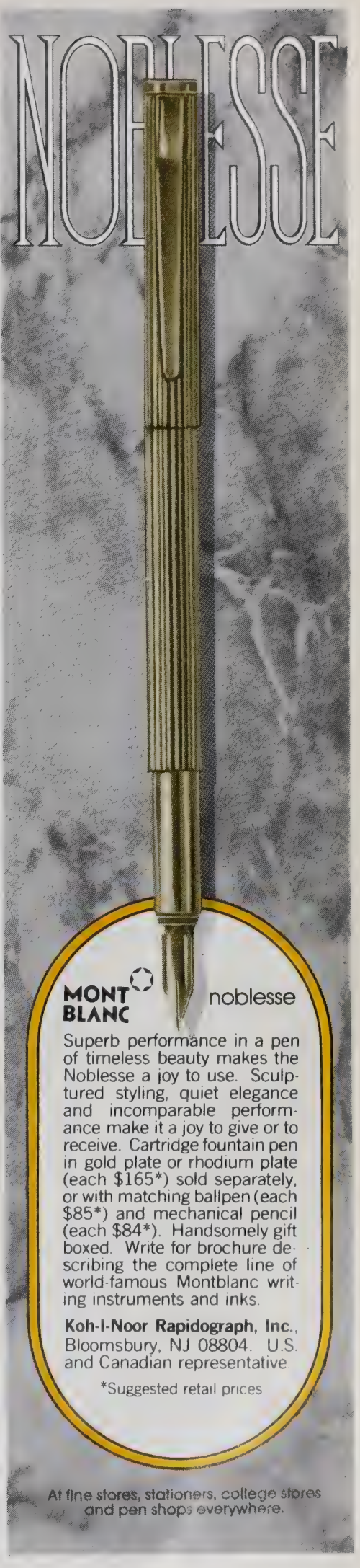
comprehensive survey contains almost 200 pieces of bentwood and tubular metal furniture dating from 1836 to 1980. Marking the 150th anniversary of the founding of Thonet, it comprises the largest and most representative display of the firm's work that has ever been seen in this country.

It all began in Prussia in the early years of the 19th century. Michael Thonet was a small-town cabinetmaker with very big ideas. He was much like another key figure of the Industrial Age: Henry Ford. Both men were not so much inventors as perfecters. Henry Ford did not invent the automobile, and Michael Thonet did not invent bentwood. But each man developed the processes that were to revolutionize the manufacture of those products and bring them to a wider audience than ever before. For people all over the world, Thonet's Chair No. 14 (over 50 million of which have been made) became as much *the* chair as Ford's Model T later became *the* car.

Actually, some bentwood furniture had already been made in both America and Europe before Michael Thonet thought he had invented it in 1830. What made Michael Thonet's work with bentwood preeminent was what he then *did* with it. His particular genius was for simplification and refinement. Obsessively and tirelessly, he continued to seek newer, cheaper, and easier ways to make bentwood furniture until the end of his life.

His very first bentwood piece, made in 1836, seems at first much like other contemporary chairs in the Biedermeier style. Yet the curving forms of Thonet's new chairs were not carved from solid pieces of wood as in conventional seating

Continued on next page



continued from preceding page

of the period, but were formed from thin strips of wood glued together and bent under heat and pressure. The earliest Thonet bentwood chairs were made from what we now know as bent plywood, and those seemingly traditional designs—which belie their innovative material—only hint at the potential of the new process. Although more easily made than hand-carved furniture, Thonet's early chairs were still not capable of being mass-produced. Michael Thonet had a dream of creating a chair that would be like none other before it: Cheap, light, durable, adaptable, and elegant, it would make use of mechanization in its manufacture and pass the benefits of industrialization on to the masses.

Thonet was exceptionally lucky in getting an early boost from a very important sponsor: Prince von Metternich. The Chancellor of Austria and one of the most influential political figures of the 19th century, he took an interest in Thonet's work and brought him to the Imperial capital, Vienna. It was this exalted patronage that eventually led to one of the most democratic developments in the history of interior design. The maker of bentwood furniture—then a rare novelty for the palaces of the rich and powerful—began to design bentwood furniture for the common man.

With the help of his princely patron, Thonet obtained patents for his new wood-bending process and worked diligently to expand his factory to a size at which mass production would be possible. He brought his five sons into the family business, and began ceaseless efforts to gain international recognition for his designs. Displayed at the first World's Fair, the famous Great Exhibition at the Crystal Palace in London in 1851, Thonet's furniture won the attention of the judges (who found Thonet's tables and chairs "curious"), although not much business came of it. Four years later, at the Paris Universal Exposition, Thonet's designs attracted much more notice, and orders began to pour in from as far away as South America. (The light, airy, cane-woven pieces were much more suitable for tropical climates than conventional upholstered seating.)

But the 1850s were a crucial decade for Thonet for another reason: It was during those years that Michael Thonet devised the method for bending rods of wood equal in thickness to his earlier plywood stacks. A steel strap tightly affixed to the whole length of a steamed, solid wood pole equalized the pressure of the bending process so the wood would not snap. This allowed solid wood (much cheaper and less time-consuming to prepare than plywood) to be bent for the first time. It was an important breakthrough and it opened new horizons for Thonet, inspiring his most familiar designs—a number of which are still in production today a century after they were first introduced.

Among them are the famous Bentwood Rocker designed in 1860. Though its extravagant curlicues give it a fancifully nostalgic appearance, it is really a marvel of economical modern design. It is made with just 11 pieces of bentwood and put together with 34 screws. And the No. 14 Chair was even simpler: It was made from only six pieces and just 10 screws. That new method of joining parts (rather than the earlier pegging and gluing) made it possible to ship furniture unassembled to its destination, where it could be put together quickly and easily. This was the first mass-produced "knock-down" furniture, and its ingenious design and easy delivery made it an instant international success. By the end of the 19th century, a Thonet bentwood chair was as likely to be found in a bar in Singapore as in a convent in Rio de Janeiro.

Thonet's No. 14 chair is the most popular design in furniture history—over 50 million have been sold over the past 100 years

The ubiquitousness of Thonet bentwood is illustrated by a bit of family lore passed down to David Rowland, the furniture designer whose Sof-Tech Chair was introduced by Thonet last year. Rowland's grandfather, a prospector during the Klondike Gold Rush of 1898, acquired a rocker that became known in the Rowland family as "the Russian chair," because it had been shipped to Alaska across the Pacific Ocean from Siberia. It was not until years later that David Rowland, then a design student, realized that the chair wasn't Russian at all, but was a Thonet design, manufactured in Poland and shipped across Asia toward its final North American destination.

As Michael Thonet grew older (he died at the age of 75 in 1871), the scope of his company continued to expand. It was no longer confined solely to the making of chairs and tables: Everything from cradles to coatracks and from washstands to walking sticks to whatnots was produced in the Thonet factories that mushroomed across Central Europe. Starting in 1899, the company began to commission outside designers—among them such leading avant-garde Viennese architects as Adolf Loos, Otto Wagner, and Josef Hoffmann—to create new furniture for Thonet. Again, Thonet cornered the market on the best furniture designs of the period, among them Hoffmann's chairs for the Caf Fledermaus, and Wagner's stool for th Austrian Postal Savings Bank in Vienna both of which are now available agai in reproduction.

But the new architect-designed piece could not compete with architects' en during fondness for the already-classi Thonet bentwood designs of the last cen tury. After World War I, those hard perennials received renewed interest The Swiss-French architect Le Corbu sier, himself a furniture designer of grea talent and originality, used the Thone B9 Chair (now known as the "Corbusie Chair") to furnish his Pavillon de l'Es prit Nouveau at the 1925 Decorativ Arts Exposition in Paris. "We have in troduced the humble Thonet chair o steamed wood, certainly the most com mon as well as least costly of chairs,' he declared. "And we believe that thi chair, whose millions of representative are used on the Continent and in the tw Americas, possesses nobility." Archi tects ever since have agreed, and the Corbusier Chair is still a staple of ar chitect-designed interiors.

So are the bent tubular metal furni ture designs of the 1920s by Marce Breuer, Mart Stam, and the elegant stee furniture of Ludwig Mies van der Rohe all of which were mass-produced for the first time by Thonet. Though Breuer's immortal bent tube and cane Cesca Chair has been more widely copied by other manufacturers than any othe 20th-century furniture classic (as Thon et's 19th-century designs were also ap propriated by others), such wholesale knocking-off has not made much differ ence to Thonet's survival. Why? Primar ily because Thonet—now actually tw separate, autonomous operations, one i America and one in Europe (pro nounced TOHN-et in Germany and Austria and Tho-NAY in the United States)—has never been content to liv off its past successes.

This year, America's Thonet is intro ducing a fascinating new armchair tha is made entirely from one continuou piece of bent plywood. Designed by Rich ard Danko, it has four freestanding leg and two arms: quite a feat from a singl sheet of wood. No doubt this latest in long line of inventive designs would hav pleased Michael Thonet very much "Beauty of style and harmony and grac and good rhythm depend on simplicity." That wasn't said by Thonet, but by Plato in his *Republic*, over 2,300 years ago. Bu Michael Thonet clearly knew the truth o those words.

Further reading on Thonet:
Christopher Wilk, *Thonet, 150 Years o Furniture* (Barron's, 1980; $18.95). A chronological account of the firm's his tory, the latest in Barron's commendable series on modern furniture design. Wilk's thorough research fills an important gap

Continued on page 18

Merit Dominates Smoker Testing.

MERIT low tar/good taste combination scores convincing 3 to 1 victory over high tar leaders.

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Smoker Preference: Among 95% of smokers stating a preference, the MERIT low tar/good taste combination was favored 3 to 1 over high tar leaders when tar levels were revealed!

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Philip Morris Inc. 1980

ngs: 8 mg "tar," 0.6 mg nicotine—100's Reg:
mg "tar," 0.7 mg nicotine—100's Men: 11 mg
ar," 0.8 mg nicotine av. per cigarette, FTC Report Dec.'79

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

MERIT

Kings & 100's

Thonet

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in our understanding of Thonet.
Thonet Bentwood & Other Furniture: The 1904 Illustrated Catalogue, with an introduction by Christopher Wilk (Dover, 1980; $8.95). Informative reprint of the order book and price list, showing the staggering array of the firm's products at the turn of the century.

Thonet to own:
Many of the best Thonet designs are still available from their original manufacturer. (Thonet, 491 East Princess St., York, Pa. 17405.) They include: Vienna Café Chair, $174.40. Bentwood Rocker, $236.50. Corbusier Chair, open version, $185.70. Austrian Postal Savings Bank Stool, $165. Hoffmann Chair, without arms, $186.90; with arms, $205.30. Breuer Cesca Chair, without arms, $195.20; with arms, $235.10. Wassily Chair, $749.10. Sof-Tech Chair, $104. Danko Chair, $399. Prices approximate.

Rietveld

continued from page 139
was immersed. To further explain the role of art in the emerging world order, they began a periodical called *De Stijl*—"The Style"—and gave that name to their new movement.

Founded in 1917 by the artist/architect Theo van Doesburg, along with the painter Piet Mondrian and seven other artists, *De Stijl* soon attracted the attention of a 29-year-old cabinetmaker from Utrecht: Gerrit Thomas Rietveld (REET-felt). He joined the small, idealistic group in 1918, and within a few years became one of the most important designers of the 20th century.

Rietveld's furniture designs of the *De Stijl* period are widely known as classics of modernism. And they are once again the focus of renewed attention. A small but important show, "In Focus: Gerrit Thomas Rietveld, Designer," is on view at the Wadsworth Atheneum in Hartford, Conn., until November 2. Exhibiting ten of Rietveld's designs—seven chairs, a sideboard, a table, and a lamp—the museum has collected the most important part of his small body of work. He designed fewer than 70 objects, but now a significant selection of his still-startling furniture is being reproduced, making these modern museum pieces available to a wider public than ever before.

As an architect, Rietveld's reputation rests on an even smaller base. His only important building, the Schroeder House of 1924 in Utrecht, ranks among the most significant and influential architectural achievements of the past 80 years. Like the country of its origin, Rietveld's work has had an influence far out of proportion to its relative size.

Unlike his colleagues van Doesburg and Mondrian—who would just as soon have written about art as create it—Gerrit Rietveld was a simple, inarticulate craftsman. He was trained as a cabinetmaker during the period of the Arts and Crafts Movement, which called for a return to hand-manufactured furniture at a time when shoddy, machine-made furniture had become more and more common.

Rietveld, as a craftsman and not a theorist, quickly grasped the inherent contradiction of handmade furniture: High-minded design principles meant nothing if a piece cost so much that only the rich could afford it. Mechanization and mass-production were here to stay. The ideal was to adapt them to create well-designed furniture for everyone.

Furniture could still be handcrafted, Rietveld reasoned, if it were made from inexpensive materials that could be easily assembled. That meant the elimination of all unnecessary details and decoration, and the concentration on the most basic design choices. The same process of elimination was going on simultaneously in the minds of the other *De Stijl* artists.

Rietveld boldly set out to design a piece of furniture that was to become the first object to embody the principles of the new movement. As the Swiss art historian Siegfried Giedion wrote, "As in painting and architecture, it was necessary temporarily to forget everything and begin afresh, as if no chair had ever before been built."

The result was Rietveld's best-known design, the Red and Blue Chair of 1918. Over 70 years later, it still has the power to astonish. At first glance it is like a surrealist joke, as functionally implausible as a fur-lined tea-cup. "Are we really meant to *sit* in it?" one might ask. Although it is a sculpture (as all of Rietveld's objects really are) it is also a chair meant to be used. In reaction against the overstuffed and soporific armchairs of the period, he wanted a chair that would keep its user awake. And for added comfort, padded cushions could be attached to the seat and back.

The Red and Blue Chair initially appears to be quite complex, like a squadron of bar magnets that have been suddenly and symmetrically drawn together in space. But in reality, it is put together simply (13 pieces of wood all 1¼ inches square, plus two wider pieces for the armrests and two broad planks of plywood for the seat and the back). All the parts are joined together by concealed pegs and screws, making the wooden bars seem to float across one another. That illusion is further enhanced because most of the individual members touch but do not interpenetrate. This is a creation of almost endless fascination.

Originally its surfaces were left unfinished, but the Red and Blue Chair was later painted by Rietveld in the typical colors of *De Stijl*: the three primaries of red, blue, and yellow, as well as the neutral black. (Gray and white were also permissible according to *De Stijl* theories.) Similarly, the choice of line was limited almost exclusively to horizontals and verticals. The right angle reigned supreme. Circles and diagonals (such as the inclined seat and back of the Red and Blue Chair) appeared infrequently.

By limiting the number of choices open to the artist, the *De Stijl* adherents felt one could better direct the response to a work of art. The reduction of choice would lead to the purification of design. By rejecting so much, it makes it all the more remarkable that Rietveld and his friends were able to create so much.

A Rietveld exhibition in America also brings to mind an important native influence on the artists of *De Stijl*—Frank Lloyd Wright. In the first two decades of the century no designers followed Wright's work more closely and enthusiastically than the Dutch. This marked the first time that an American architect had a major effect on European design rather than vice versa. An architect friend who knew Wright introduced Rietveld to the American's designs. "These images made such a strong impression on his mind," writes historian Daniele Baroni, "that they formed the predominant feature of his background and one of the very few cultural influences in his life."

By the time the *De Stijl* group disbanded in 1927, it was clear that Holland was no longer the major center of the design avant-garde in Europe. Rietveld's work in the late '20s was eclipsed by the furniture designs of Le Corbusier and those of the architects of the Bauhaus, whom he unwisely tried to beat at their own game. He was never so good with metal tubing as he had been with wood.

But his best pieces from the *De Stijl* period still glow with revolutionary fervor. "These Rietveldian pieces are manifestoes," Siegfried Giedion observed. "They guide the direction of an entire development. No assembly line, no routineer can supply the fantasy they embody." Fantasy, yes, but also a deep intuitive knowledge of the forces that propelled art into the modern age.

Further reading on Rietveld:
Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld* (Barron's 1978)

16.95). The only complete monograph English, this book overcomes the limations of Hobson's Choice. It thorughly documents all 68 of Rietveld's rniture designs, his architectural projts, and writings by and about him. aroni's essays on Rietveld and the phisophy of *De Stijl* might be slow readg for the layman, but valuable insights e there for those who stick with it. his is the essential current work for unerstanding Rietveld.

Focus: Gerrit Thomas Rietveld, Degner (Wadsworth Atheneum 1980, 5.50). Illustrated 16-page pamphlet acmpanying the current exhibition of e same name.

ietveld reproductions:

everal furniture designs by Gerrit Rietld are now available in reproduction. anufactured in Italy by Cassina, they e available in this country from Atelier ternational (595 Madison Ave., New ork, N.Y. 10022). They include: Red d Blue Chair, $1,650. Zig-Zag Chair, tural unfinished elm, $780; elm with olyurethane finish, $850. Rietveld Buft, $9,000. Rietveld Crate Series: unge Chair, $325. Low Table, $314. okcase, $896. Dining/Conference Ta-e, $1,400. Arm Chair, $515. End Ta-e, $269. Desk, $1,075. All prices are proximate. ■

Great American tradition

ntinued from page 153

p's father, one of the few children's rtraits ever done by John Singer Sarnt. Mrs. Alsop's mother lived here un- she died at 98, three years ago.

"We are the fifth generation of an merican family that has grown like psy, been in the diplomatic service neration after generation, frequently the Paris legation, and who have alays brought home furniture and things ught while away." In a likeably frugal ay—the Jays have always been comrtable financially, but were never busisssmen—Mrs. Alsop set about revitaing the house she inherited. The novation involved an interesting reacn to how the prior generation had corated.

"My whole idea was to 'de-pomp' the use," says Mrs. Alsop. "My mother as a marvelous person with total recall o was always urging me to read and ow what was going on in the world. e and her generation used silk damask everything. To our eyes, they also d a rather bland color sense. And they ouldn't have liked the number of ings we put in our rooms today. My other would have been horrified by all e drawings I've put on one wall. I like cover French or Italian chairs in intz or mattress ticking. In particular ike putting a funny old green Victon leather chair with fringe around the ttom next to a small 18th-century marquetry table. French rooms used to be so stiff. Cold as ice! But today the French mix periods and use lots of chintz, and that's what I've tried to do. I also didn't want the rooms to have a 'period' seating arrangement. The idea was to create comfortable places to sit and talk," she adds.

The whole house was given an added burst of energy with the use of bright red, green, and blue wallpapers recommended by the New York decorator, Mrs. John Pierrepont. They give the rooms a look of expensive strié paint or lacquer. Mrs. Pierrepont is the second generation of her family to have worked on this house. Her mother, Margaret Weller, a well-known Washington designer who retired recently, had decorated it years ago for Mrs. Jay. When it was time for the second generation to rethink the look of the first, Mrs. Alsop and Mrs. Pierrepont wanted a feeling of light and vivid color. "We also wanted to keep the Victorian feeling of the house," Mrs. Alsop remarks. "The only furniture I would add today are funny-shaped tufted Victorian chairs. My most recent acquisition, from my summer house in Maine, is an odd Victorian easy chair that I swapped with a local friend for a 1950s upholstered seat."

Right from the start Susan Mary Jay has understood the charm of understatement. She has always admired shabby grandeur both in houses and in people. Her letters to Marietta Tree describe poignant examples of exquisite shabbiness which reveal not just style, but character. She tells of a ducal family entertaining at lunch during World War II with a watery soup to start and canned peas as the main course. "There was no apology about the food, no hardship stories about the war. The china was museum quality and the oldest girl, 19, was very pleased with her dress, which was made from some old curtains." (Cushions made from the green velvet dress Mrs. Peter Augustus Jay wore at the coronation of Tsar Nicholas in 1896 sit at either end of the large sofa in the green sitting room, page 150.)

The companion tale to the lunch with the Duc de Mouchy is a blow-by-blow of a full-fledged dinner around the same time made uncomfortably abundant by black-market delicacies. "My fellow guests had on beautiful clothes and there must have been a kilo of butter in each dish, not to speak of the cream. The house *smelled* of the black market, of corruption. Our hosts apologized for the sparseness of the endless meal and complained about the difficulties of the war."

Then came the years with Joseph Alsop, which accentuated Susan Mary Alsop's own sense of style. Being married to an influential journalist of the '60s was somewhat like being married to a diplomat. "With Joe, entertaining was essential. Every source was there for breakfast, lunch, and dinner. Joe taught me a great deal. He was the de-pomper of all time. He had been collecting signed French furniture which he mixed in with Victorian chairs and upholstered furniture covered in white cotton. He is wonderful at creating bookshelves and whole walls of framed photographs. He has a genius for gardening and the house was built around its garden. It had excellent lighting because Philip Johnson came for a weekend and was down on his hands and knees stretching cables into the shrubbery. Joe never wasted a friend's talents," she explains.

After the marriage with Alsop ended in divorce, there were a few transitional years spent in a modern apartment—with no dining room—overlooking the Potomac River. Mrs. Alsop still entertained and people still came, but she also began to write. "Marietta Tree suggested that I ought to completely change my life. I was then the head of a group of volunteers at a big city hospital—absorbed in the work, but terribly unhappy. Marietta told me to give up the volunteering and instead edit and publish the letters I had written to her from Paris.

"She had me up to New York where she had got hold of a wonderful editor—Ken McCormick at Doubleday—who came to tea. *Never* was there a man so bored. He was there as a favor to Marietta, who had a shabby shoebox filled with the letters sitting in her lap. Politely he went into the next room and read for about 15 minutes. In a week's time he called to say he'd like me to sign a contract. That summer I sat in the apartment I didn't like, trying to work. Every now and then I telephoned Ken in New York to say, 'I can't do it, I'm going to throw the letters in the Potomac.' And he'd say, 'O.K. throw them, but I would suggest you reconsider and talk to me again next week.' He was always playing me along.

"I gained confidence, though I was always aware that the letters, written beginning in my 20s, had a too 'thrilled' quality about them. When the manuscript was finally in, Ken called me up and said, 'We're not editing the letters, but we simply cannot have the word "thrilled" six times on the first page.' I am terribly lucky. Writing saved me," she remembers.

Today her new life has become an established pattern. Much of the work goes on in Georgetown, in an upstairs writing room at an old American desk that's been to Paris and back, plus a standard office supply table where she sits to type. Another place she likes to work is in a comfortable house in Northwest Harbor, Maine, that she also inherited from her mother. It's a house that accommodates a four-hour-a-day writing schedule and long visits from children and grandchildren.

Another Victorian setting, its principal virtues are its craggy coastal site and

Continued on next page

Great American tradition

continued from preceding page

the comfort and quirky charm of Victorian furniture newly upholstered in cotton. The walls are dense with 19th-century portraits, pictures, and prints—some family, some not—all arranged in an off-hand way. Here entertaining is simple and up-to-date. "I almost always serve chicken, which we struggle to make interesting," she says. The house is filled with plants and wildflowers. Everyone who comes to her house has a good time—that's what's being offered—plus a chance to play a part in a great American tradition. ■

Generous hostess

continued from page 105

I get used to things where they are placed initially."

A pineapple-topped headboard bed bought off the back of a junk dealer's truck found its proper place in the hayloft bedroom. Two stained-glass windows, collected years ago, finally made their dazzling debut above the tiny second-floor balcony where the Hendersons have their morning coffee overlooking the horse meadows.

As an homage to its former residents, the 1836 Barn's spanking-fresh halls and foyer are graced with "Drink Milk" slogan signs and stamped silhouettes of dairy cows. And hanging appropriately in the dramatic stairwell with its Bavarian elkhorn chandelier are two fine oil portraits of dainty Belgian calves.

Upstairs is the real heart of this four-bedroom barn—its amply proportioned kitchen where delicious things happen first and where Ruth makes her reputation for being an entertaining hostess. "I like to have my kitchen in the middle of things. I don't mind or feel uncomfortable having people watch me prepare food," she says, pointing to the tall, woven rush stools where visitors often perch when she's creating a speciality.

The kitchen, with its own dining area, sitting room, wet bar, and silo nook can handle the flow that occurs during parties. And it is filled lovingly with warm touches of the past and present: old copper pots from New York's Algonquin Hotel; a 6-year-old rosemary plant; Kari Lønning's newly-woven, melon-shaped baskets; spool candlesticks; and small, hand-sized mugs, called "Henderson cups" by potter Robert Parrott, who makes them especially for The Silo.

What makes the Hendersons' spirited hospitality memorable, besides its attractive barn setting, is Ruth's food and the way she presents it. Abundantly and beautifully. Once so conscious of "wanting to be American," she admits that although she's lived in this country over 20 years her menus are drawn heavily from her German background.

Set up in the second-floor living room/studio where Skitch arranges most of his music on a favorite Steinway, these good hearty dishes are backed by lovely mosaic-like salads from one of three Hunt Hill Farm gardens. Unforgettable delights that draw raves and thank-you notes from Henderson guests. And there are always "extras" Ruth makes sure of that, saying again, it is her German heritage "forcing her" to have plenty of food, in case guests want seconds or thirds or bring additional people with them.

With no apologies, Ruth says she "entertains, first and foremost, for men. If a man isn't comfortable, well-fed, and cared for by the hostess, then the party can go wrong." Her three simple steps to great parties are 1.) to prepare food ahead of time, 2.) to make dishes that not only look great and taste great but hold up well, and 3.) to make everything easy for the guests. "Also forget one-upmanship. Just do what you do best and your guests will appreciate your efforts. You can't be tricky today. You have to keep things simplified because we are no longer living in a time where there's lots of help to follow us around."

Long Sunday lunches that stretch lazily throughout the day are the Hendersons' favorite way to entertain at the 1836 Barn. "Generally Skitch and I have found that people don't really like to cook on Sunday, and they don't make elaborate plans so there's no rushing off somewhere else. Guests come and sit like the German *Kaffeeklatsches* that go on for hours. And for those driving back into the city, they might as well stop and eat with us!"

Their entertaining is more relaxed—not as frequent or structured as when they were living in the East Side town house. The Hendersons enjoy, they say, "a freedom at the farm and in the barn" they didn't have in the city. "The fun of entertaining is being free to do what suits you. In my hometown you had to have a certain wine with a certain glass. There was the tea cloth, the luncheon cloth, and the dinner cloth. It's such a big relief now to put champagne in a water bucket if one likes. And I like," laughs Ruth.

Possessing a talent scout's sharp eye for the newest, most promising—the secret behind her successful store and mail-order catalogue—Ruth is constantly on the lookout for the unusual: pretty but practical accessories for cooking and entertaining. "The reason I went into business in the first place was that I couldn't find the kinds of dishes I wanted to serve in. For me, food has got to be just as tempting and delicious-looking hours after I first put it out on the table. I want my guests to come back for more."

She suggests staying away from a mixed green salad when serving large groups of people. "Instead, why not serve a wonderfully marinated beet salad or shredded carrots brightened with raisins? These garden-fresh salads don't sit around in their dressing getting discolored, wilted, or unattractive."

No longer a frequent commuter back and forth to New York, Ruth Henderson more and more stays put at Hunt Hill Farm, the 1836 Barn, and The Silo. "I don't want to go to Europe. I don't want to go anywhere. Everything I need is here. Besides, I'm project-ed out. I'm trying not to burden myself anymore."

However, as she is saying this her quick eyes wander towards a tobacco barn on the back acreage. Untouched and unused, except as a place to hang an extraordinary eight-man scull left-over from son Hans's prep-school crew days, the small barn does not have a silo. But it does have *possibilities*—the kind that project-loving Ruth Henderson adores taking up, even if she does protest. ■

BUILDING FACTS

Materials and equipment used in the house shown on pages 134–137:

ARCHITECT: Hugh Newell Jacobsen
CONTRACTOR: B.J. Fisher

■ STRUCTURE

Foundation: Concrete wall footings with solid concrete masonry units.
Framing: Masonry and wood frame.

■ EXTERIOR OF HOUSE

Exterior of walls: Brick veneer on wood frame.
Exterior paint: White alkyd base by Duron Paint Mfg.
Roof: Over sunroom, double-glazed gray-tinted insulating glass by PPG Industries with copper muntons.
Insulation: On interior masonry walls and beneath concrete slab, lined Styrofoam.
Windows: Double-glazed gray-tinted insulating glass by PPG Industries.
Doors: Black metal frame sliding doors by Kawneer Co. Inc.

■ INTERIOR OF HOUSE

Interior walls and ceilings: ½-inch Sheetrock wallboard by U.S. Gypsum.
Floors: In sunroom and upper outside terrace, Buckingham slate.
Lighting Fixtures: All lights by Edison Price Inc. In kitchen and accents throughout house on horizontal surfaces, downlights. In living room and library, wall washers with dimmer controls.
Interior paints: On woodwork, eggshell enamel base. On walls, flat white oil base. All paint by Duron Paint Mfg.
Fireplace: In library, by Heatilator Fireplace Div. of Vega Industries, Inc.
Hardware: Mortised latch sets on interior doors by Baldwin Hardware Mfg. Corp. On exterior doors by Schlage Lock Co.
Kitchen and Bathroom Cabinets: Full overlay doors in white plastic laminate by Formica Corp.
Kitchen and Bathroom Countertops: White plastic laminate by Formica Corp. In kitchen, butcher-block on island.
Plumbing Fixtures: In kitchens, sinks by I

Continued on page 1

At Adler's Save $346 on International "DeepSilver Holiday Set."



1 Full Year to Pay. No Interest. No Down Payment.

DeepSilver is International Silver's finest silverplate collection handcrafted to the same exacting standard as their fine sterling flatware. So beautifully crafted, in fact, it is almost impossible to tell DeepSilver silverplate from sterling.

The cost of credit is included in prices quoted for goods and services. THERE IS NO COST FOR CREDIT. This disclosure is required under Truth-In-Lending Law.

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Limited Quantities available for Christmas delivery.

Choose your Holiday Set from the following patterns:
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The Holiday set includes everything you'll need for Christmas entertaining:

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40 piece set — 8 Dinner Knives, 8 Dinner Forks, 8 Salad Forks, 8 Teaspoons, 8 Place Spoons ($500.00 value)

4 piece Hostess Set — Dessert Server, Cold Meat Fork, Large Serving Spoon, Gravy Ladle ($86.00 value)

4 piece Serving Set — Sugar, Butter, Tablespoon Pierced, Tablespoon ($68.00 value)

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722 Canal Street
New Orleans, La. 70130

adler's

722 Canal Street □ New Orleans, Louisiana 70130

continued from page 188

kay Mfg. Co. Faucets by American Standard. In bathroom, Luxor toilet by American Standard. Dupont Corian countertop with integrated sink. Fittings by Speakman Co.
Artwork: In living room, over fireplace, painting by Sheila Isham, "Blue Ebb," 102 Haiti, 1977; on table, chrome-plated steel table piece by Anthony Caro, XLVII, 1968. In library, pre-Columbian Peruvian lee board, Tiahuanaco. All from Osuna Gallery, Washington, D.C.

■ EQUIPMENT AND APPLIANCES

Kitchen appliances: Dishwasher by Kitchen-Aid Div., Hobart Corp. Oven by Thermador/Waste King. Range, by Modern Maid, Inc. Food waste disposer by In-Sink-Erator. Refrigerator by Sub-Zero Freezer Co., Inc. Exhaust fan, Tradewind by Thermador/Waste King.
Heating and cooling system: Year-round gas-fired forced-air system.

SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

■ Wide-open Welcome

Handmade baskets by Kari Lønning and most **accessories** available from The Silo, Hunt Hill Farm, Upland Rd., New Milford CT 06776 (free catalogue). **"French Stripe" handwoven rug:** Of hand-dyed wool. In melon, pink, cream, blue, yellow, charcoal. 9′ x 12′. From a collection of custom-made rugs priced from $2,000 for a 9′ x 12′. From John Copper, John Copper Designs, Woodstock NY 12498. **Quilt** (on back of sofa): "T" quilt variation. In brown and black, pink latticework on white ground. 63″ x 82″, c. 1880. About $385. At Thos. K. Woodard, NYC 10021. **Coffee table:** 19th-c. English pine. With natural hand-rubbed wax finish. 48″ x 22″ x 19¼″ h. About $350. At House of Parliament Antiques, NYC 10014. **"Glen Royal" fabric** on sofa: Of cotton/rayon/flax. In "primrose." 48″ wide, about $12 yd. From Waverly Fabrics, NYC 10018. **Sleep sofa:** Queen size, with loose seat and back cushions. Covered in Waverly Fabric (see above). 80″ x 37″ x 31″ h. From the "Turnover" collection, by Selig. **"Lark" cotton pillow fabric:** In rose, 48″ wide. From Norbar Fabrics*, Deer Park NY 11729.
pp. 100–101
Most **accessories** not specified below are available through The Silo, Hunt Hill Farm, Upland Rd., New Milford CT 06776 (free catalogue). **Sleep sofas:** Queen-size, with loose seat and back cushions. Covered in Waverly's "Glen Royal" fabric. 80″ x 37″ x 31″ h. From the "Turnover" collection by Selig. **"French Stripe" handwoven rug:** Of hand-dyed wool. In melon, pink, cream, blue, yellow, charcoal. 9′ x 12′. From a collection of custom-made rugs priced from $2,000 for a

Continued on page 227

BY PATRICIA CURTIS

LIVING WITH PETS

The senior-citizen pet

How to care for an elderly or handicapped cat or dog so it may enjoy its "golden years"

Q *Our cat is 16 years old and still seems in good health. What special care should it have as it gets older?*

A You must have been taking good care of your pet all along Your cat is already a year older than average for a cat that lives totally indoors, 8 years past the average life span of an indoor/outdoor cat, and 10 years beyond the average life of a cat that has to live outdoors. Common-sense care, such as not letting an old cat get chilled or overheated, will prolong its life, while obesity, overexcitement, and violent exercise will shorten it. You may notice your animal drinking more water and using the litterbox more frequently. This is normal up to a point, but if it seems to be having trouble getting results in the litterbox, or it is going every few minutes, or hanging its head over its water bowl many times a day, these may be signs of trouble.

Regular 6-month checkups (along with urinalysis) by a veterinarian are a good idea. "Geriatric veterinary medicine is the most challenging type," says Dr. William H. Sullivan, who has an exclusively feline practice in New York City. "With young cats, we are usually treating one disorder or perhaps two related ones at a time, with unaffected organs in good shape. But the problems with older cats are usually more complex. There is frequently less of a reserve capacity in heart, liver, and kidney function, and problems in one organ system can create disturbances in other systems. It's especially important to catch and treat any illness or disfunction early, before the animal's other organ systems are compromised."

As for diet, your elderly cat needs somewhat less protein and of an easily digestible type. Cottage cheese, eggs, lamb, and chicken are good, but go easy with beef and organ meats, and omit ham and anything spicy or fatty. Dr. Sullivan recommends ½ teaspoon of powdered, debittered brewer's yeast daily as a nutritional supplement for an older cat.

A warm place to sleep is especially necessary for an older cat or dog, since it is almost certain to have arthritis. It should never have to sleep outdoors, nor stay out long in cold weather.

Q *Our 10-year-old dog occasionally breaks housetraining. Is it okay to cut down on his water consumption so he won't have to go out so often?*

A No. A dog of any age should have access to fresh drinking water at all times. Your dog may be showing signs of kidney deterioration or disease. A low-protein diet that puts less strain on his kidneys might be advisable, but your veterinarian should check him for kidney disease.

There's a well-balanced commercial food especially prepared for geriatric dogs. A normal older dog with no serious health problems, such as heart or kidney disorders, which require special diets, might do especially well on this geriatric diet. It comes in cans, is available through veterinarians, and costs slightly more than regular canned dog foods.

Old age in a dog, by the way, is somewhat relative to its size. While a 10-year-old St. Bernard or giant schnauzer is a real senior citizen, a little dog such as a miniature poodle or Yorkshire terrier is hardly past middle age at 10.

Q *Isn't it normal for an older cat or dog to be a little plump?*

A An older cat or dog will probably put on weight if it sticks to the same diet that formerly kept it trim. Excess weight is not good for an older animal, and if a pet begins to get fat, it's best to cut down on the quantity of food it gets. If the pet seems hungry, try feeding it two or three small meals a day, just so the total amount is low enough to keep the animal from being obese.

Moderate exercise will help a senior pet. Don't expect your old dog to jog with you, but take it on short easy walks daily. An old cat will probably not romp as it once did, but will enjoy quiet play. It should not have to leap to a high window ledge to get in the house, or to a tall counter to reach its food bowl.

Q *Is it a good idea to get a kitten or puppy when the pet you already have is getting old? I think a new pet will soften the blow for our children when our very old animal dies.*

A It's a good idea so long as the old pet doesn't get neglected. Reassure it that it is still top cat (or dog) in the house, so its feelings won't be hurt. Give it a lot of extra attention and affection. If the elderly animal feels that it has been replaced in its home, it will get so depressed that it can get sick or even let itself die. ■



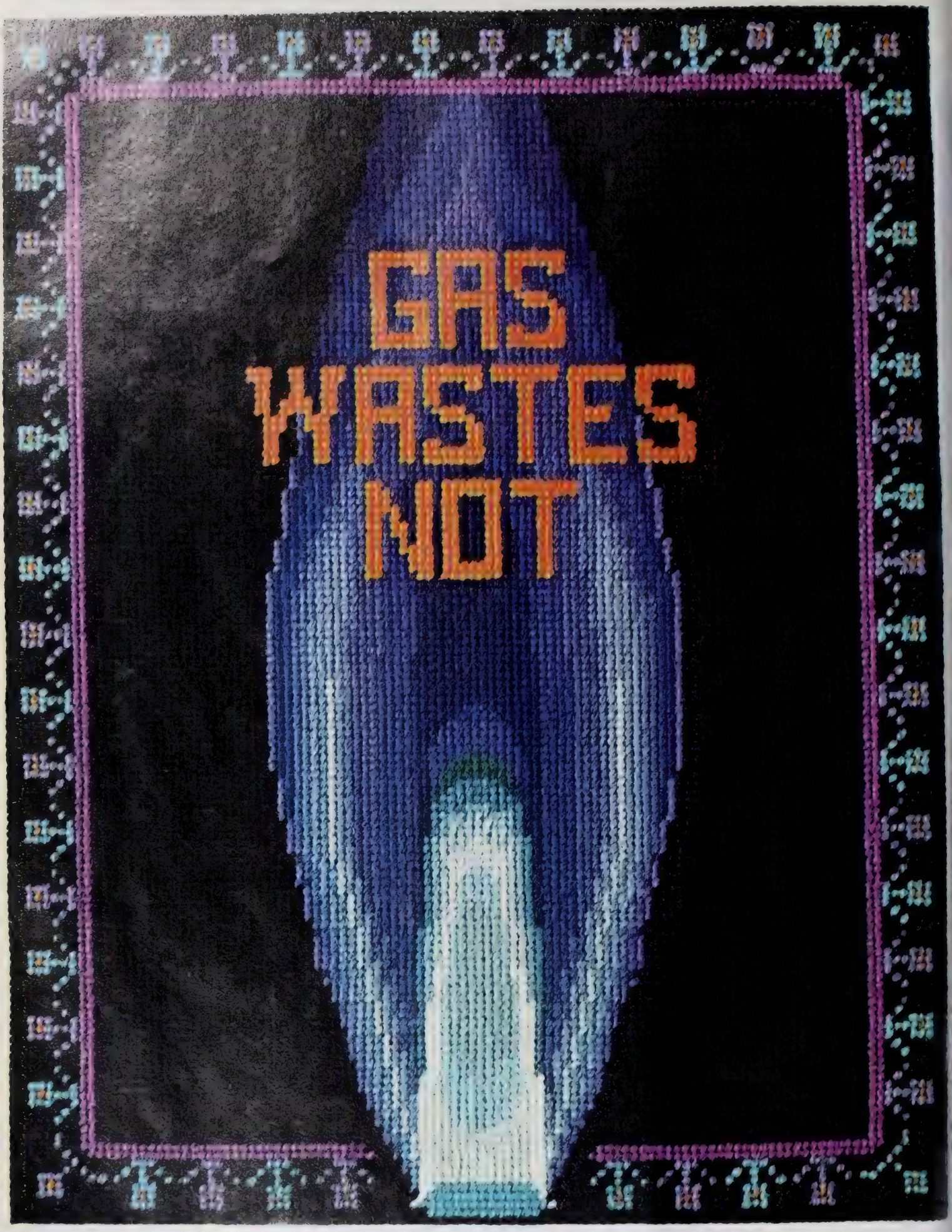
Tender Vittles® announces a fresh idea for the two cat family.

THE NEW DOUBLESIZE POUCH.

Got two cats? Tender Vittles® brand cat food just came up with a perfect way to feed them. It's our big new Doublesize Pouch, with two full meals of tender, tasty morsels sealed fresh inside. And the Doublesize Pouch comes in some of your cats' favorite flavor varieties. Beef, Tuna and Gourmet. How's that, two cat people!



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It saves our country's energy resources. Saves you money, too. Don't waste it.

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*For more information, write to American Gas Association, Dept. 24-J, 1515 Wilson Blvd., Arlington, Va. 22209. ©A.G.A. 1980

the Kitchen

Terrific time-saving, carefree baking ideas to help you share the holiday spirit

y DuPré Cochran. Editor: Barbara Portsch

Quick-draw cookies



One squeeze from this plastic Italian cookie press releases a neat cookie every time. Ten different designs, 3 icg attachments. $14.50 By Rowoco. At itchen Bazaar, 4455 Connecticut Ave. W., Washington, D.C. 20008.

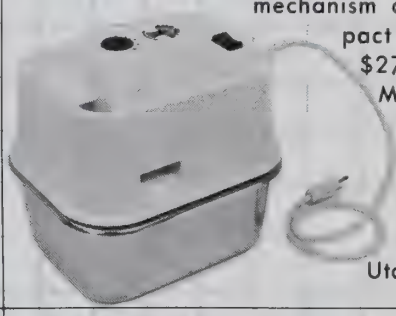


Baked to go

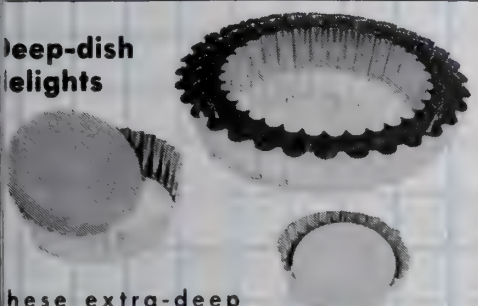
Breads and pies are ready for giving right from the oven in these heavy-duty aluminum-foil pans. Baked-on black coating means better heat retention. Mini-loaf, loaf, muffin, large and small fluted tart pans. $3 per package. By E-Z Por.

Fresh Flours

This grain mill with adjustable stainless steel micronizers will let you make your own flour blends. One pound per minute. Self-cleaning mechanism and compact storage. $279. From Magic Mill, 235 West 200 South, Salt Lake City, Utah 84101.



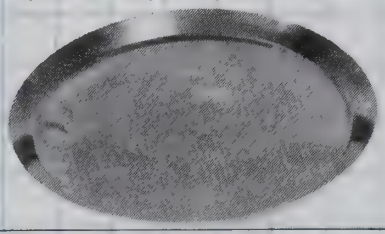
Deep-dish delights



hese extra-deep rench tin pie pans with removable bottoms ome in 4-, 6-, 8-, 9-, 10-, and 11-inch dimeters. From $1.50 to $9. By Rowoco. At azaar de la Cuisine, 1003 Second Ave., ew York, N.Y. 10022.

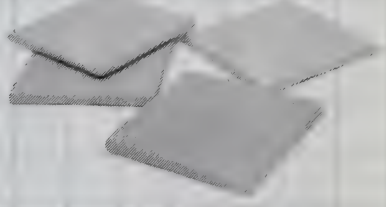
Piece of the pie

Make fruit tarts or vegetable pizzas in large orders for holiday crowds on this super-sized 13-inch black steel tart pan. From Belgium. By Isabelle Marique. The black steel insures an extra-crispy crust. $12 at Macy's, Herald Square, New York, N.Y. 10001.



Terrific tiles

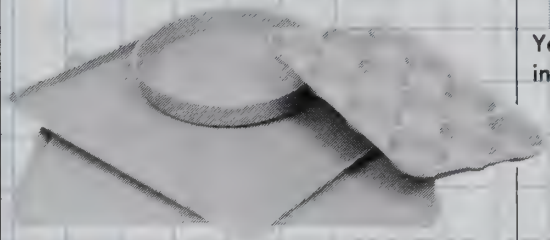
If you long for brick-oven baked bread, you can make your own at home with a set of these 6-inch-square stoneware tiles. Line them up, or group them in the oven for larger loaves or pies. $8.95 a set of four. From Sassafras Enterprises. At Gourmet Shops.



retty packaging



ive each small confection from your kitchen e wrapping it deserves—colorful holly ber-, floral, or geometric-patterned paper cups; sizes, from $1.25–$1.50 per package. By owoco. At Bazaar de la Cuisine, 1003 Second Ave., New York, N.Y. 10022.



Baking at its best

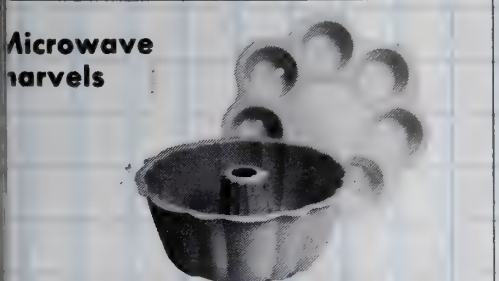
Cakes, cookies, muffins, and breads pop right from pan to serving tray when baked on these nonstick baking pans. No crumbling mishaps. Cookie pan, $12. Muffin pan, $12. Cake pan, $6. Cookie sheet, $12. By T-Fal.

Scrumptious shapes

Your cakes look special when they're baked in these German tin molds. Perfect for molded aspics and ice cream, too. Flower, 6¼ inches, $2.25. Pyramid, 6¾ inches, $2.25. By Rowoco. At Kitchen Bazaar, 4455 Connecticut Ave. N.W., Washington, D.C. 20008.



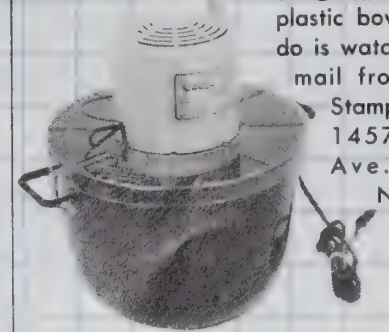
Microwave marvels



undt cake pan makes cakes look festive, is reat for breads, too. For muffins, try this ented-bottomed muffin pan. Both of lightweight, stick-resistant plastic. 7-muffin pan, 5. Cake pan, $7. By Leisure Technology.

Speedy kneading

A stainless steel hook kneads up to 7 pounds of dough in an 8-quart plastic bowl. All you do is watch. $81. By mail from Sharon Stamping Corp., 1457 Bassett Ave., Bronx, N.Y. 10461.



Fabulous French bread

This Vermont red clay baker, with handle for hanging, cooks like an old-fashioned brick oven. Soak it before baking, and the moisture will give you the best crust ever. $10 plus shipping. At Bennington Potters, 324 Country St., Bennington, Vt. 05201.



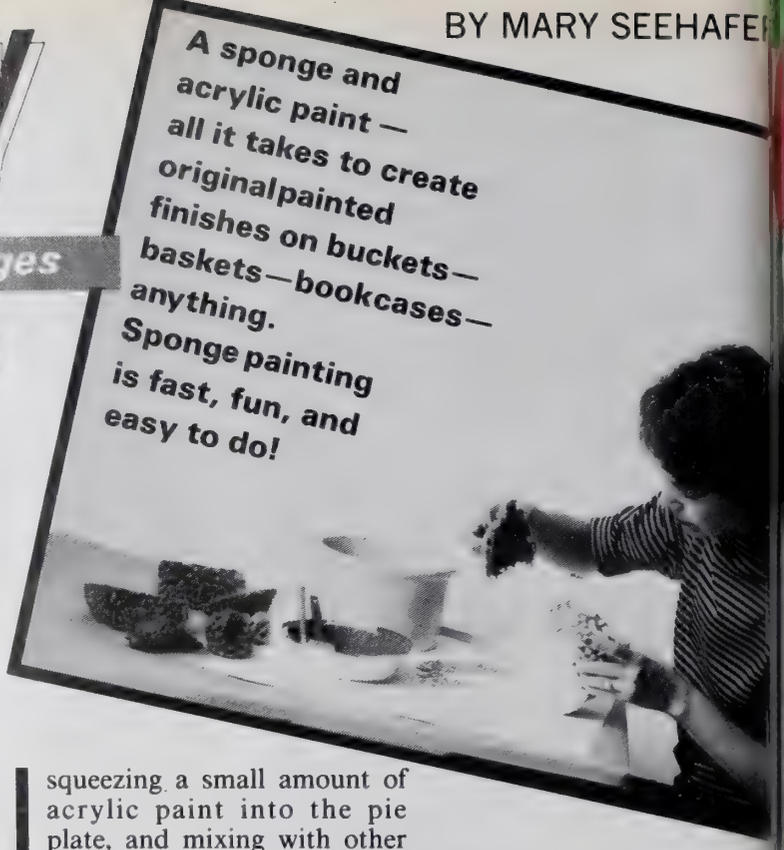
Mark Jenkinson

All prices approximate

INSIDE STORY

How-tos from our Decorating Pages

BY MARY SEEHAFE



Tips for aspiring sponge-painters

Sponge painting was born in Colonial times, as the settlers tried to imitate more expensive wood finishes. Today, sponge painting is an art in itself, and it's easy to do. You can sponge-paint almost anything, as long as it's been primed. We used B-I-N primer-sealer for the wood items on pages 114–115. Consult your hardware store for primers for metal and plastic.

Search out likely candidates for a sponge-painting makeovers at garage sales, flea markets, in basements and attics. No object is too lowly. We used freebie mushroom baskets, a metal bread box, boxes and plates from a decoupage shop, wicker baskets, an old toy chest, a plastic-framed mirror, and an old tool box. Dark sponge-painting over a light color seems to be most successful—but don't be afraid to experiment.

About sponges

Natural sea sponges and small silk makeup sponges make the best prints because their texture is irregular. Ordinary cellulose kitchen sponges are too uniform for exciting results. Cut sponges with scissors, a razor blade, or knife into pie-shaped wedges, circles, freeform shapes, or length- or width-wise slices. Each creates a different effect. Buy silk makeup sponges at a drugstore. Buy natural sponges at art supply shops, automotive suppliers, or by mail (see Shopping Information).

You'll need: A primer-sealer, high-gloss enamel, tubes of acrylic paint, a natural sponge, an aluminum pie plate.

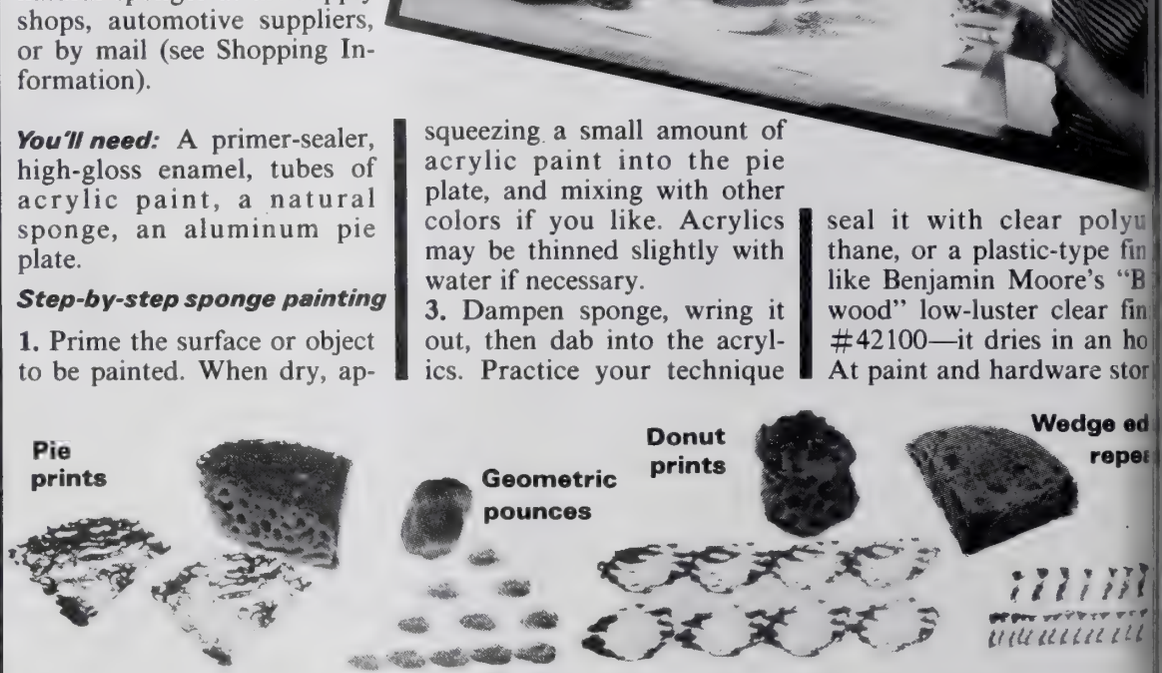
Step-by-step sponge painting

1. Prime the surface or object to be painted. When dry, apply an overall coat of oil-base, high-gloss enamel (so if you don't like the acrylic paint pattern you sponge on top, it can be easily whisked away with a clean, damp sponge without affecting the base coat).

2. When enamel is completely dry (several hours or overnight), create a top-coat by squeezing a small amount of acrylic paint into the pie plate, and mixing with other colors if you like. Acrylics may be thinned slightly with water if necessary.

3. Dampen sponge, wring it out, then dab into the acrylics. Practice your technique by pouncing the sponge onto a piece of paper before painting the actual object. Your pattern will vary according to the shape and texture of your sponge, and the pressure applied. Once you've perfected the technique, paint the selected object in the same way—it takes just minutes.

4. Once object is complete, seal it with clear polyu thane, or a plastic-type fin like Benjamin Moore's "B wood" low-luster clear fin #42100—it dries in an ho At paint and hardware stor



Books to inspire you

American Painted Furnitu 1660–1880 by Dean A. Fa Jr. (E.P. Dutton and C Inc., 1972) and *The Flower of American Folk A (1776–1876)* by Jean Lipn and Alice Winchester (T Viking Press, New York, w The Whitney Museum American Art, 1974).

In the Kingdon house...

In-house trees

The ficus trees in the Kingdon sunroom (page 134) were planted in upended concrete sewer pipes, set in place directly on the earth before the foundation of the room was poured around them. A drain pipe in the bottom of each 3-by-3-foot "tub" drains excess water to the rear of the garden outside. (Screens in the pipes prevent small animals from nesting inside.) Each tub is filled with 8–10 inches of gravel, then a layer of topsoil, before the root ball is planted.

Talk to your contractor about including in-earth pots in your own remodeling plans. A local nursery can advise you about trees that will thrive in the room you're planning.

A TV hiding place

Here's an idea your architect or builder can help you make. Architect Hugh Jacobsen designed a special hiding place for the television in the library of the Kingdon house (page 136). It's a b like niche, slightly larger than the T that projects from the outside of house and is covered inside by a s screened print in a clear acrylic hin door. There's a sliding shelf inside niche on heavy-duty full-extension s ing drawer tracks with nylon beari (similar to those in filing cabinets). T shelf incorporates a lazy Susan on b bearings, so the TV can be swiveled any direction. And the TV cord has b replaced with an expandable cord st won't get tangled when the TV move

CHRISTMAS IN THE KITCHEN





Sambuca Romana. The Sambuca of Rome.

Enjoy Sambuca Romana in 58 spectacular recipes. Write Palmer & Lord, Ltd., Syosset, N.Y. 11791. 84 Pf.

TIS THE MONTH BEFORE CHRISTMAS

not a moment too soon to work holiday magic in your favorite room

Celebrating the holidays in the heart of the house is wonderfully exhilarating—an annual adventure in special cooking and entertaining for the pleasure of family and friends. Perhaps it's because the season comes earlier and lingers longer in this room than anywhere else, that it becomes a favorite gathering place and hub of activity. From early autumn right into the new year, the holiday kitchen is planning room, cooking center, bake shop—filling our thoughts and delighting our senses with the unmistakeable sights and sounds and smells of Christmas. You'll find dozens of ideas on how to make magic in your kitchen this Christmas, right here in this issue. All of the marvelous kitchen products shown on these pages make wonderful gifts, too. Many of them are available at Macy's, and other fine stores across the country.

Photographer: Roger Bester Stylist: Marianne Tuteur



THE HOLIDAY BARBECUE FOR TWO. "Cook 'N' Vent"™ cooktop with griddle/grill feature by Thermador; set of six 4" steel steak knives in oak rack by Chicago Cutlery; Kikyo Porcelain-Clad Steel Formal Cookware by Sanko; liqueur by Sambuca Romana; baking forms by E-Z-Por. Decorative accessories: Christmas wreath, Vincent Lippe; kitchen towel and tea kettle, Macy's; butcherblock, Third Avenue Bazaar. Christmas Kitchen on opening page photographed in The Cellar at Macy's, New York.

SUPER NEW TOOLS FOR THE HOLIDAY HOSTESS

Cooking, slicing, baking, brewing. You'll be doing all these things in the busy days ahead, and doing them easier with the sleek kitchen helpers pictured here. Count on them to save you time and energy, and simplify your Christmas shopping, too.



Automatic Drip Coffeemaker by General Electric; Mini Coffee Grinder and High Tech Domo Flex Quartz Wall Clock by Braun; Cookware by Wilton Armetale, Sanko, Club Classic, Dansk. Decorative accessories: small sheep, The Gazebo; plastic rods, Third Avenue Bazaar.

Convection Oven by Maxim; Electric Wok by West Bend; Thin Slicer by Waring; "Whipped Cream" Stoneware by Jepcor International; "Le Foil" Baking Pans by E-Z-Por; Gourmet Crock-Pot™ by Rival; Coconut Liqueur by CocoRibe.

advertisement

YOU DON'T HAVE TO MAKE SPACE



You don't have to crowd your ntertops or rearrange your kitchen the Spacemaker Microwave Oven m General Electric. It fits right over ır range, where it's out of your way l still easy to get to. And the Space- ker oven comes with an exhaust and work light for your range.

The Spacemaker oven doesn't just e counter space; it gives you plenty ooking space. Room for a 3-quart serole or a 12-lb. turkey, and wide ugh to hold two serving dishes side side. So you can cook two e dishes or reheat a meat and a vegetable at the same time.

But maybe the most amazing thing about the Spacemaker oven is its Automatic Cooking Control, an electronic sensor system that makes microwave cooking easier. It allows you to prepare everything from frozen entrees to casseroles without worrying about time, temperature, or power settings. Just indicate the kind of food you're cooking, press the start button, and that's all you do until your food is ready. Even roasts can be automatically cooked "rare," "medium," or "well done." Also a 3-digit Cook Code™ control automatically lets you prepare hundreds of recipes found in the GE Cookbook.

If you want a microwave oven that saves space, looks good, and makes cooking easier than ever, get the Spacemaker oven from GE.

For your nearest Spacemaker dealer, call toll-free (800) 447-4700. In Illinois only, call (800) 322-4400.

We bring good things to life.

GENERAL ELECTRIC

FOR A SPACEMAKER™ MICROWAVE OVEN.



FOR THE FUN OF IT, A WINTER PICNIC

Whether it's outdoors to hunt for holly, or indoors to trim the tree, the children will love a winter picnic—with plenty of popcorn for munching, and a portable luncheon packed to "go."



Automatic Corn Popper by Mirro; beverage pitcher and Pak-N-Carry Kit by Tupperware; figurines by Goebel; tiles by Elon. Decorative accessories: Santa Claus, The Gazebo; lollypop chain, Vincent Lippe.

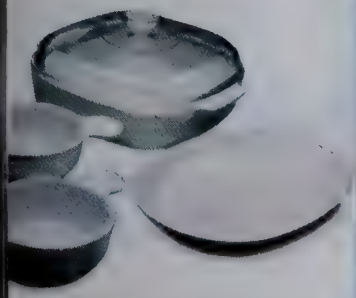
advertisement

8 little-known things you can do with your microwave. And one well-known friend to help you. Corning.

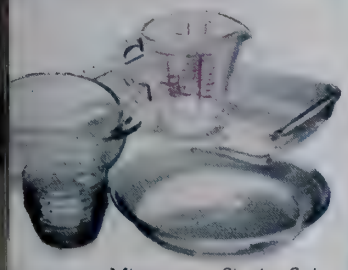
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And they're all at home in your
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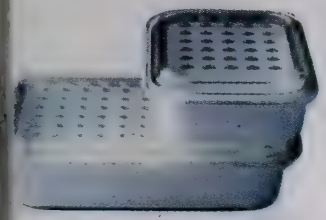
rning Ware 5-Piece Microwave Set



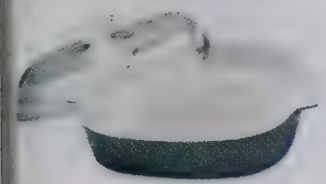
yrex ware Microwave Starter Set



Corning Ware Microwave Rack

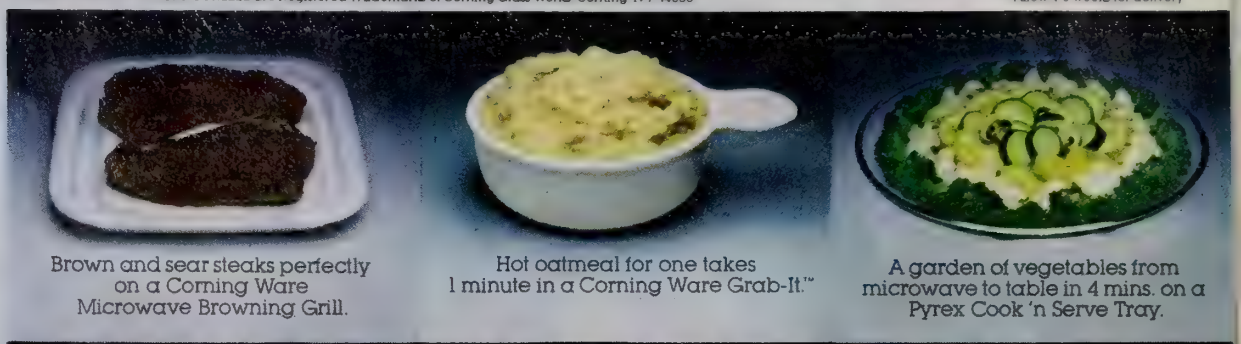


Corning Ware Fast Food Dishes



rning Ware 10" Covered Cooker
with Built-in Rack

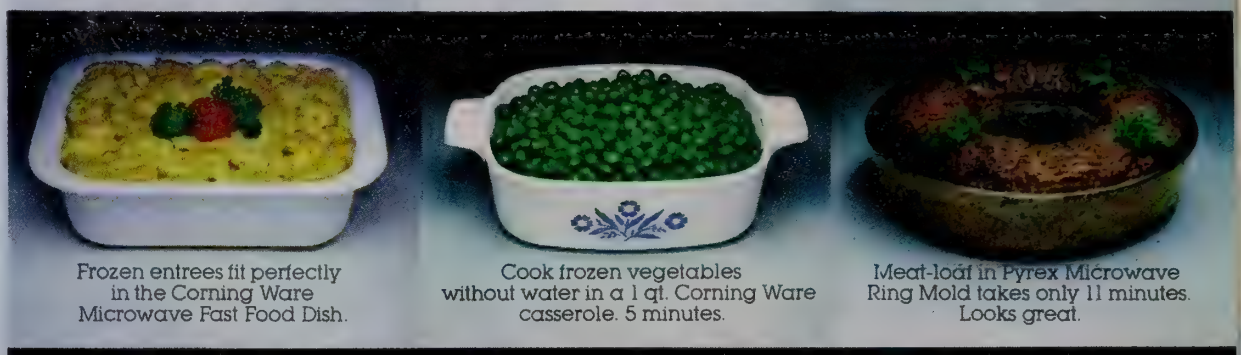
CORNING



Brown and sear steaks perfectly on a Corning Ware Microwave Browning Grill.

Hot oatmeal for one takes 1 minute in a Corning Ware Grab-It.™

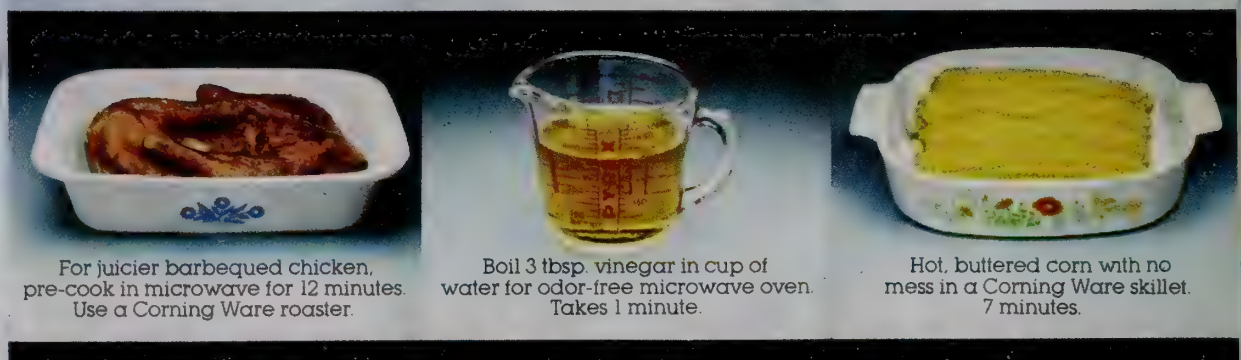
A garden of vegetables from microwave to table in 4 mins. on a Pyrex Cook 'n Serve Tray.



Frozen entrees fit perfectly in the Corning Ware Microwave Fast Food Dish.

Cook frozen vegetables without water in a 1 qt. Corning Ware casserole. 5 minutes.

Meat-loaf in Pyrex Microwave Ring Mold takes only 11 minutes. Looks great.



For juicier barbequed chicken, pre-cook in microwave for 12 minutes. Use a Corning Ware roaster.

Boil 3 tbsp. vinegar in cup of water for odor-free microwave oven. Takes 1 minute.

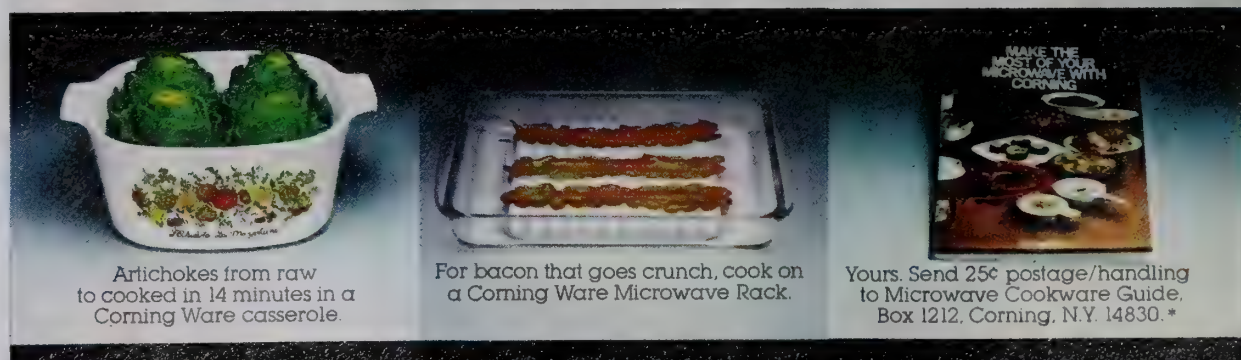
Hot, buttered corn with no mess in a Corning Ware skillet. 7 minutes.



Shrimp come out crisp, tender and beautiful in Pyrex ware Fireside bowl.

Reheat a latecomer's dinner right on a Corelle livingware dinner plate.

Cook an egg in 30 seconds in a Pyrex ware custard cup.



Artichokes from raw to cooked in 14 minutes in a Corning Ware casserole.

For bacon that goes crunch, cook on a Corning Ware Microwave Rack.

Yours. Send 25¢ postage/handling to Microwave Cookware Guide, Box 1212, Corning, N.Y. 14830.*



Crisp up limp potato chips in a Pyrex ware bowl. 1 minute.

Melt cheese on taco chips for quick, hot hors d'oeuvres. Use Corelle livingware platter.

This symbol on a Corning package means ideal for microwave.

GALA LITTLE SUPPERS WITH EASE AND SPEED

A festive, streamlined, efficient kitchen makes entertaining easy—even after a hectic day of shopping. See for yourself, by making room for these fine products in your holiday house.





Convection Turbo-Oven™ by Farberware; Super Skillet with Dome Cover by Cuisinarts®; mustard by Grey Poupon; silverplated "Monteith" bowl by Reed & Barton; KitchenAid® coffee mill by Hobart; Heirloom™ Pewter tray by Oneida; stemware by Durand. Decorative accessories: small green angel, The Gazebo; Christmas wreath and angel-chef, Vincent Lippe; red/white kitchen towel, Macy's.

Food Preparation Center by Sunbeam; self-sticking Coil-A-Cord cord fastener by Velcro®; can opener by Swing-A-Way; stainless steel casserole by Revere; "St. Tropez" ice bucket and glasses by Thermo-Serv; "Calico" china by Jepcor; "Fashionware" flatware by Oxford Hall; pewter napkin ring by Oneida. Decorative accessories: Christmas wreath and deer, Vincent Lippe; napkin, Macy's.

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Want a convection oven that uses less energy, cooks faster and better for under $200?



Get cooking with air. A quiet fan circulates heated air around food, which cooks better, faster, at lower temperatures.

Save energy and time. The Rival Convection Oven uses less energy and cooks about one-third faster than a big oven.

Not a microwave. Moving air browns food beautifully and gives it fantastic flavor.

Sear that meat. Hold that juice. Meats cook evenly with natural juices sealed inside. Up, up, up come cakes, breads, and pastries. There are no hot or cold spots, so no overdone edges, or hills and valleys in the middle of your cake layers.

Cook a 14-pound turkey, or just a snack. There are two adjustable racks, and standard cookie sheets slip right in. The Rival Convection Oven fits under standard cabinets, and there's a four-hour automatic shut-off timer.

Wipe it clean. Walls and top are continuous cleaning. All removable parts, including drip tray, go into your dishwasher.

Keep a cool kitchen. It's so well insulated, it holds in heat, even at 500 degree broiling temperature.

Get a lot of oven for a lot less money than a microwave. And you don't need special cookware.

We didn't invent convection cooking; we perfected it. So put the Rival Convection Oven on your countertop. It's from the Crock-Pot® Slow Cooker people.



RIVAL®

Convection Oven

NECESSITY IS THE MOTHER OF CONVECTION.

RIVAL MANUFACTURING COMPANY, KANSAS CITY, MO 64129



"Common Sense" microwave oven by Magic Chef; "Old Amsterdam" casserole by Asta Designs; "Cherry-wood Collection" tool rack and wooden napkin rings by Ekco; Steam Machine™ dishwasher by Waste King; Wine Steward™ by Glacierware; "Fashionware" fork by Oxford Hall; mustard by Grey Poupon; floor tiles by Elon. Decorative accessories: Santa Claus and Christmas tree, Vincent Lippe.

SPECIAL HELPERS FOR SANTA'S HELPER

Easy meals and quick clean-ups are a priority at holiday time; quality china, kitchenware and appliances a "must." Shown here, a potpourri of fine products to have and to give.

advertisement

Reed & Barton.
It's more beautiful because it's made with more silver.

We put so much pure silver into our silverplate that we can guarantee it for 100 years. It's not only more beautiful to look at, it's more substantial to hold and more valuable to own. Its plating is so lavish, its design so meticulous, you're the only one who'll know it isn't solid sterling. Which is why we call it the Ultimate Silverplate.

The Ultimate Silverplate

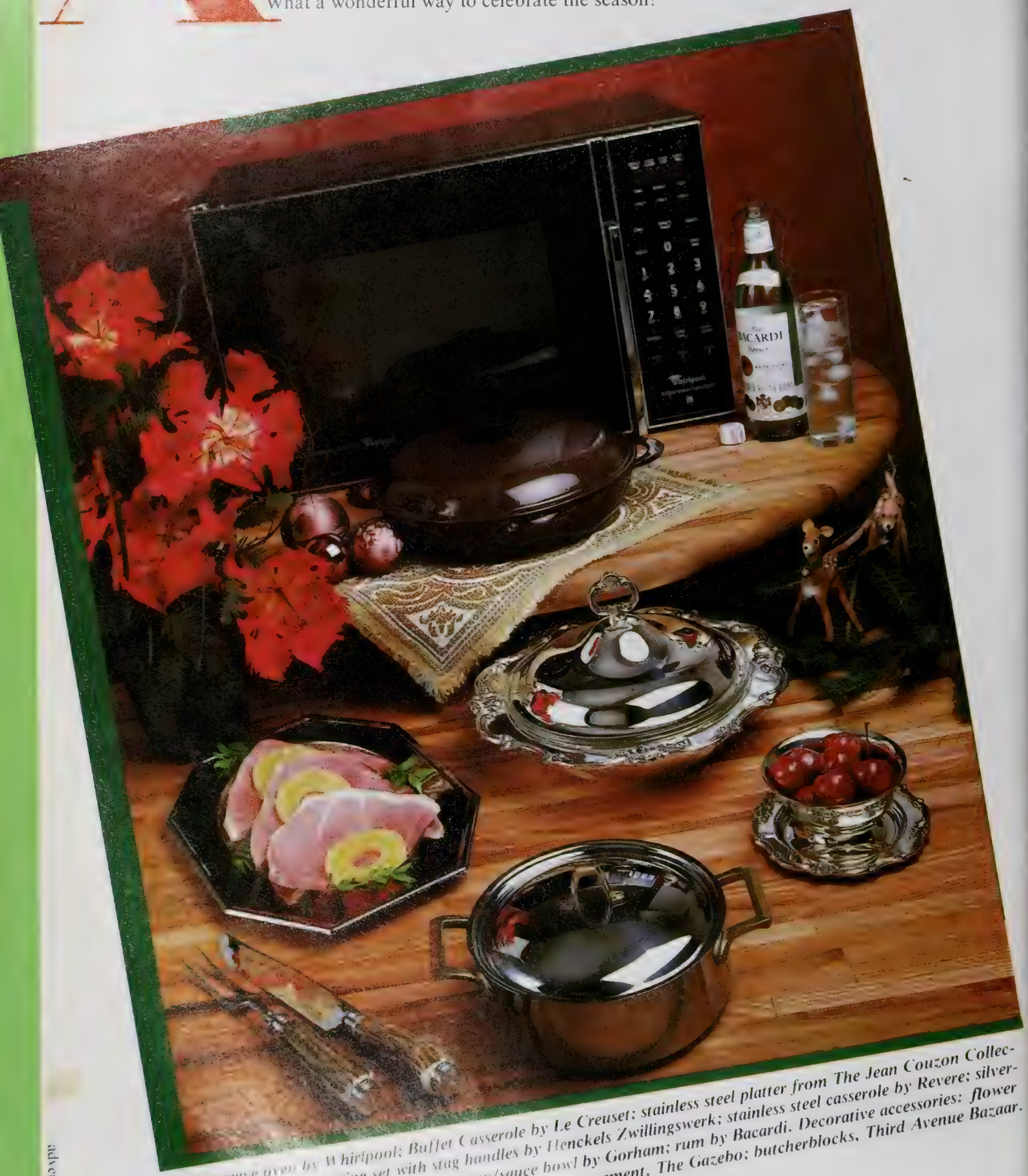


Shown: English Gentry. For pattern brochure, write Dept. HG, Reed & Barton, Taunton, Mass. 02780 © 1980 Reed & Barton

REED & BARTON

A BUFFET TO REMEMBER

For that special holiday party, you want the best of everything—perfectly prepared food and drink, a beautifully appointed table. What a wonderful way to celebrate the season!



Microwave oven by Whirlpool; Buffet Casserole by Le Creuset; stainless steel platter from The Jean Couzon Collection by Cuisinarts; carving set with stag handles by Henckels Zwillingswerk; stainless steel casserole by Revere; silver-plated covered casserole and gravy/sauce bowl by Gorham; rum by Bacardi. Decorative accessories: flower arrangement, The Gazebo; butcherblocks, Third Avenue Bazaar.

advertisement

DO YOU NEED A OOD PROCESSOR THIS GOOD? OUR COMPETITORS CERTAINLY DON'T THINK SO.



Not everyone thinks you need a food processor with a feed tube* so large it can accept foods as big as many whole tomatoes, onions, oranges, even Idaho potatoes—a large feed tube that lets you process food faster than ever.

Not everyone thinks you need a food processor that has an exceptionally efficient, powerful motor. A bigger bowl that lets you do more at one time. And superior blades and discs as standard equipment, including a blade for kneading dough (plus optional accessory discs that enable you to prepare dishes that appear to come from the hands of a professional chef).

Simply, not everyone thinks you need a food processor as good as the Cuisinart® DLC-7E, the finest food processor available for home use.

WHAT IF YOU REALLY DON'T NEED ONE THIS GOOD?

If you need less or want to spend less, then we suggest the second finest food processor: The Cuisinart DLC-8E. It costs less, but has the same large feed tube, a larger than standard workbowl and motor power to match. And is still perfectly worthy of the Cuisinart name.

FOR MORE INFORMATION.

We haven't compromised. If you don't want to either, write Cuisinarts, Inc., 411(I) West Putnam Avenue, Greenwich, CT 06830 for more on our food processors. We'll also be pleased to send you information on our magazine, "The Pleasures of Cooking" (for those to whom cooking is a joy, a means of expression).

*The revolutionary Cuisinart Large Feed Tube, formerly available only as part of the Large Feed Tube Accessory Kit, is now standard equipment on DLC-7E and DLC-8E models.

Cuisinart®
Food Processor

WAKE UP TO CHRISTMAS

Everything's wrapped, the tree is trimmed, your favorite holiday is here. And everything you need to make the best breakfast ever, is ready on your table. Merry Christmas morning!



Toaster oven by Norelco; "Strawberry Sunday" Livingware by Corning; frying pan by Club Classic with Silverstone®; "Fashionwave" knife by Oxford Hall; Citrus Juicer by Rival®; low sugar Cherry Spread and Red Raspberry Preserves by Smucker's. Decorative accessories: quilt, hen and floral arrangement, The Gazebo.

advertisement

Service for sixteen.

1. Elegant Daiquiris
2. Sterling Martinis
3. Dazzling Tonics
4. Gorgeous Screwdrivers
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6. Magnificent Grasshoppers
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8. Shimmering Rocks
9. Superb Black Russians
10. Traditional Colas
11. Brilliant Piña Coladas
12. Exquisite Margaritas
13. Beautiful Gimlets
14. Extraordinary Lemonade
15. Sublime Rickeys
16. Sparkling Collins

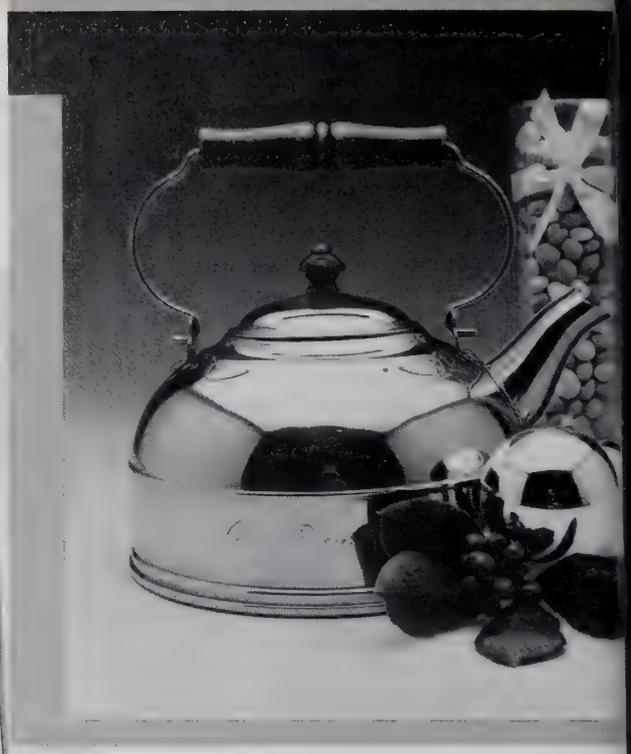


BACARDI® rum. The mixable one.

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GRANDE BAROQUE STERLING BY WALLACE SILVERSMITHS.

Cookies spiced and fruitcakes iced. Holiday brunches; spirited punches. Christmas roasts and New Year toasts. These fragrant, festive traditions that emanate from the kitchen are woven into the celebrations and happiest memories of families everywhere. They're as much a part of the season as ornaments, secrets, greeting cards and mistletoe.

Now that the kitchen has again taken up its old position as heart of the house (and heart of the *fun*), the celebrations are moving right to the source of the edibles and potables that say "Merry Christmas" so deliciously. Today's kitchens are *inviting*...set for conviviality among family members and guests, for merry-making as well as cookie-baking. Modern equipment, from basic utensils to serving pieces, make holiday preparations so easy, everybody wants to join in. Definitely, preparation is very much a part of the celebration. So give every member of the family—and every visitor who comes wandering into the kitchen—something useful to do. They'll love it. So will *you!*





Above: new from Revere Ware, a 2-quart copper tea kettle in the Colonial tradition. Left: multi-feature Spacemaker™ Microwave Oven from General Electric saves counterspace, offers eye-level cooking.

DECK THE KITCHEN

To set the stage for the happy hustle and bustle, make the kitchen the first area of the house to be treated to seasonal decorations. Little touches do it: napkin rings lacquered with fiesta colors; red bandanas for napkins; Christmas-patterned linen tea towels clipped to café rods at the windows; a sprig of holly on the door; mistletoe hanging from a ceiling beam (every good cook deserves a kiss!); a garland of greens bordering the bulletin board which turns into Christmas Countdown Station for the duration, for posting lists, party and pageant dates, messages and greetings.

Planning ahead (good strategy anywhere, anytime) really pays off



Designed to a tea.

A complete line of enameled steel cook-and-serve ware with the look of fine porcelain. For free catalog, write:

ASTAdesigns

354 Wilson Ave Norwalk, CT 06854

Whirlpool wants to simplify your life.



Your neighbor just called—wants you to baby-sit. The kids are starved. You haven't shopped and dinner has to be ready at six. Do you panic? Certainly not. It's normal.

At Whirlpool we know all about it and that's exactly why we designed our latest microwave oven the way we did. It's a microwave oven, so you know it's going to cook food fast. But remember, it's a Whirlpool, so you can expect a little more.

Microcomputer Controls, so precjse you can set them in the morning, leave for the day and come home to a meal that's ready to serve. A larger oven cavity so you can cook more complete meals, balanced wave cooking system, and of course, the solid state engineering will mean more and more as the years go by.

The latest Whirlpool Solid State Microwave Oven; there are lots of reasons for looking, but the best reason to buy is that day after day, meal after meal, it will simplify your life. And at Whirlpool, we believe that's the best reason of all.

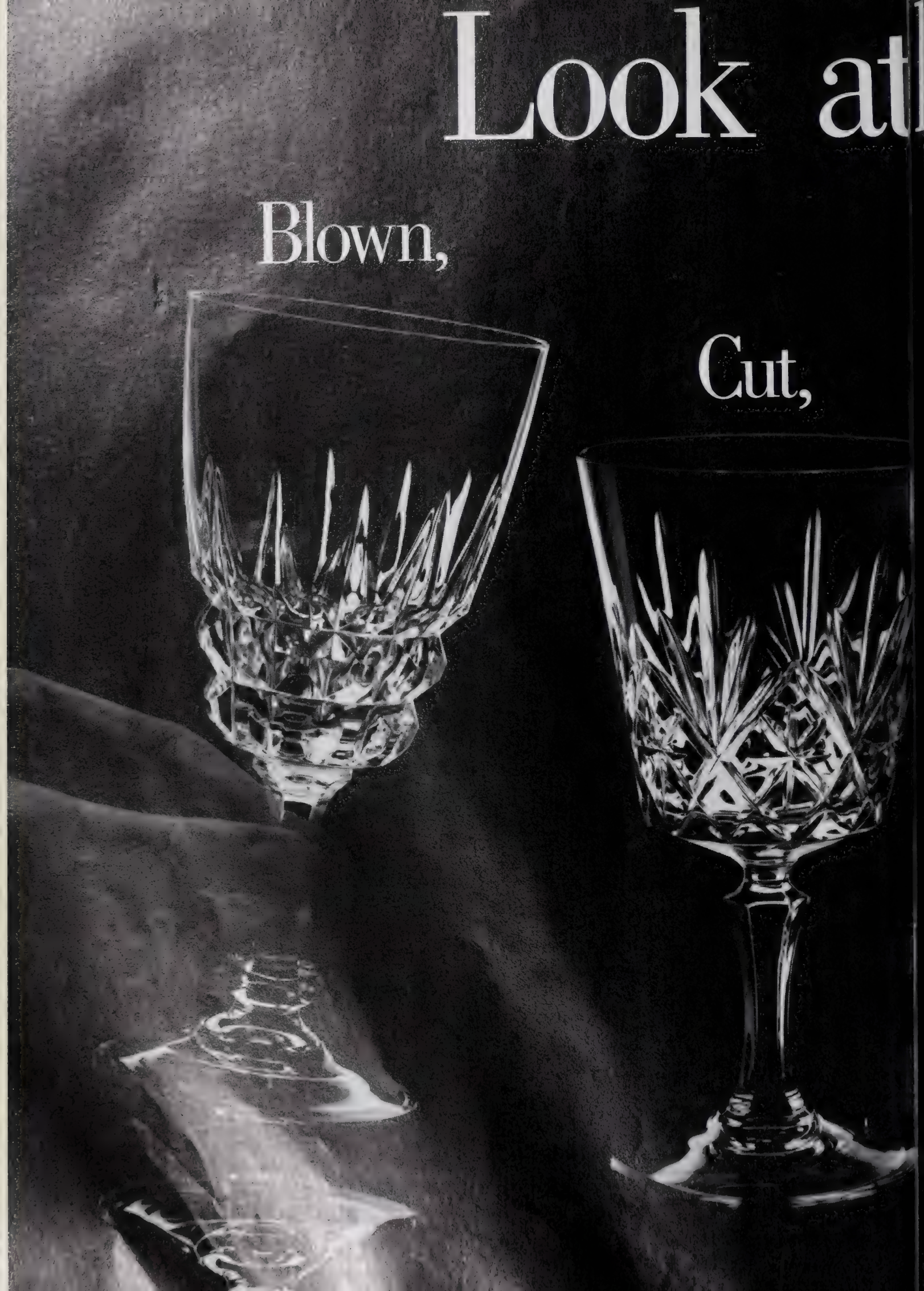
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Home Appliances

Quality. Our way of life.

Look at

Blown,

Cut,



le cristal"

French



See how it sparkles.
How it reflects light.
How it illuminates your table.
Touch it, too.
Feel the perfect balance.
Hear the unmistakable ring
of fine French lead crystal.

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FRANCE

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Smucker's is naturally good because Smucker's is naturally made. No preservatives, artificial flavoring or coloring. Naturally we're America's favorite Strawberry. With a name like Smucker's, it has to be good.

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Send for your Smucker's "Naturally Good" recipes. Mail this coupon and 25¢ for handling with a self-addressed stamped envelope (legal size please) to: Smucker's Naturally Good, P.O. Box 715, Dept. 29, Medina, Ohio 44256

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Waring Food Dehydrator for those who like to preserve good things from garden and orchard. Dries meats and fish as well as fruits and vegetables. Jar, Macy's; ornament, The Gazebo.

during this festive period. Start by looking through cupboards, pantry, freezer, refrigerator to see what needs to be replenished. Draw up lists of everything you'll want in the weeks ahead: flour and sugar, date and nuts, raisins and citron, cinnamon and ginger, rum, brandy, and liqueurs. Have them on hand, ready when you are for holiday breadmaking...for unannounced droppers-in...for hungry, thirsty carolers on your doorstep.

Gift-shopping and other unusual demands on everyone's time play havoc with meal schedules, but by planning meals and cooking ahead, you'll have food ready for family stragglers and for those holiday evenings when you're bringing home a crowd after a concert, play, or hockey game for a late talk-it-over supper. A casserole, stew, or hearty soup made ahead will be ready to serve in very short order...this, for instance:

Andalusian Lamb Stew

4 pounds lamb for stew, cut in serving pieces
4 teaspoons salt
2 tablespoons flour
½ cup olive oil
3 large onions, chopped
2 or 3 cloves garlic, crushed
2 ripe tomatoes, peeled and chopped, or
1 cup canned tomatoes
1 teaspoon powdered cumin
1 teaspoon cinnamon
¼ teaspoon ground cloves
1 cup dry sherry
2½ cups water
1 package frozen butter beans

Dust the lamb with 2 teaspoons salt mixed with the flour. Brown in the olive oil. Add chopped onion, garlic and ripe tomatoes (canned tomatoes should be added after onion is soft). Cook until onion is soft, add seasonings and remaining salt. Cook 1 minute to flavor meat thoroughly, then add sherry and water. Simmer covered 3 or 4 hours, skimming occasionally. Cool; skim off fat accumulated on top. Chill in refrigerator at least 24 hours. Reheat when needed, adding the beans. Cook the beans 20 minutes to ½ hour. Serve with saffron rice. Serves 10. This freezes well and can be made ahead of time. Recipe from House & Garden's New Cook Bo

advertisem

Marvels like microwave ovens and hot trays ease the problems of coping with holiday schedules. Everything from soup to quiche can be warmed quickly in a microwave oven. Hot trays are terrific not just for putting a hold on staggered family meals, but for keeping buffet party dishes hot for leisurely self service and seconds. The gentle, steady heat is especially beneficial to fondues, maintaining cheese or chocolate at just the right consistency for dipping cubes of bread, cake, or fruit.

Head-start food projects—specialities like steamed puddings and fruitcakes that improve with aging—can be done in tandem with sit-down activities at the kitchen table: writing and addressing greeting cards, for example. Just be sure that, between sessions, you keep cards, envelopes, pens, address books and stamps out of the way of daily snack and meal fixings. Stashed in a basket or a bright plastic vegetable bin converted to "Christmas Box" for the season, they'll be protected from spatters and spills, but handy whenever you're waiting for something to finish simmering, steaming, or baking. Even better, give each family member his or her own stacking-style bin, each in a different color for quick identification. When not in use, stack them in a corner. After the holidays, they can be used for toys, games, puzzles, mittens—or even the vegetables they were designed for.

Another kitchen table project for one or many: little stocking stuffer sachets. Mix dried herbs, flowers and spices, and spoon into tiny drawstring bags you can make from scraps of cotton and silk. The fragrance of the potpourri will mingle tantalizingly with the wonderful whiffs from the stove. With ribbon loops attached, the sachets can be hung on your big Christmas tree or on a special small one...to be removed, one at a time, and given to departing visitors, as little, long-lasting holiday tokens.

Shelling walnuts can produce tree ornaments

Stainless steel covered fry pan with aluminum-clad bottom is from the Advantage™ Collection by Farberware.® . Corning's Plant Helpers™ tinted glass flower pot and saucer are great gifts. Accessories: Vincent Lippe.



advertisement

THE NORELCO MICROWAVE OVEN

We took the buttons off. We kept the features on.



Norelco ends the mystery of microwave cooking. With a microwave oven that has no complicated buttons. Just 3 easy-to-use dials. Temperature Control lets you cook by temperature, instead of time. And keeps the food hot until you're ready to enjoy it. Power Level Control gives you a choice of 10 cooking speeds, from "Warm" to "Full Power." The Digital Timer helps you set cooking time with accuracy and ease.

The Norelco Microwave Oven also features an exclusive "Hands Full" door release.

So get the microwave designed simply for you. The Norelco Microwave Oven.
It has everything you need. Except the buttons. And confusion.



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Harvest color and excitement for your table with a garden of luscious berries and vine-ripe vegetables. Coordinating baking and serving accessory pieces, on a white stoneware body, bring the fresh feeling of summer into any kitchen. All pieces in Botanical Garden are dishwasher safe, freezer-to-table-to-oven and microwave safe.

Jepcor International Inc. • 41 Madison Avenue • New York, N.Y.

as well as nut meats for puddings an cakes. If you can get the shells off, undamaged, in two perfect halves, they can be glued back together with a gilt loop attached. Finish with clea shellac if you like a natural look, or with gold paint, if this is your season for all-out glitter.

THE SWEETEST SEASON

Confections and cookies, especially those to be packed and mailed, are best done early...in fact, *must* be if they're to reach their destination b the big day. For these sweet treats, enlist the help of children even if you have to borrow some (not really because they're so helpful, but because they make the project more fun). Consider turning the baking program into a party for your children's friends. Supply aprons, a simple nourishing sandwiches-and-fruit lunch, and canisters, baskets or plasti boxes for carrying home some of the day's yield. See that all guests have turns at nut-cracking, flour-sifting, rolling and cutting dough, decorating with icing and sprinkles, buttering th cooky sheets and, of course, *sampling* In addition to your own favorite ginger and sugar cut-out cookies, try these:

Swedish Shortbread

½ cup sweet butter
⅓ cup confectioners' sugar
½ teaspoon vanilla
¼ cup cornstarch
1½ cups sifted flour

Bright-bordered stoneware from the Calico Corners Collection by Jepcor International. A set of Household Cutlery by Case, with hardwood block.



Sunbeam

Processors



"Sunbeam makes the most complete food processor I've ever seen."

Shirley Jones

Any way you slice it, you'll get a eat meal fast with a Sunbeam food processor. Just look at our Le Chef food processor. It has strong, silent direct drive motor. So powerful, can even knead heavy yeast dough fast.

And the Le Chef food processor comes with a big capacity container. So it can prepare anything from late night snacks to big family dinners.

All Sunbeam food processors have blades tough enough for your most difficult recipes. Like a slicing blade for meats and vegetables. A shredding blade for cheese and cole slaw. And a multi-purpose blade that can do everything from mincing onion to chopping meat for hamburger.

Look to Sunbeam when you're looking for one terrific food processor. From a dinner party to an evening snack, they're the processors you can count on.

Sunbeam

Quality you can count on.



The processor shown above is not coated with DuPont TEFLON. However, other items made by Sunbeam use Teflon for easy non-stick cooking, no-scour cleanup.

Sunbeam Appliance Company, a division of Sunbeam Corporation. Sunbeam ™Le Chef © Sunbeam Corporation 1980

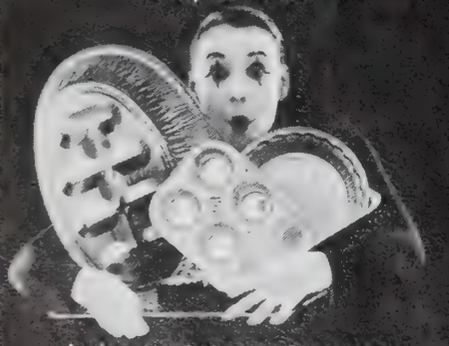
A PAN TO MIME.
ONLY LE FOIL PANS CAN



35% heavier than ordinary foilware... highly reusable. Only LE FOIL!



Baked-on black coating for best cooking results. Only LÉ FOIL!



A size and shape for every use. Only LE FOIL!



The perfect, extra pans for entertaining and food gifts. Only LÉ FOIL!

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Professional quality foil cookware available at fine department and specialty stores
EZ POR Corp. Wheeling, IL 60090

Cream butter and sugar until light and fluffy; beat in vanilla. Sift together cornstarch and flour and add to butter mixture. Mix or knead until smooth. On waxed paper, roll dough into a square ¼" thick, then cut into 1½" squares with pastry wheel or knife. Bake on buttered cookie sheets in a 350° oven about 10–12 minutes, or until golden. Makes about 30–40 pieces of shortbread.

Recipe from House & Garden's New Cook Book

For mincemeat fanciers, here's an alternate to mince pie—easy-to-mix, drop style

Mincemeat Cookies

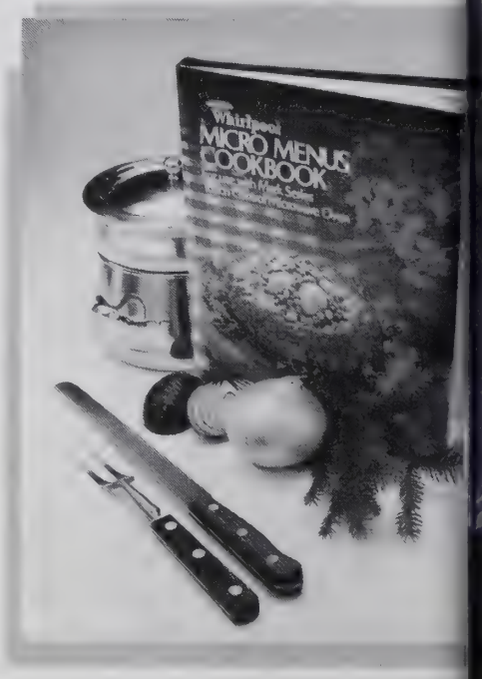
1¼ cups sifted flour
2½ teaspoons baking powder
¼ cup shortening
½ cup sugar
1 beaten egg
1 cup mincemeat

Sift the flour again, with the baking powder. Cream the shortening, gradually adding the sugar and stirring. Add the egg and mix well. Add the mincemeat alternately with the flour mixture, beating after each addition. Drop by teaspoonfuls on a greased cookie sheet. Bake in a 350° oven for 10–12 minutes.

Recipe from House & Garden's New Cook Book

If any cookies are left for mailing, keep in-transit crumbling to a minimum by packing them in tins, tubular potato-chip boxes, or cylinders made of bubble wrap you've been hoarding from packages you've received. Close securely with tape and surround with plenty of filler material in strong cartons.

Whirlpool Micro Menus Cookbook com with every Whirlpool Microwave Ove Stainless steel carving set by Chica Cutlery. Double boiler, Macy's.



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GIVE SOMEBODY A LEGEND FOR CHRISTMAS.







There have always been companies who are content to turn out products of reasonably good quality. We are not among them. Instead, we've decided to create the finest quality production knives that human hands can produce. As long as we continue to do that, we'll continue to call our knives what we do: Gerber Legendary Blades.

For our legendary catalog, send 50¢ to Gerber Legendary Blades, 14200 Southwest 72nd Avenue, Dept. HG, Portland, OR 97223.

GERBER Legendary Blades

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Now Mirro® helps you cook with chef's results: Classic Chefware.™

Today you can own the same quality cookware so many professionals prefer. Enjoy the advantages, meal after month after year. Because Classic Chefware is built by Mirro. And Mirro builds more cookware than anyone else.

MIRRO®

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America's most cooked in cookware™

Another baking day could be devoted to *non*-edible tree ornaments fashioned of flour, salt and water. To make about five ornaments of medium size, mix together 1 cup of flour, 1 cup of water, 2 cups of salt. Dough can be rolled out and cut, or shaped by hand; either way, remember to cut a small hole for stringing a ribbon or cord for hanging. Bake in a very hot oven, 450° to 500° until lightly browned. When cool, color with model paint; finish with a coat of polyurethane or shellac.

KITCHEN WRAP-UPS

A look around the kitchen will give you lots of ideas for gift-wrapping the culinary presents you're whipping up for neighbors and friends. With thoughtful, relevant containers, you'll be giving gifts-within-gifts, doubling the pleasure and the usefulness. Think of wrapping your cranberry, apricot, or pumpkin tea breads in printed cotton or linen dish towels—or put a loaf in a ribbon-tied see-through plastic bread box. Cotton string shopping bags, available in some stores in Christmas red and green, are wonderful "Santa packs" for holding assorted kitchen gifts. Pour your herb-laced vinegars or your home-pressed tomato juice into cork-stoppered wine carafes. If a figgy pudding goes with your Chistmas wishes, put it in a stoneware crock or authentic pudding basin...to provide a proper steaming dish as well as attractive wrapping. (Don't forget the hard sauce!). Homemade paté will be especially welcome presented in a terrine or glass casserole. Stuffed dates or other fruits you may have dried and glacéed yourself will be perfect in an apothecary jar, antique or modern. Fill a flower pot with rum balls—just the ticket for someone who dotes on both sweets and growing greenery. Tuck a jar of preserves in an oven mitt; tie with bright ribbon, or clip with a bright plastic clothes pin. Tie a cookbook up in an apron; tissue-wrap a few vanilla beans and cinnamon sticks and tuck them in the apron pocket.

Brown grocery bags that have been kept neatly folded can be recycled in style as gift wrappings too. After placing your jars or loaves inside, fold over the top; punch holes through the double thickness and lace a bright ribbon through the holes. Foil, white shelf paper, and brown wrapping paper—all staples in every kitchen—are great gift wraparounds. Brown paper can be sophisticated, tied with colored ribbon...or playful, covered with freehand designs done in crayon or with bright felt pens. And while you're in the kitchen, where the potatoes are stored, don't forget the fun and good looks of potato printing. Peel and halve a potato; cut an abstract or stylized design into the flat surface; dip cut



Breakfast basics for the holidays and after: automatic coffeemaker by Hamilton Beach; slim line Convection Toaster by Salton; silverplated bread tray from the "Holiday" collection by Reed & Barton. Accessories: Macy's, Vincent Lippe.

GRAPE JUICE HAS FINALLY GROWN UP.



Each year the first pressing of vine-ripened catawba grapes is put aside for bottling. And from this first pressing comes Meier's 100% natural, non-alcoholic drink. It's pure grape juice. But festive enough for parties or to drink with gourmet meals, or to serve at all kinds of celebrations. Meier's—available in white or pink, still or sparkling.

MEIER'S
SILVERTON, OHIO

The one to buy in the first place.



A LIMITED WARRANTY TO CONSUMERS
Good Housekeeping PROMISES
REPLACEMENT OR REFUND IF DEFECTIVE
5-YEAR WRITTEN GUARANTEE
OVER 15-MILLION IN USE

AMERICA'S #1 SELLER



THE ONE USED ABOARD SKYLAB

SWING-A-WAY

The quality un-electric.

SWING-A-WAY ST. LOUIS 63116

advertisement

face into ink or poster paint, and
ss on the paper in any pattern you
h. Potato printing also can be done
white tissue paper.

TRADITIONS—PLUS

Christmas is a medley of tradi-
ıs: stringing popcorn and cranber-
for decorating the tree; mulling
ey delights on the back burner
ne for the grown-ups, cider for
ıors); shelling pecans and roasting
stnuts; shaping pine and spruce
aromatic wreaths; putting special
t treats in the backyard for the
ls. But along with the traditions,
exhilarating to add a few new
ches, do some things differently
n in the past. Experiment—with
flavors, new decorations, new
ds of entertaining. String macaroni
vell as popcorn for tree garlands (a
d children's project). Give the
ls their own holiday tree strung
ı apples, peanuts, popcorn; coat
ıe with peanut butter, a special
t. Their feasting, seen through
r kitchen window, could be one of
best shows of the season. Add
anas to a stew or sauté them,
ed lengthwise, Caribbean style.
iven breakfast or dessert pancakes
ı a dash of rum; make a center-
e tree of colorful fresh vegetables,
uild a cookie Christmas tree with
s of different cookies on a server
raduated tiered plates. "Pepper" a
ath with red-hot jalapeños. Sur-
e your friends with a different (for
) kind of party.

If a trim-the-tree party is your
al style, this year consider a break-
party instead (or in addition). If
usually host a sit-down dinner,
about a dancing party for a
nge of pace?

Menu for a breakfast party can
ıs simple as baked apples, omelets
hot croissants and toast...made
ive with brandy to flame the
les, a choice of omelet fillings
amed chicken, cheddar cheese,
touille, jelly or jam), and a pretty
kling beverage like champagne
ıded with Christmas red cranberry
e. (For those not ready for wine
y in the day, have pitchers of cold
te grape juice and freshly
eezed orange juice.) Give guests a
ice of toppings for toasts and
ssants too, and let them dress their
as they come from toaster or
ter oven.

Set up a coffee bar on a counter
r the table. Offer a variety of
ds and a selection of additives:
amon sticks or ground cinnamon,



The KitchenAid Solid State Food Preparer.



K45SS











We've made a good thing better.

The KitchenAid Food Preparer has always had a great reputation for convenience and reliability.

But now we've found a way to make it even better. It now has solid state speed control for cooler, more efficient operation.

But one thing hasn't changed. And that's its versatility. With attachments, a KitchenAid Food Preparer can grind, slice, shred and puree foods.

But what really sets it apart is its ability to do so many things a food processor can't do.

Like knead large quantities of bread dough. Mix heavy batter.

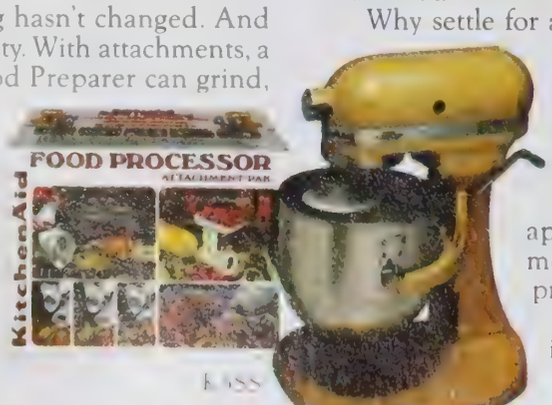
And whip eggs and meringues.

If you really love to bake, either the KitchenAid K45SS (4½ qt. capacity) or the K5SS (5 qt. capacity) has the power to do it all.

Why settle for a food processor that can only do part of the job?

With either KitchenAid Solid State Food Preparer, you have a great appliance that can do more than any food processor.

Look for them in better stores everywhere.



K45SS

KitchenAid. Because it's worth it.

Hobart Corporation, Troy, Ohio 45374



Casserole by Asta Designs. Silverplated dis by Reed & Barton. Chenin Blanc of Califor nia wine by Taylor California Cellars Flower, The Gazebo.

shaved semi-sweet chocolate, orange or coconut liqueur, whipped cream (who's counting calories at Christma time?). For real spirit, some guests may want to add rum or brandy. The coffee bar is good any time of day or evening, with sandwiches or pastry added, whether guests are invited in advance or on the spur of the momer (so often the *best* kind of gathering).

For a dancing party, clear living room and dining room floors for the main event, and designate the kitche as the place for refreshment breaks. Refreshments can be an elaborate midnight buffet with all your specialities, if you wish, but a simple bread and wine presentation will be equally festive, especially if the breads are homemade.

Put jugs of cold wine at one end of the counter-turned-buffet, pitchers or bowls of warm mulled wine at the other. Offer a variety of the best breads you can buy or bake; serve warm, wrapped in colorful kitchen towels. Provide bread boards and good sharp knives for easy slicing. Here is a rye bread you might want t include:

Limpa

1½ cups beer
2 tablespoons fennel seeds
1 tablespoon white vinegar
¼ cup molasses
¼ cup dark corn syrup
2 teaspoons salt
2 packages granular yeast
2 tablespoons butter, softened
4 cups fine sifted rye flour
1¾-2 cups sifted flour

Heat beer to lukewarm. Combine in large bowl with fennel seeds, vinegar, molas

advertisemer



This Christmas, Santa has a new helper.

This Christmas, shopping for gifts can be a lot merrier and easier if you do it through mail order catalogs that carry high quality items.

By using mail order catalogs, you can buy presents anywhere you want, anytime you want. At home, on vacation, even on a plane.

You can also buy just about anything under the sun. From antiques to the latest fashions to space age stereo equipment.

And the American Express® Card is the convenient and safe way to purchase from thousands of fine mail order companies, such as the following:

The Swiss Colony—The most exciting gifts you've seen...delicious cheese, sausage, pastries, candy, fruit, nuts. For over 50 years The Swiss Colony has delighted millions with great tasting gifts. 1112 7th Avenue, P.O. Box 800, Monroe, WI 53566.

Spiegel—The complete department store in print. Featuring designer and brand name fashions and home furnishings for you and the way you live. Catalog $3.00 (refundable). Spiegel, Regency Towers, Oak Brook, IL 60521. 800-523-3090.

Carroll Reed Shop—Since 1936, Carroll Reed has offered distinctive dresses, colorful sportswear, hand chosen imported woolens and a complete selection of accessories as well as men's and children's fine clothing. Carroll Reed, Dept. 77301, Main Street, North Conway, NH 03860. 603-447-2511.

Norm Thompson—You can find gift items ranging from Scotch Shortbreads to sleigh bells at Norm Thompson. Including exclusive men's and women's apparel, Irish Hats, shearling coats and world class perfumes. P.O. Box 3999, Portland, OR 97208.

Deerskin Trading Post—World renowned Specialists in leather and suede coats, accessories, footwear for men and women. 119 Foster Street, Peabody, MA 01960. 617-532-2810.

Omaha Steaks—Relish the flavor of Naturally-aged steaks from the heart of Beef Country. 10% discount on your first order. Dept. 1500, 4400 South 96th Street, Omaha, NE 68127. Call FREE 800-228-9095.

The Tog Shop Catalog—Offering a better selection of casual sportswear, pretty dresses, super shoes and very special gifts. Lester Square, Americus, GA 31710 or phone 912-924-9371.

Brookstone—High quality tools and nifty widgets for do-it-yourselfers, craftsmen, and those who appreciate the unusual. 532 Vose Farm Road, Peterborough, NH 03458. 603-924-9511.

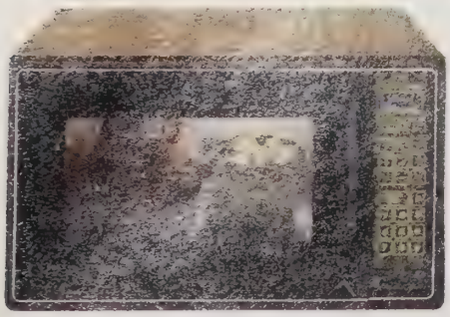
Yield House—A leading manufacturer of pine furniture that saves you money by selling direct. Catalog offers variety of furniture styles and accessories for every room. 90 day guarantee. Route 16, North Conway, NH 03860. 800-258-0375.

Orvis—World famous for fine fishing tackle for 124 years. The Orvis catalog features custom shotguns, country clothes and unique sporting gifts for men and women. Manchester, VT 05254. 802-362-1300.



The microwave that spoils you. Not dinner.

M61A-7P



It spoils you with a complete meal oven that can cook meat, potatoes and a vegetable all at one time.

It spoils you with a 12-hour Delay Start that lets you start cooking even when you're not at home.

You'll even be spoiled by a 4 Level Memory that cooks for 4 heating times (up to 99 minutes each) and any 4 of 10 heating levels (e.g. defrost, roast, simmer, warm) with one setting.

Although you'll be spoiled, your meal won't be. The Automatic Thermometer cooks to the exact temperature you select and then keeps food warm until you're ready to eat.

See your Magic Chef dealer today. And spoil yourself. Not your dinner.



Magic Chef.

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Gives you more time for good times.



Get in on the Magic Chef/Swanson Great Frozen Foods Offer.

(At participating dealers.)

See your Magic Chef dealer for details.

ses, corn syrup and salt. Sprinkle yeast into lukewarm liquid and stir until dissolved. Beat in butter. Stir in rye flour and 1½ cups flour, a little at a time, and mix well. Use some of the remaining flour to sprinkle on baking board. Turn dough onto baking board and knead with floured hands until smooth and elastic, and no longer sticky. Place dough in a greased bowl and turn to grease on all sides. Cover and let rise in warm place until double in bulk, about 1¾–2 hours. Punch down, pull edges toward center and turn dough in bowl. Let rise again until almost double in bulk, about 45 minutes.

Turn dough out onto floured board and divide into two portions. Knead for 2 minutes and shape each portion of dough into a round loaf. Place on a buttered cookie sheet and let rise again until double in bulk, or about 50 minutes. Bake in a 350° oven for about 35–40 minutes.

Recipe from House & Garden's New Cook Book

For this kind of party, make several batches of bread—as many different kinds as you have baking time for; freeze until needed.

Light the party buffet with tall, fat, scented candles in varied colors for a decorative accent, or with regular candles in apple candleholders. Choose the prettiest, roundest red or green apples; scoop out centers, just deep enough to insert candles. Surround clusters of them with pine branches and holly.

Other scoops: hollowed green or red cabbage to hold a country paté; hollowed winter squash to hold roasted nuts.

Waring Super Bowl™, heavy-duty stand mixer. Baker's Secret Bakeware™ by Ecko. Angel, The Gazebo.





derful auxiliary kitchen server: gany drop-leaf table, The Pembroke The Bombay Company, stands just gh.

ITCHEN CENTERPIECES

For any kitchen table setting, centerpieces from kitchen ment. Fill copper and stainless nixing bowls and stock pots shiny Christmas balls. Fluted porcelain soufflé dishes, pat- l tea caddies, stoneware jugs, ystal cruets, berry baskets saved last summer, painted or not, all wonderful containers for flowers reens. A tall basket crammed pine sprays becomes a mini tree tiny white lights are strung on anches. Stylized Christmas trees e created from assorted foods naterials. Someone in the family b protected with a bandage is sure to be making pomander those clove-studded oranges pples that are rolled in spices ed with ribbons. Before banish- em to closet and bureau, pyra- nem in a bowl, around a Styro- cone, tree-style, to preside over fast, lunch, and tea tables—a piece that scents the atmosphere bly.

For other tree-shaped center- , cover Styrofoam cones with a of florist's moss, then with gum- and mints...or broccoli and tomatoes...or little fruits, fresh zed. Attach with toothpicks; fill spaces with real or paper leaves h cinnamon sticks. Or make enterpiece tree of nuts and pine arranged on florist's sticky tape Styrofoam cone.

AFTER THE 25TH

Another kind of party that could eparture from custom for you...

advertisement

Revere Ware cooks up compliments for the chef.

Whether you're fixing family fare or cooking for company, you can count on Revere Ware to turn out meals that turn on compliments.

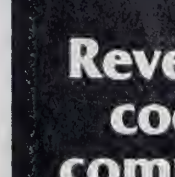
Why? Because Revere Ware delivers the highest quality cooking performance.

The secret is the construction. Copper Clad Revere Ware combines the durability of surgical-quality stainless steel with a copper bottom that conducts heat quickly, evenly.

Carbon Core Revere Ware sandwiches a core of carbon steel between two layers of stainless steel for quick, even heat distribution.

And now Revere Ware offers skillets with a third construction. The interior cooking surface is SilverStone®, the exterior is stainless steel. And in between is heavy-gauge aluminum to spread heat quickly and evenly.

Take your choice, then take your compliments ... with Revere Ware.



Revere Ware

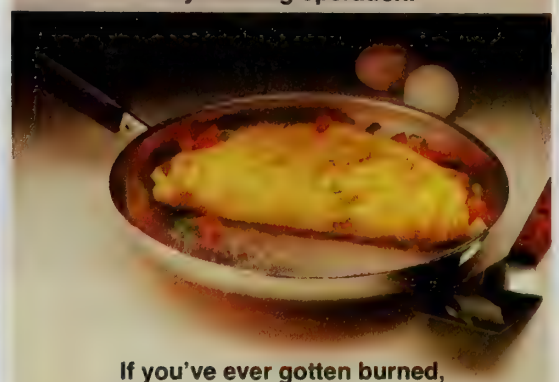
A heritage of excellence from Paul Revere



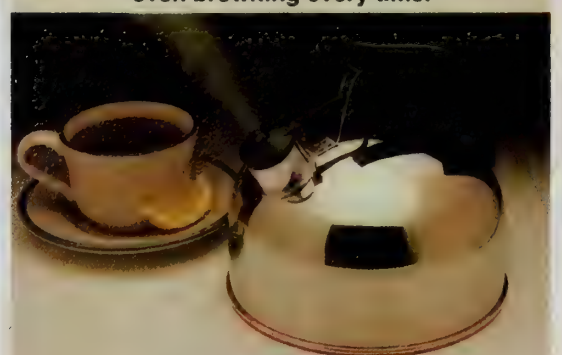
Our new stainless steel skillets with SilverStone® interiors make cleanup a snap.



Revere Ware's surgical-quality stainless steel stands up to any cooking operation.



If you've ever gotten burned, get even. Revere Ware means even browning every time.



Mother's Whistler. Revere Ware Tea Kettles last for years and years.



Revere Ware heats evenly at lower temperatures to smooth out sticky subjects.

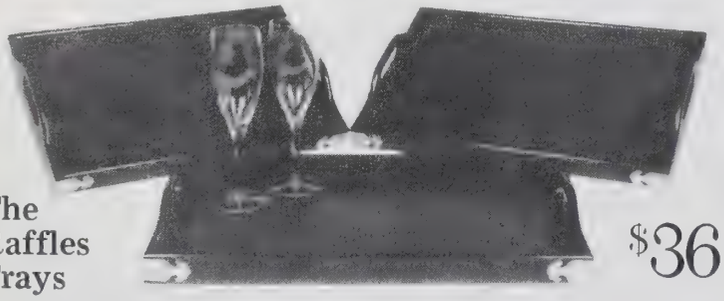
Legacies from an Empire.





The English Butler's Buffet $119

The English Butler's Buffet is a tasteful reminder of 19th century British elegance. To be used as a bar or server or even to hold a small TV or stereo. Mahogany with brass hinges and solid brass casters. 26½" high. Top 25" x 34". $119. Please add $10 for shpg./hdlg.



The Raffles Trays $36

A perfect adaptation of our renowned Raffles Table, our nest of trays reflects on the history and tradition of Singapore's Raffles Hotel. A hint of the Orient is engraved in the brass corner braces. Mahogany. Small tray: 10¾" x 16¾", Medium tray: 12" x 18", Large tray: 13¼" x 19¼". The set is $36. Please add $5 for shpg./hdlg.



The English Butler's Table $89

A lovely reproduction of the original that Mr. Chippendale so gracefully outlined around 1750. Mahogany with brass hinges. 16" high, the top is 25" x 35". $89. Please add $8 for shpg./hdlg.

Your satisfaction is guaranteed. To expedite your order, telephone us or send check or money order or charge AE, VISA, MC or DC. Please include your exp. date. Send $2 for our color catalogue.

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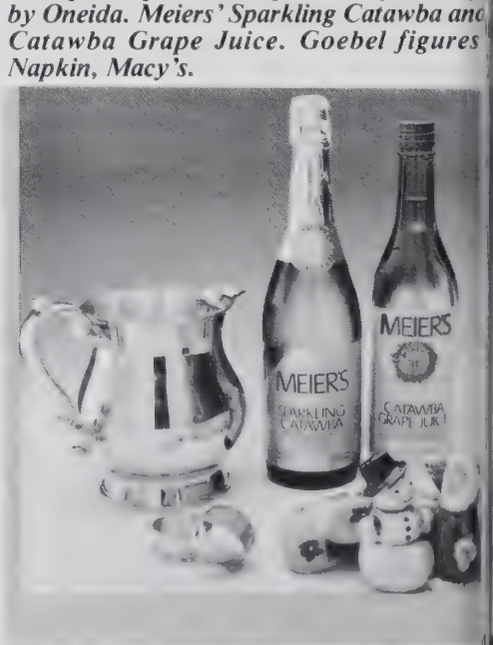
*Stores: New Orleans • Dallas • Houston • Toronto**
**Canadian prices slightly higher.*

could even start a new tradition . . . is a December 26 party, on the day the English call Boxing Day (boxing refers to the giving of gifts in boxes, not a prizefight). It's a good time to exchange gifts with friends you may have missed in the pre-Christmas rush. Make it a luncheon with a simple but surprise menu to please those who are temporarily surfeited on turkey or goose. One suggestion is beef pot pie—easy to make and simple for stove-to-kitchen table serving. Or offer your own most successful casserole, a watercress and mushroom salad, and fresh or stewed fruit.

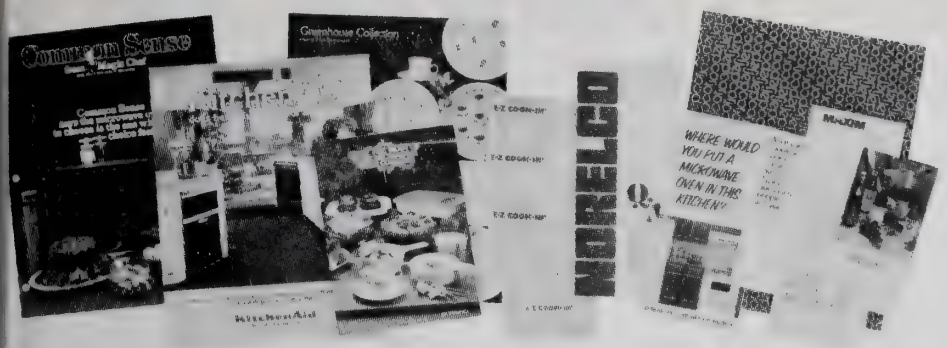
To wind up the season every bit as merrily as you began it, join in a celebration that a large part of the world observes: feasting and gift-giving on Twelfth Night or on Three Kings Day—the eve and day, respectively, of the arrival of the wise men in Bethlehem. Since this is a major holiday in most Latin American countries, it would be appropriate, though not necessary, to have a Latin American theme—with music, food, even a gift-filled piñata from South of the border. Whatever other food you serve, the menu should include a cake into which little figurines have been baked (warn guests to be on the lookout). The person who finds an infant doll (representing the Holy Child) is insured good year ahead, the legend goes.

For other ideas for enjoying the holidays—beginning to end—in *your* kitchen, join in the fun and special events of "Christmas In The Kitchen," at Macy's Cellar, Herald Square, New York City, November 10 through 14.

Silverplated pitcher and pewter napkin ring by Oneida. Meiers' Sparkling Catawba and Catawba Grape Juice. Goebel figures Napkin, Macy's.



CHRISTMAS IN THE KITCHEN BOOKLETS



"Common Sense."
ne microwave oven that lets you cook hatever, whenever, and however you e. Set the oven in the A.M. for dinner the P.M. Automatic thermometer takes e guesswork out of cooking. Fact sheet cludes other choice features. Magic Chef.

"Make The Most of Your Microwave."
here's a definite relationship between icrowave energy, the type of food to be oked, what cooking function is to be rformed and the proper cookware. In a ick and easy, step-by-step fashion, the orning booklet tells you what goes with hat. 50¢

Question and Answer Guide.
orelco Microwave Cooking Systems offers swers to over 70 consumer questions out microwave energy ovens and oking. 25¢

Revolutionary Paper Pans!
lder of microwave cooking ideas and s from E-Z Cook-In'. E-Z Cook-In' ns are made of paper with a tough poly- ter coating made for cooking.

Spacemaker.
uniquely designed microwave oven that stalls easily over your present range od. Without buying a new range, you n have 2 ovens in one convenient cook- g center. General Electric folder. 50¢

6. What You Should Know about A Convection Oven...
it's different than a microwave. It's a professional type oven that uses a fan to circulate the air inside the oven chamber to insure uniform heat. Maxim Convection Oven cooks, roasts and bakes. Try the easy and delicious Maxim recipes enclosed with the mailer.

7. Non-Alcoholic Grape Juices.
For young people's parties, for guests who prefer non-alcoholic beverages, for the fun of drinking something deliciously different. Choose from one of Meier's Catawbas, Pink Catawbas, Sparkling Catawbas or Cold Duck from this pamphlet. Some serving suggestions, too.

8. Time and Money-Saving Appliances.
Brochure details Energy Saver dishwashers that conserve water and energy, and waste disposers with Quick Click mount that cuts installation time. Also, trash compactors, hot-water dispensers, mixers, coffee mills. KitchenAid Division, Hobart Corporation.

9. Stoneware For Entertaining and Every Day...
is shown in this colorful kit from Jepcor International. Selections include solids, florals and geometric designs in a wide variety of styles.

Christmas In The Kitchen Booklets November 1980

Circle the number of each booklet you want and enclose check, money order, or currency in amount indicated for those requiring payment. Add $1 for postage and handling. No stamps. Allow up to eight weeks for delivery.

Mail To: House & Garden, Dept. 11K P.O. Box 2793, Clinton, Iowa 52735

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I enclose: $_____ $1 for postage and handling of my request for booklets
$_____ for booklets circled requiring payment
$_____ is my total remittance

Name _____
(Please Print)

Address _____

City _____ State _____ Zip _____

Offer expires 2/16/81

advertisement

Shopping information

continued from page 190

9' x 12'. From John Copper, John Copper Designs, Woodstock NY 12498. **Quilt** (on back of sofa): "T" quilt variation. In brown and black, pink latticework on white ground. 63" x 82", c. 1880. About $385. At Thos. K. Woodard, NYC 10021. **"Glen Royal" fabric** on sofa: Of cotton/rayon/flax. In "primrose." 48" wide, about $12 yd. From Waverly Fabrics, NYC 10018. **"Lark" cotton pillow fabric:** In rose, 48" wide. From Norbar Fabrics*, Deer Park NY 11729. **"Berber" fabric** draping tables: Of cotton canvas, in "terra cotta." 54" wide. About $25.50 yd. From Quadrille Wallpapers and Fabrics*, NYC 10022. **Fabrication of slipcovers** throughout the barn by The Heather Shoppe, New Milford CT 06776.

pp. 102–103
Stoneware: In earth-tone colors. Oven and dishwasher safe. Handmade by Robert Parrott. Available through The Silo, Hunt Hill Farm, Upland Rd., New Milford CT 06776 (free catalogue).

pp. 104–105 (kitchen/dining area):
Table settings, linens, and most **kitchen accessories** available through The Silo (see address above).
(Photo of balcony/upper right):
"Delectable Mountains" quilt: In red and white. 76" x 76", c. 1880. About $385. At America Hurrah Antiques, NYC 10021. **Fabric on chair pads:** Of cotton duck. In "cardinal red," 48" wide. About $7.50 yd. From S. M. Hexter*, NYC 10022.

pp. 106–107 (Lower left photo):
"Glen Royal" fabric on banquette cushions: Of cotton/rayon/flax with Scotchgard finish. In "seafoam," 48" wide. About $12 yd. By Waverly, NYC 10018. **Handwoven rag rug:** Of cotton/linen. In blue, green, and cream stripes. 109" x 135". In custom sizes and colors. About $13 sq. ft. At The Gazebo, NYC 10021. **Antique quilt pieces** used as pillow covers (on banquette): At America Hurrah Antiques, NYC 10021; Thos. K. Woodard, NYC 10021. **Purple basket:** Handmade by Kari Lønning, available through The Silo (address above).
(Large photo):
1980 Marimekko patchwork quilt: Custom made to order any size. Full sizes about $250. At Marimekko, NYC 10019. **Marimekko "Lato" pillowcases and sheets:** Of no-iron percale. In "Hay" colorway. By Dan River, NYC 10018. **Multicolor "Star" quilt** (folded over chair): 74" x 78". About $795. At The Gazebo, NYC 10021. **Baskets:** Handmade and dyed with natural dyes. By Kari Lønning, available through The Silo, New Milford CT 06776. **Pin-up swing-arm lamps** (on each side of bed): Polished brass finish with white pleated shade. By Stiffel.

Easy Christmas Craft

pp. 114–115
Round natural wood "cheese" boxes and wooden plates used for sponge painting or découpage. **Plates:** 11⅞" diameter, $11.75 ppd. **Boxes:** 13" diameter, $19.95 ppd. 12" diameter, $17.95 ppd. 10½" diameter, $15.95. Set of 4, 3"–7", $13.95 ppd. From Adventures in Crafts, 218 E. 81st St., NYC 10028. **"Sponge print" fabric** on footstool: Of cotton, in pink. 54" wide. About $33 yd. From Carleton V Ltd.*, NYC 10022. **Genuine sponges:** $5.80 each ppd. When ordering three or more, $4.40 each ppd. For free catalogue, write Brookstone, 532 Vose Farm

Continued on page 271



British Sherlock Holmes Style

SOFT PLUSH WOOL CAPE

in fashion fall colors

HIGH FASHION

Classically Tailored Collar
and Placquet
Matching Horn Buttons
Colors: **CAMEL, NAVY HUNTER, BROWN, BLACK, RUST, GREY.**

Sizes
SMALL (5-9)
MEDIUM (10-13)
LARGE (14-18)

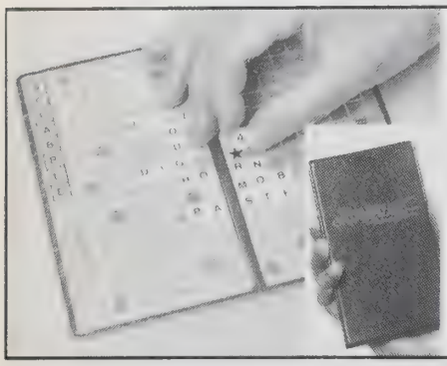
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Midi Length



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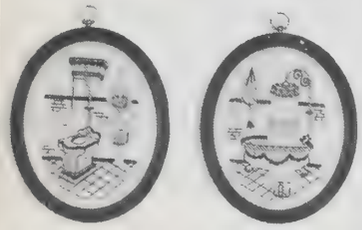
can be folded up and stored in pocket or purse *in the middle of a game* to be continued later *without disturbing the pieces!* The letter tiles are made of a special material that clings to board or players' tile holders (included). Otherwise it's exactly like regular size Scrabble. Folds to 7¼" x 4¼".

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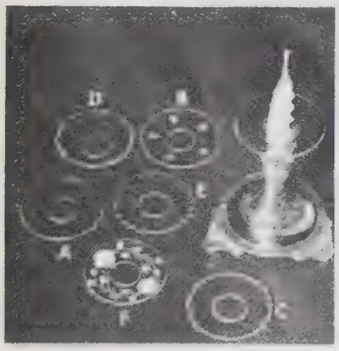
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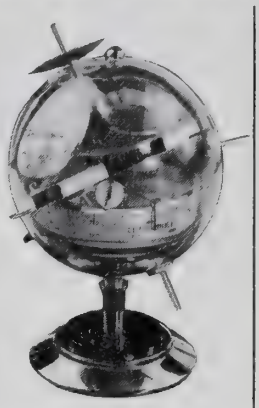
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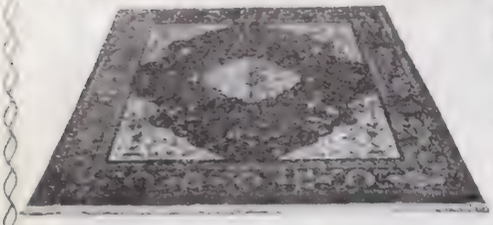
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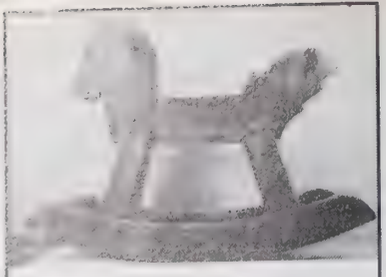
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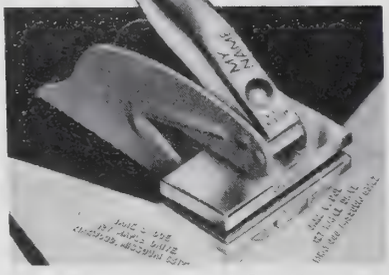
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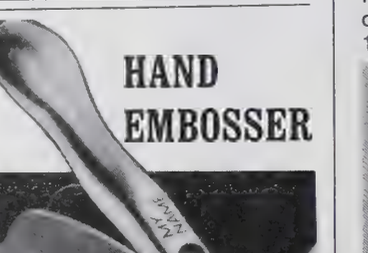
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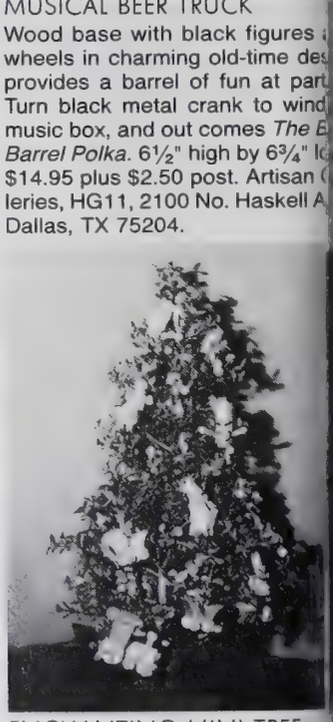
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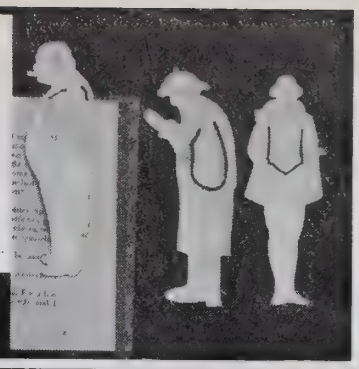
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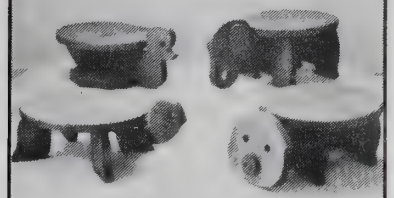


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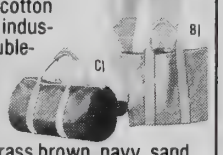
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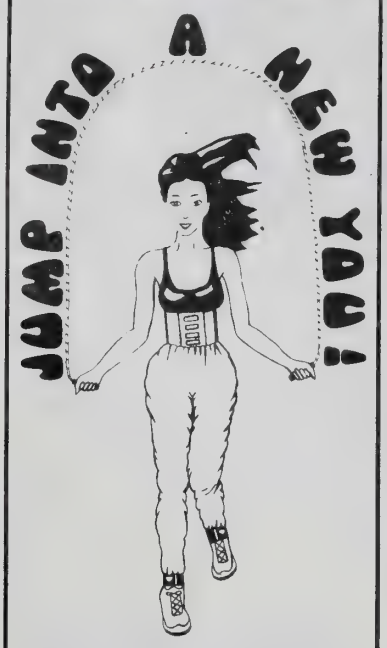
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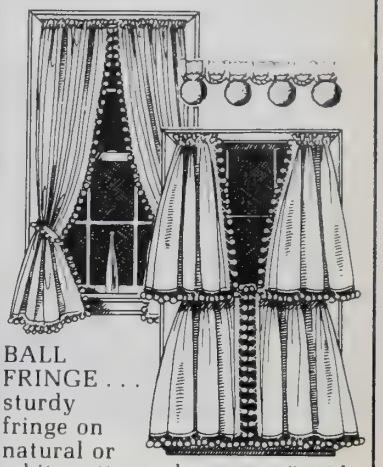
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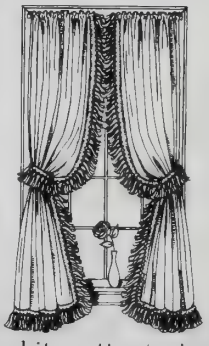
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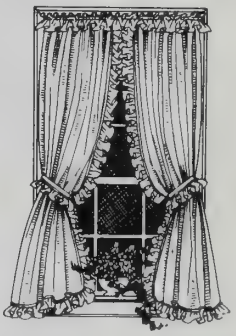
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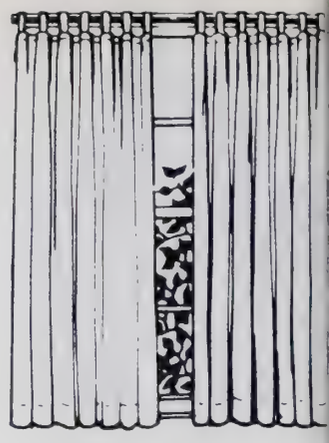
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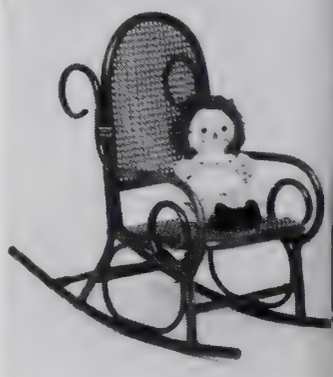
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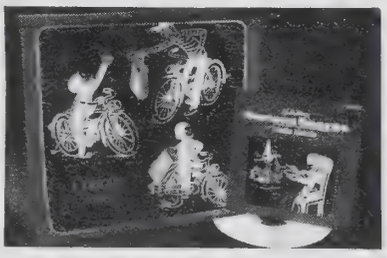
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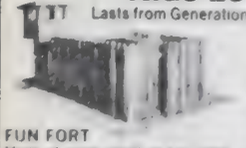
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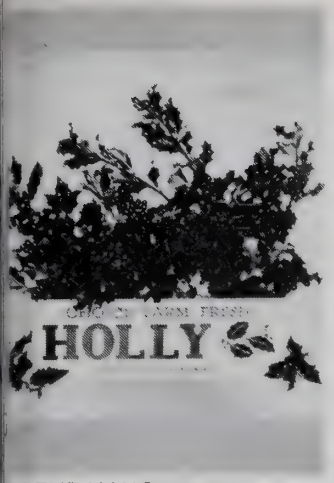
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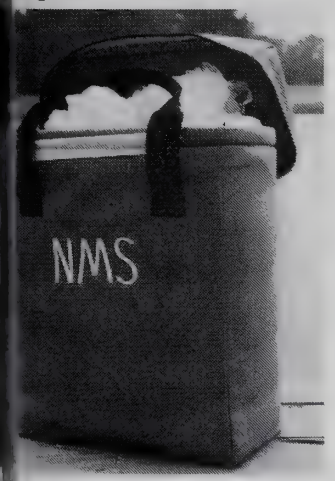
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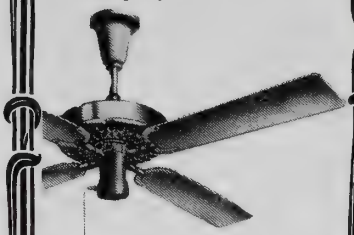
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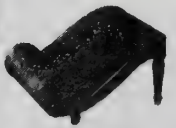
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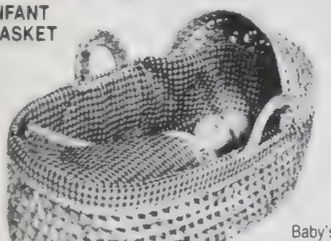


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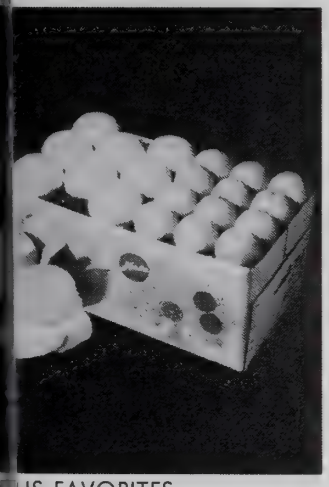
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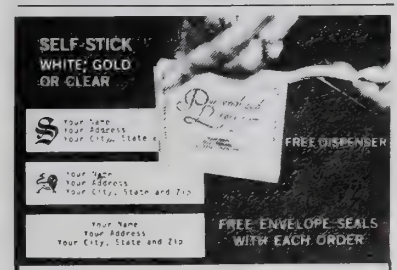


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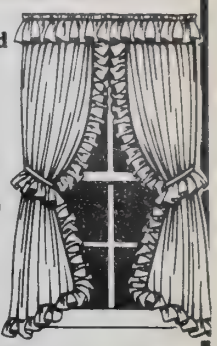
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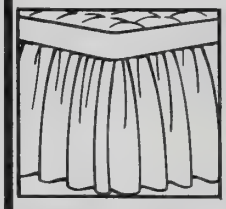
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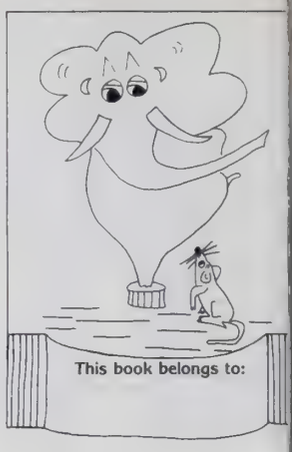
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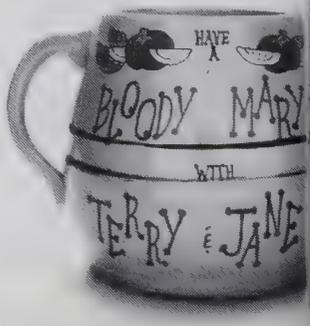
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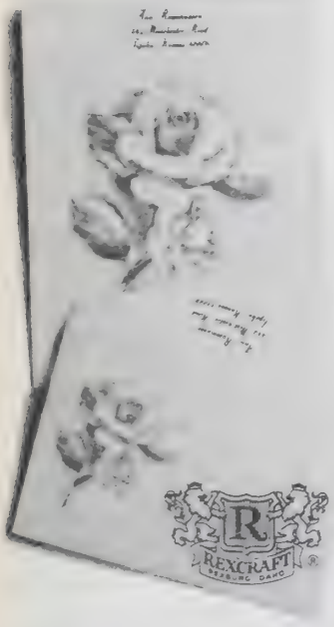


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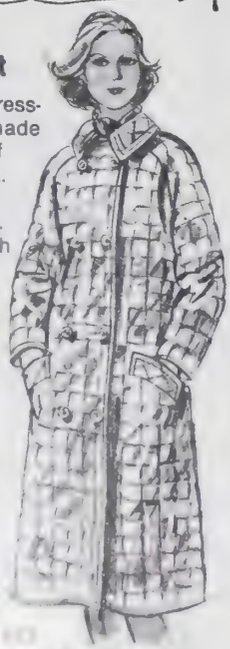
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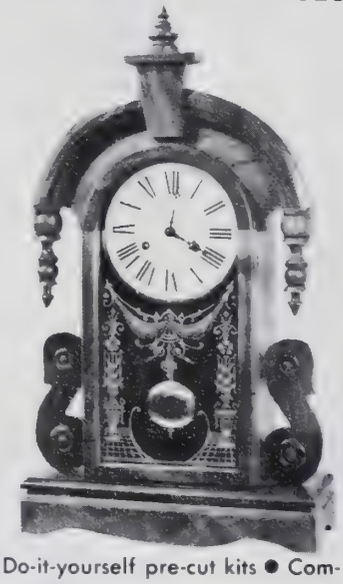


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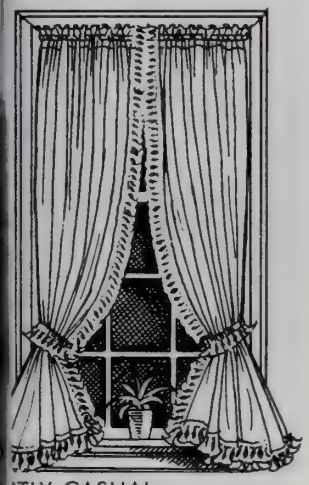
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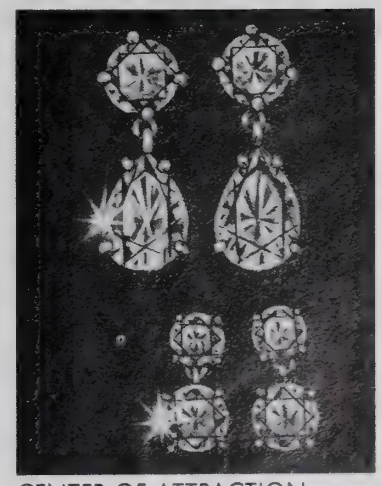
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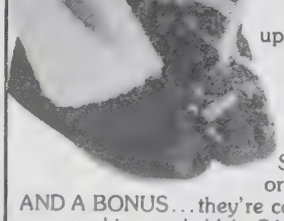
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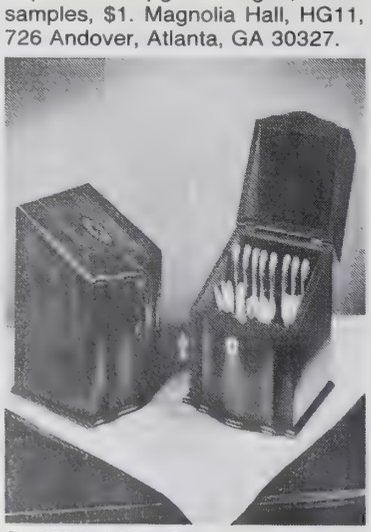
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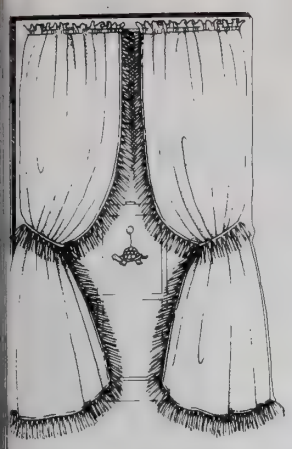
Beautifully detailed replica of an 18th-century knife box, adapted to hold other pieces. Hinges of heavy brass have stop so lid can't fall open. Brown solid cherry, Pacific Silvercloth lining. 8¾"w. x9"d. x 13¾"h. $144; two $278. UPS extra. Catalogue $1. Ephraim Marsh, Dept. 792, Box 266, Concord, NC 28025.



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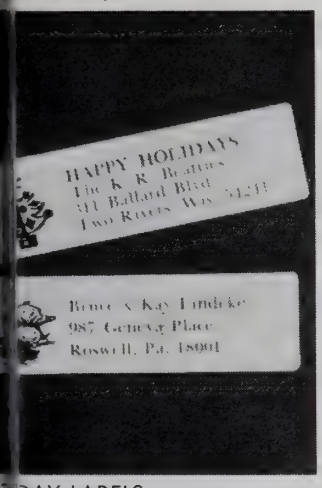
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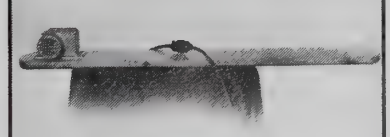
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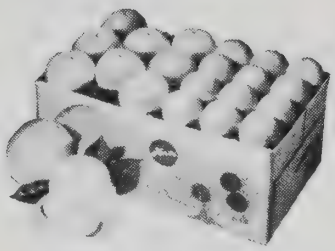


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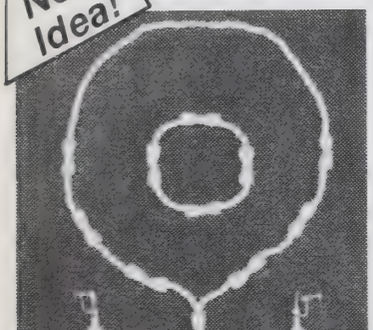
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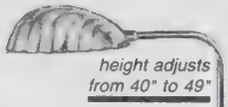
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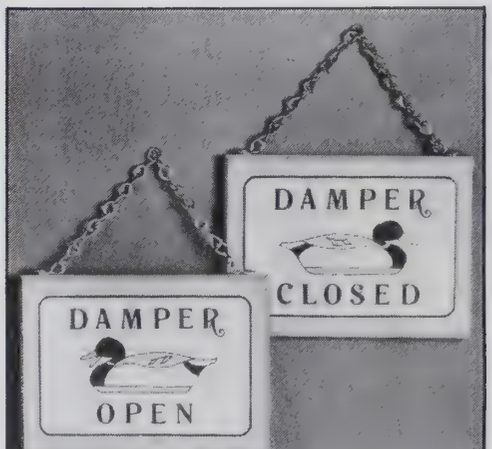






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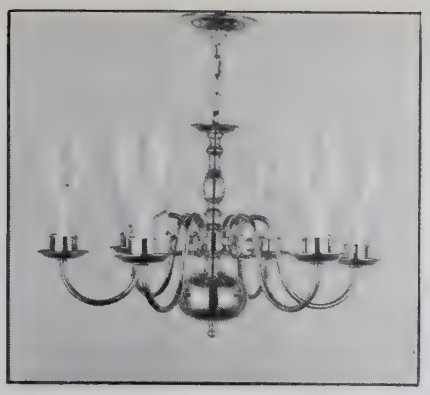
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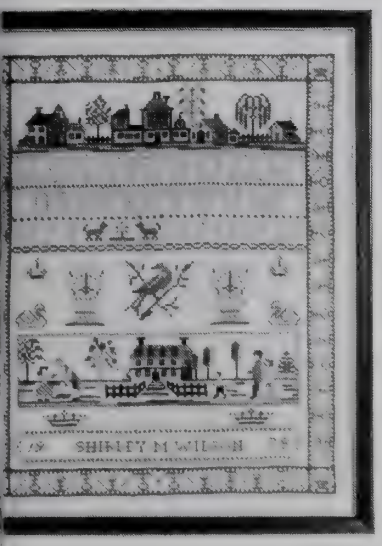
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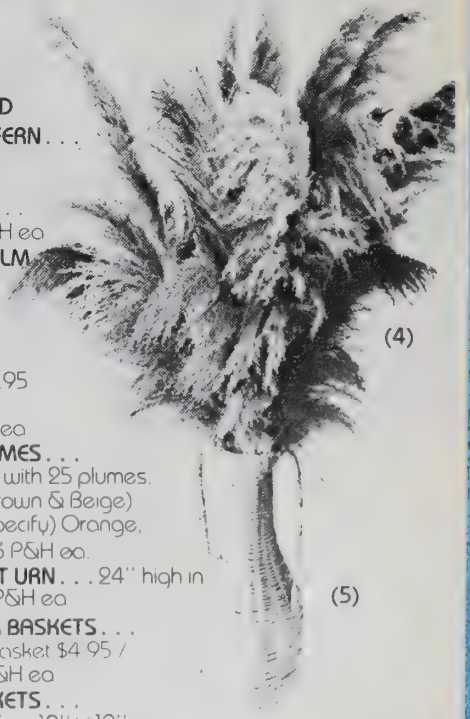
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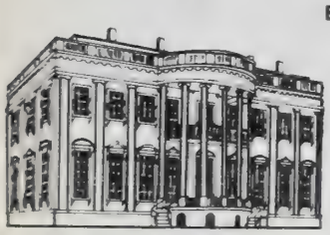


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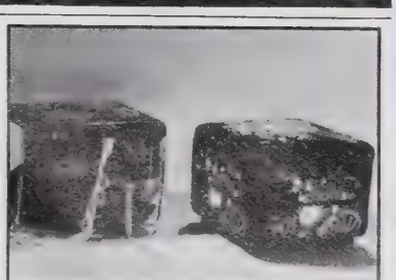
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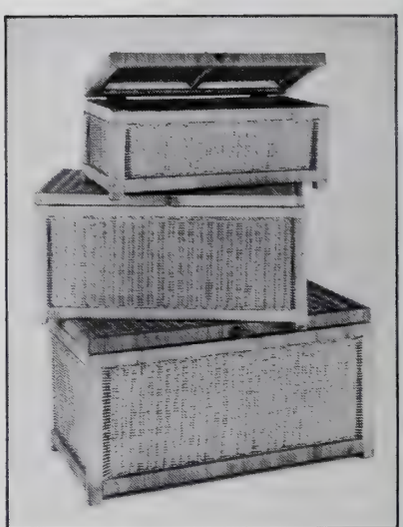


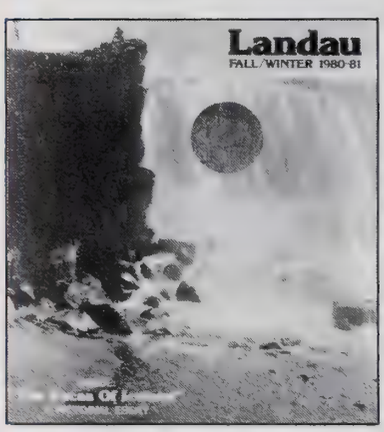
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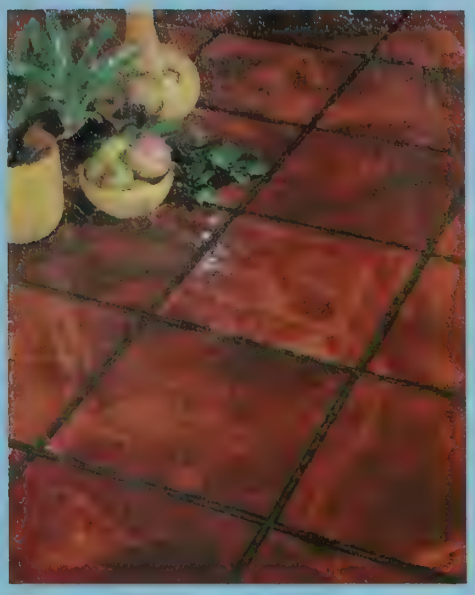
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Baked Fillet of Sole with Mustard Cream Sauce

INGREDIENTS
6 large or 12 small filets of sole
juice of 1/2 lemon
1/4 cup Mirassou Monterey Riesling
4 teaspoons butter
4 teaspoons flour
1 cup sour cream
2 egg yolks
1/4 teaspoon salt
2 teaspoons sweet hot mustard (Russian style, available in most delis)

METHOD
☐ Preheat oven to 350°
☐ Wash and dry fish, sprinkle with salt and pepper to taste, and place in buttered glass dish. Top with lemon juice and wine and cover dish with buttered wax paper.
☐ Bake 10-15 minutes or until done. Remove filets to warm platter while making sauce.
☐ Melt butter. Add flour and blend over medium heat. Whip in juices from baking pan.
☐ Beat sour cream with egg yolks and salt. Add to sauce and continue cooking, stirring constantly, until sauce is hot (do not allow to boil).
☐ Remove sauce from heat. Blend in mustard and serve over filets. Makes 6 servings.

Mirassou Fleuri Blanc Pound Cake

INGREDIENTS
1 lemon cake mix
3-4 ounce pkg. instant vanilla pudding
3/4 cup Mirassou Fleuri Blanc
3/4 cup salad oil
4 eggs

METHOD
☐ Preheat oven to 350°
☐ Grease and flour Bundt pan.
☐ Mix all ingredients. Pour in pan.
☐ Bake approximately 1 hour or until knife comes out clean when inserted.
☐ To complement, serve with fresh fruit in season. Makes 6-8 servings.

Fruit Flambé

INGREDIENTS
1/4 cup Mirassou Fleuri Blanc
2 heaping tablespoons brown sugar
2 tablespoons brandy
1/2 pint sour cream

METHOD
☐ Heat Mirassou Fleuri Blanc with brown sugar in saucepan until sugar dissolves. Add brandy and flambé.
☐ While stirring the sour cream in a bowl, slowly pour in the Fleuri Blanc mixture. Blend. Serve over fruit and enjoy with the remainder of Mirassou Fleuri Blanc.



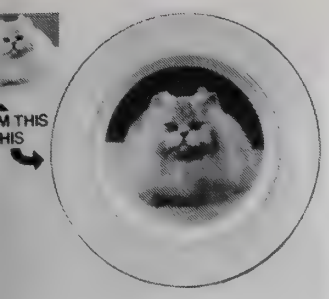
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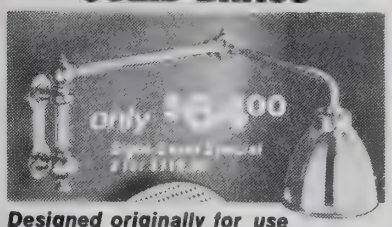
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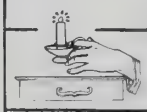
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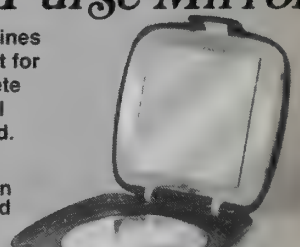
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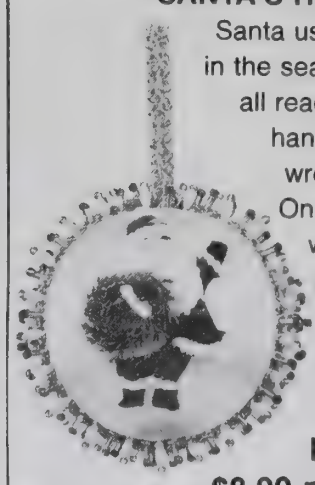
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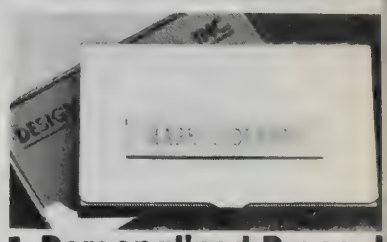


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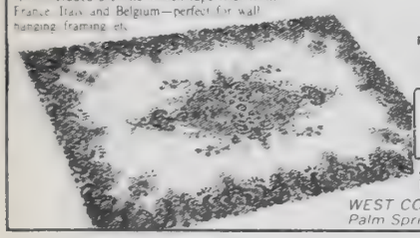
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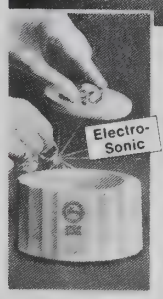
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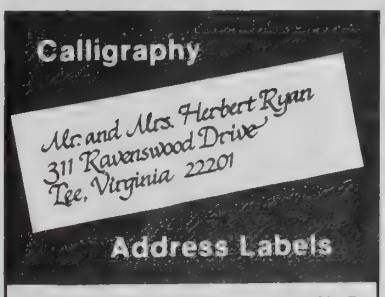


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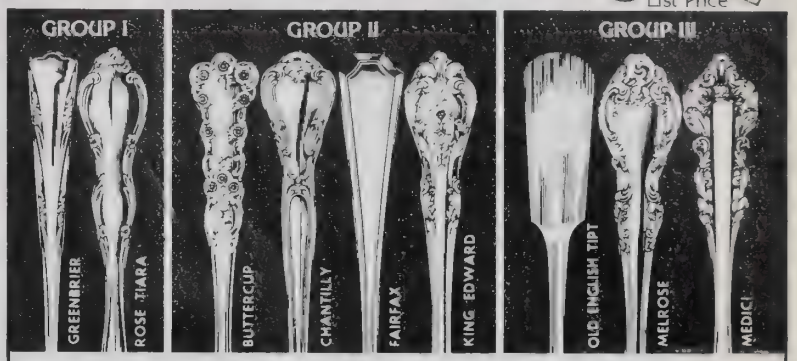
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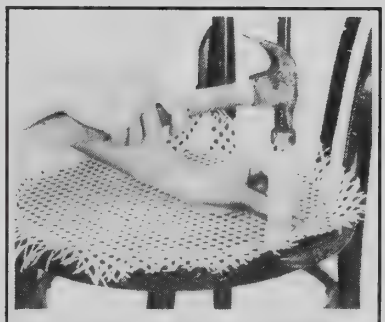
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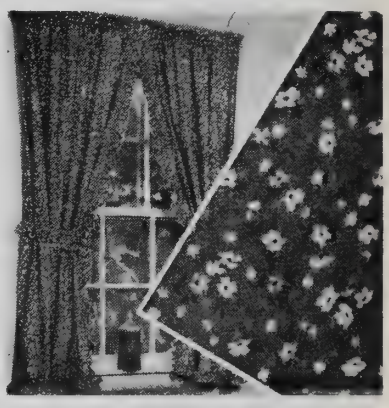


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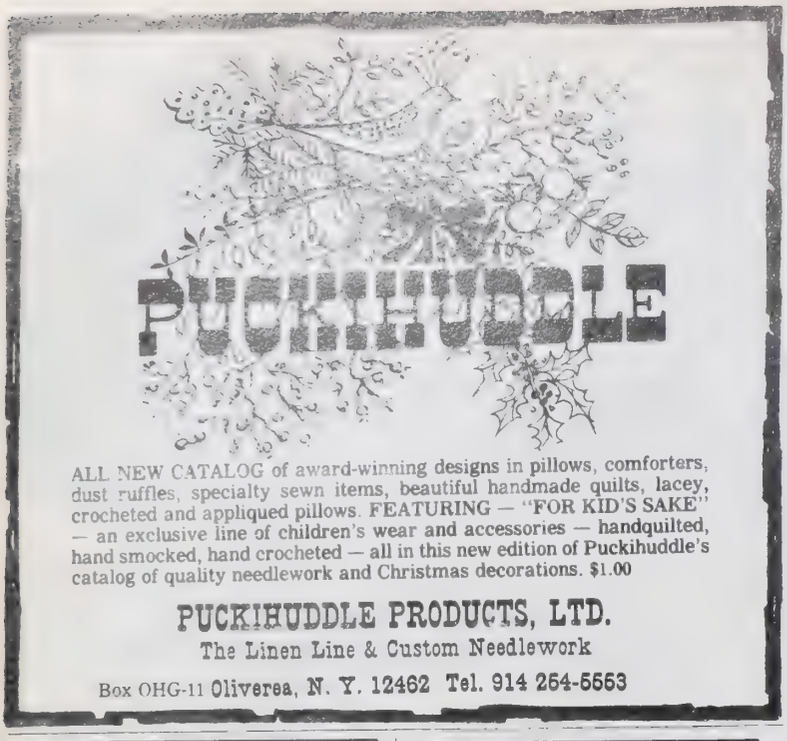


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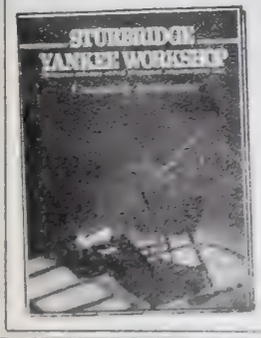
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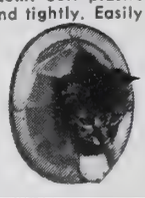


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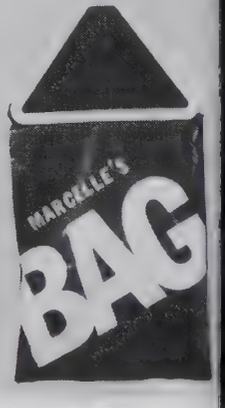
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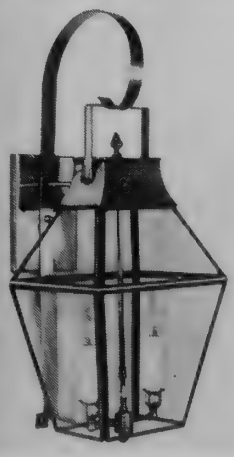
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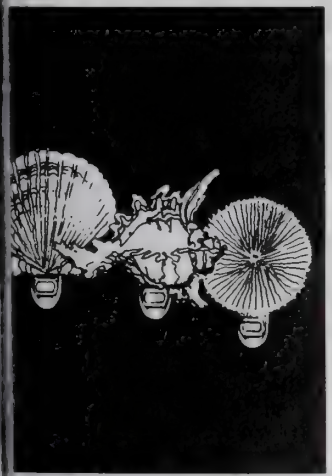
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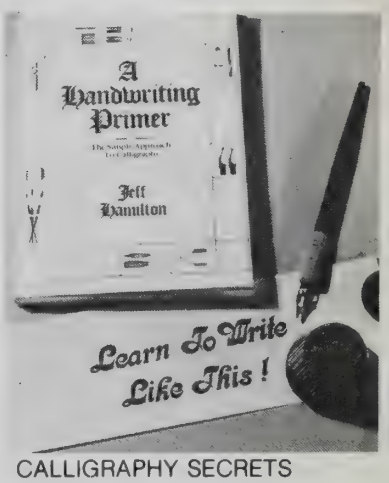
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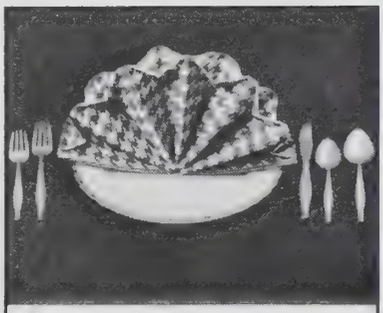


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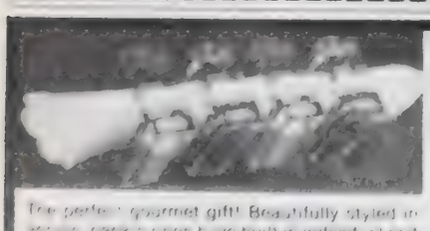
Our special Holiday tablecloth combines the old world charm of lace with the joyous symbols of Christmas. 100% soil-releasing polyester. Permanent Press for easy care. Just **$12.88** postage paid!

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The perfect gourmet gift! Beautifully styled napkin rings have built-in individual salt & pepper shakers. Great for buffet entertaining!

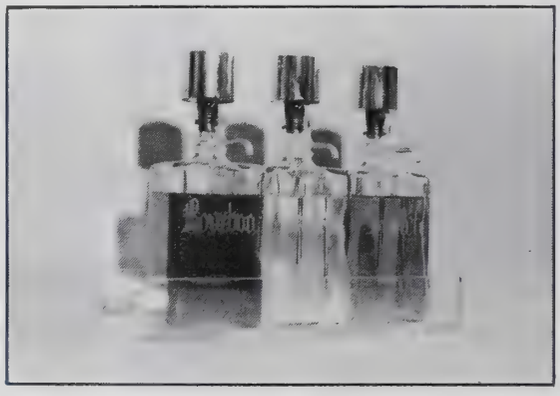
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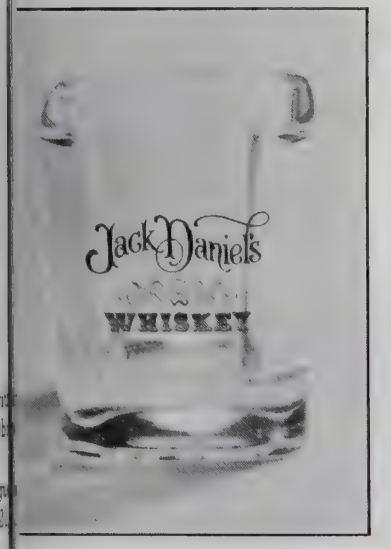
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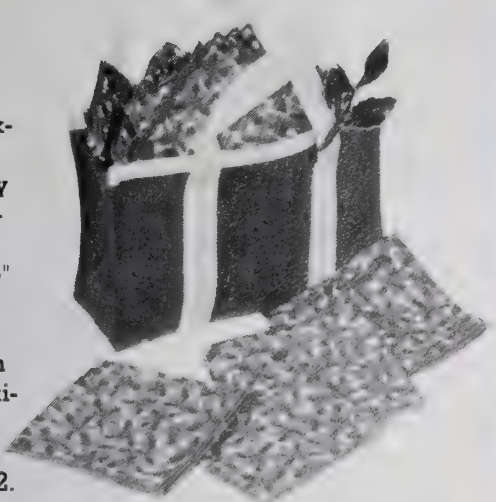


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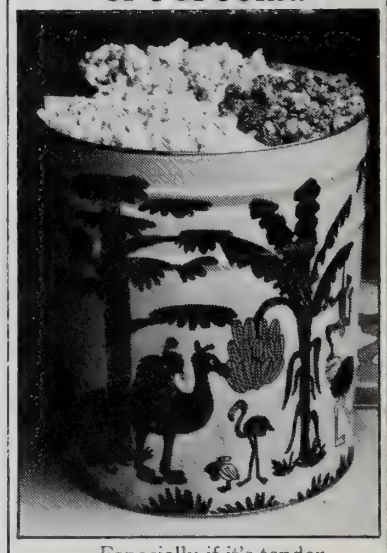
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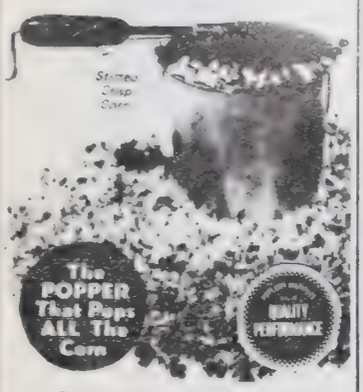
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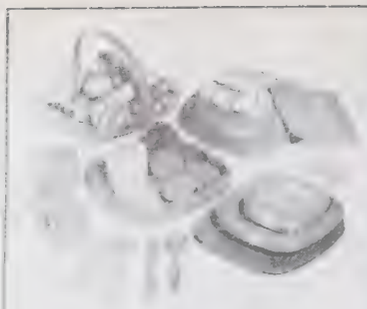
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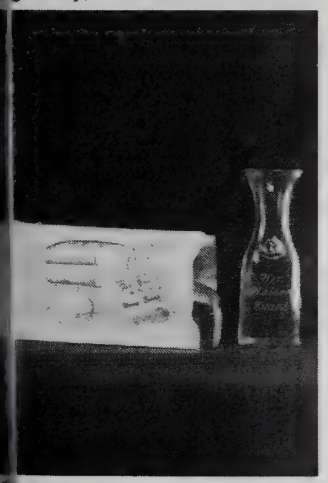
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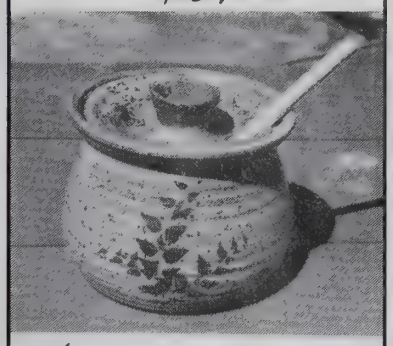


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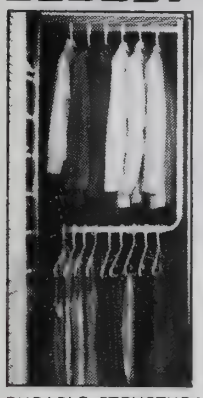
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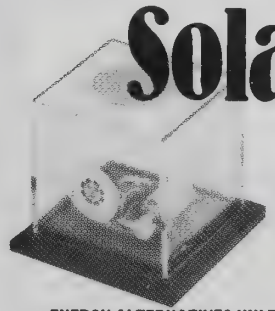
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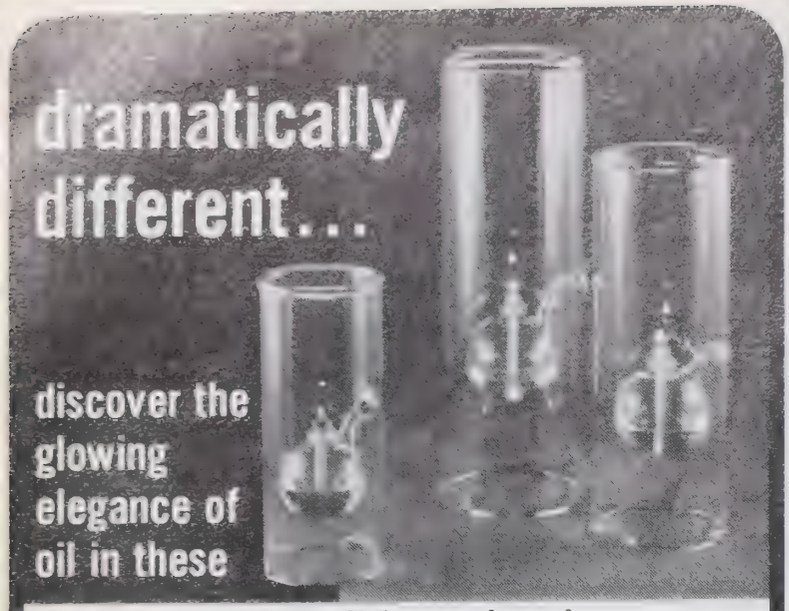
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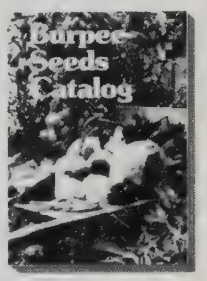
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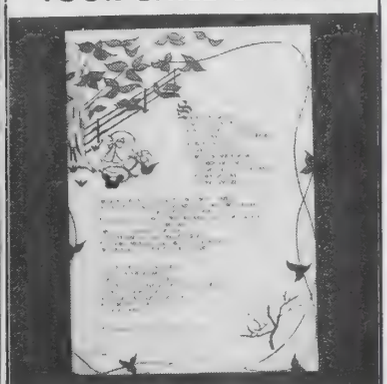


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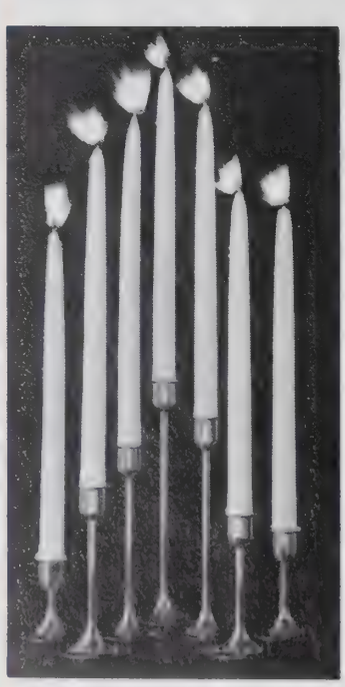
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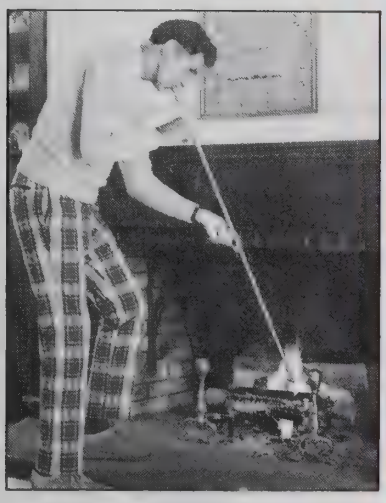


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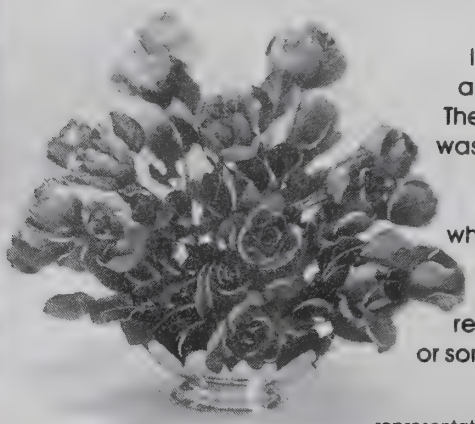
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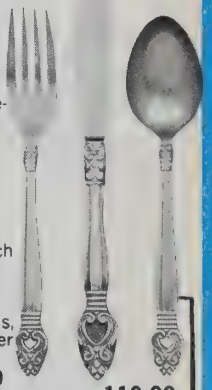
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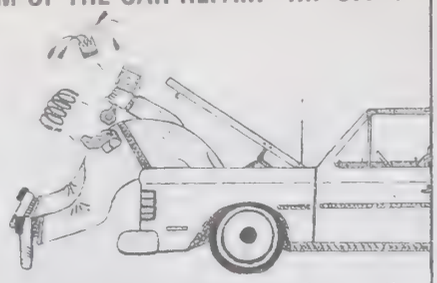
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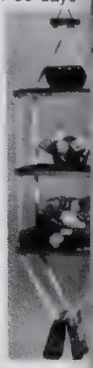


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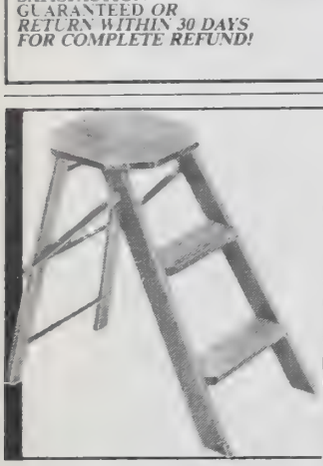
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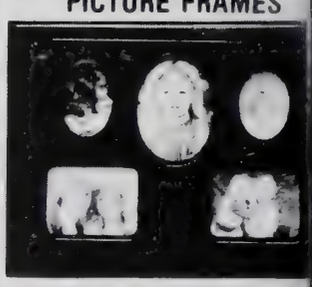
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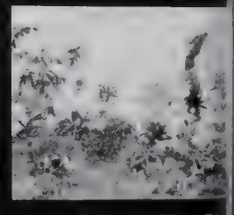
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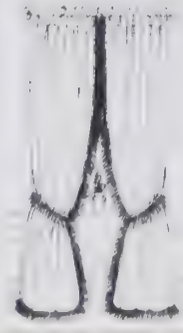
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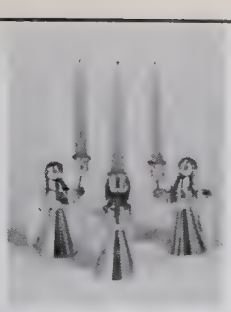
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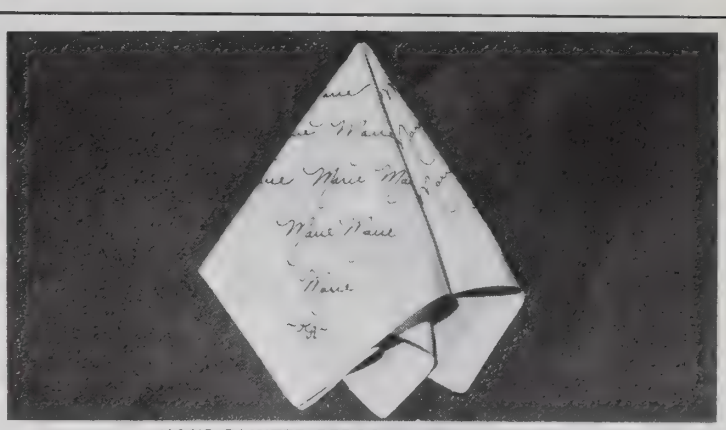
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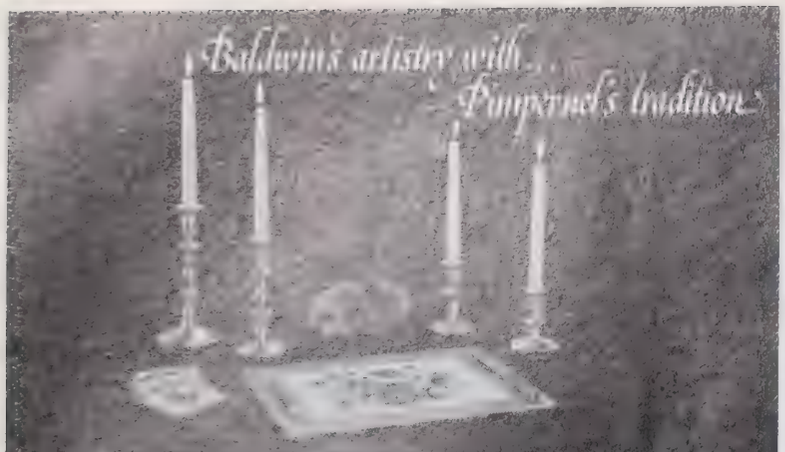
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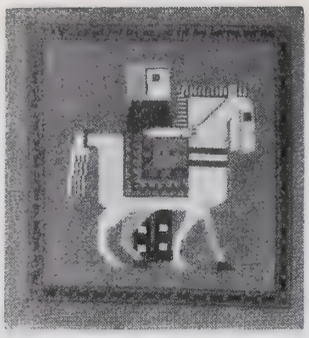
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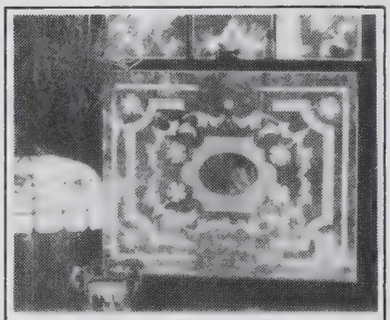


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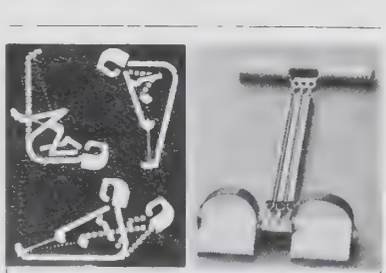


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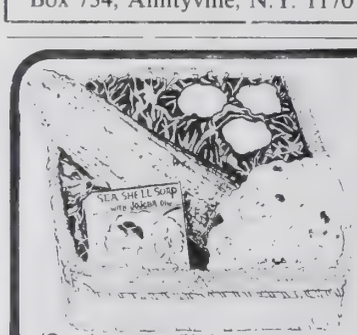
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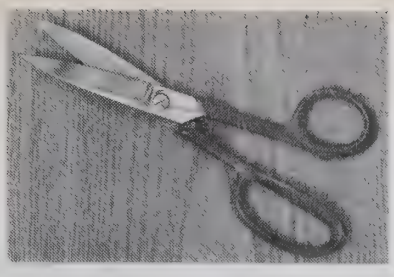


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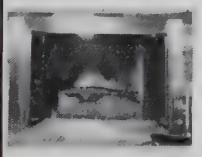
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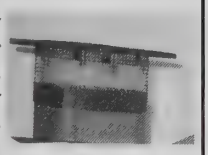
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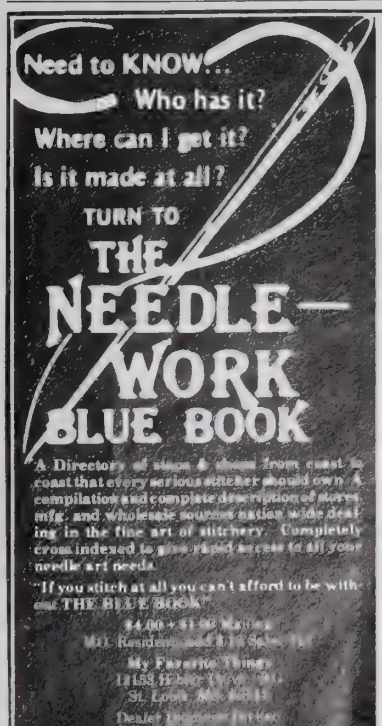
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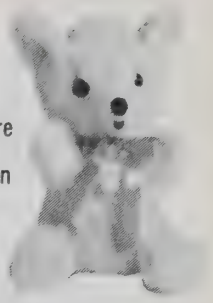
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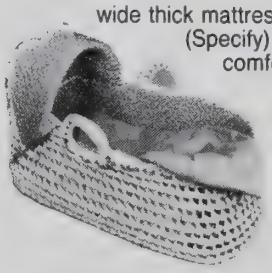
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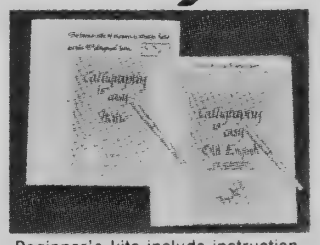


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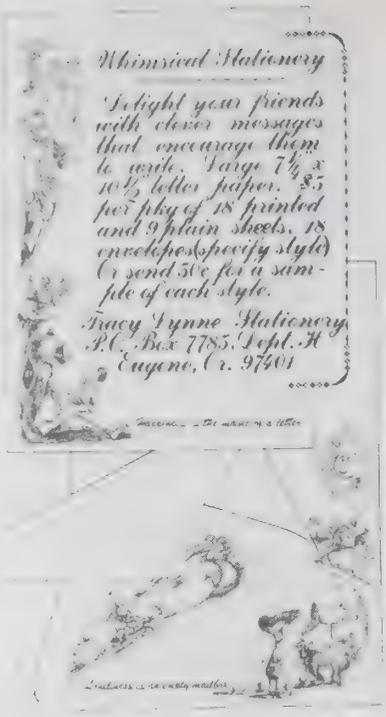
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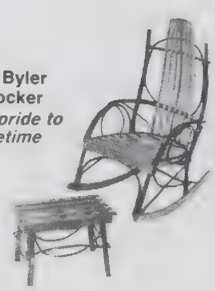
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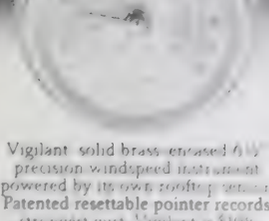
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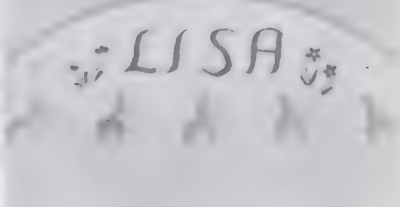
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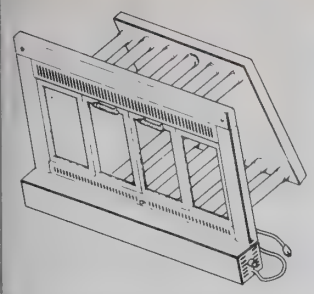
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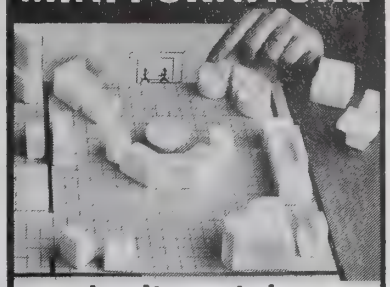
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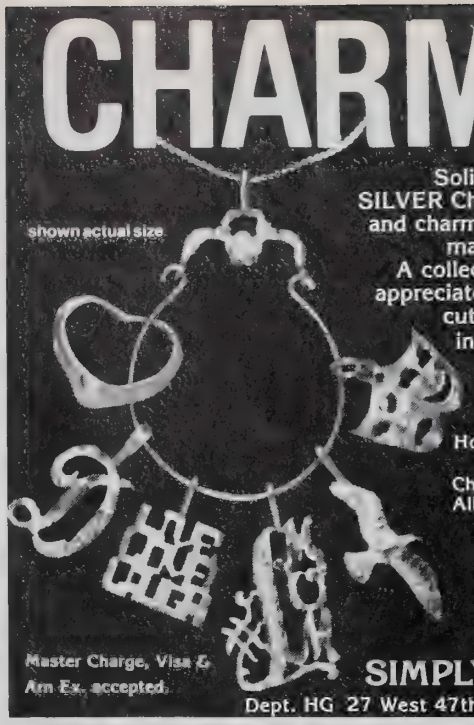


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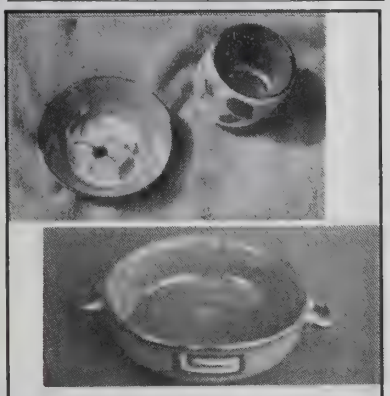


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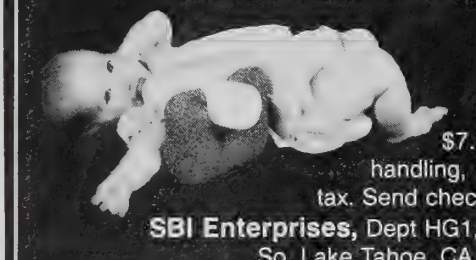
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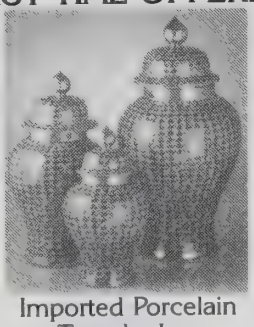
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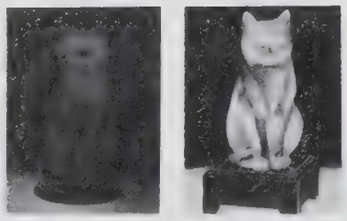
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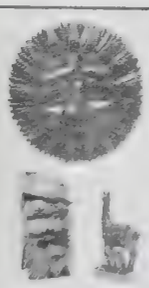


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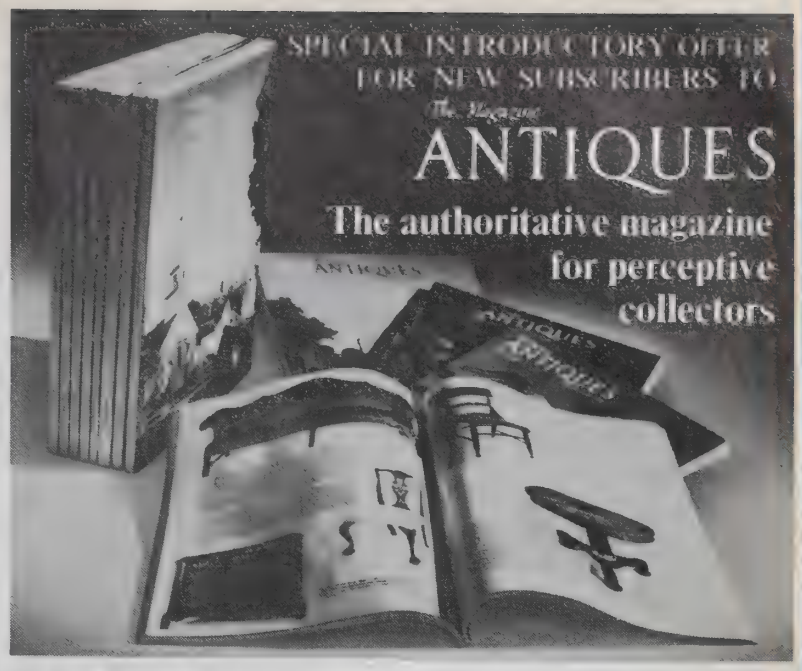
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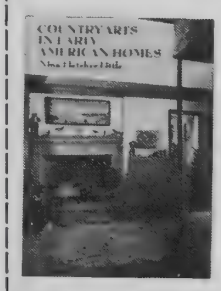
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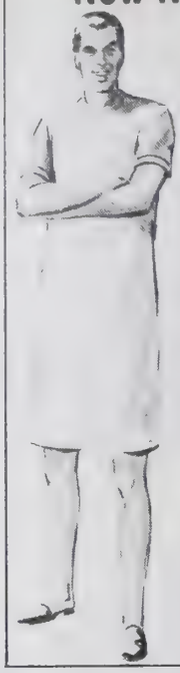
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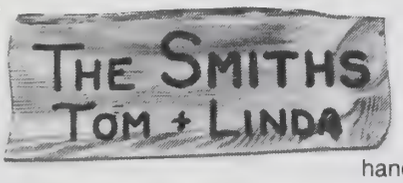
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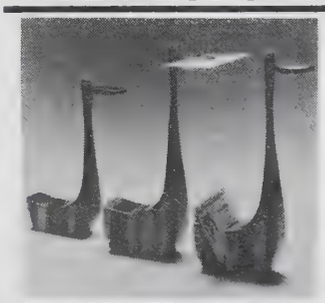
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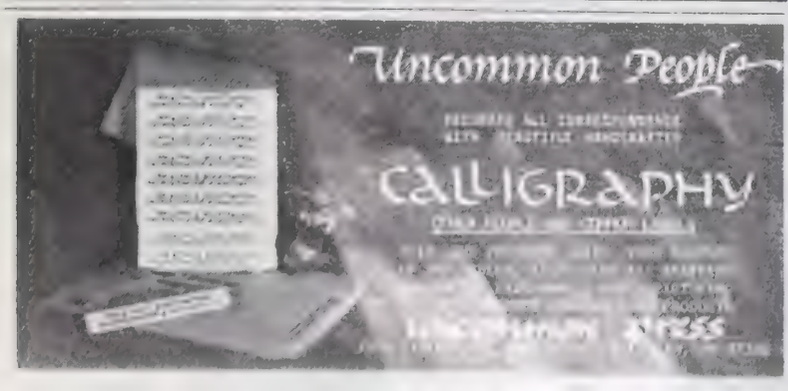
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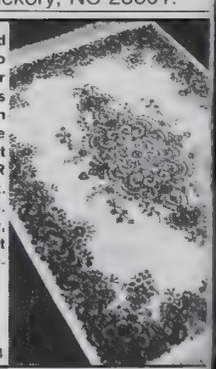


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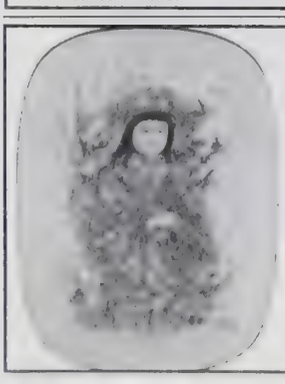
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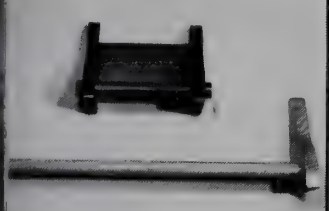
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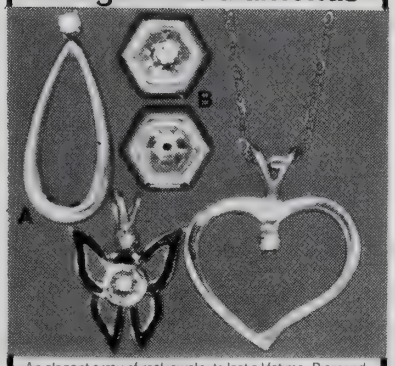
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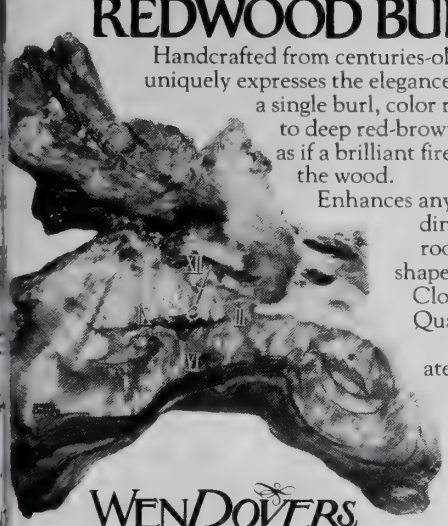
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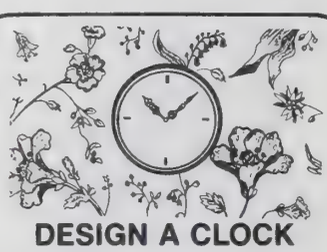
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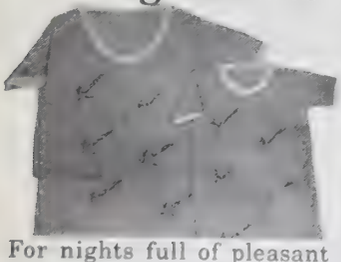


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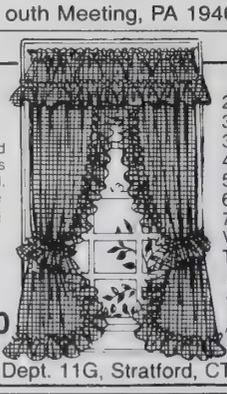
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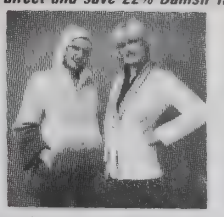
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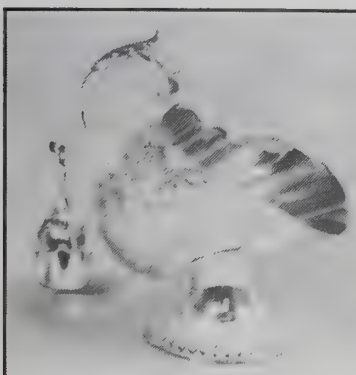
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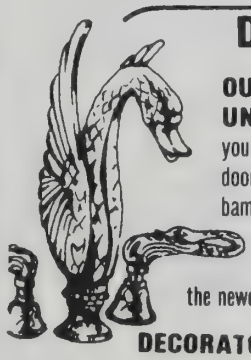
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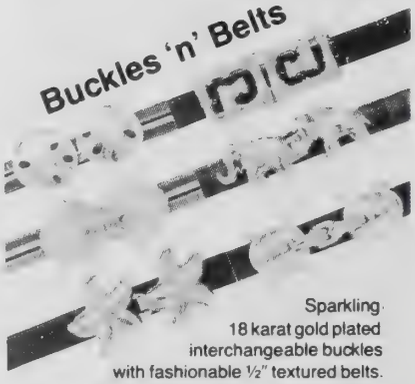
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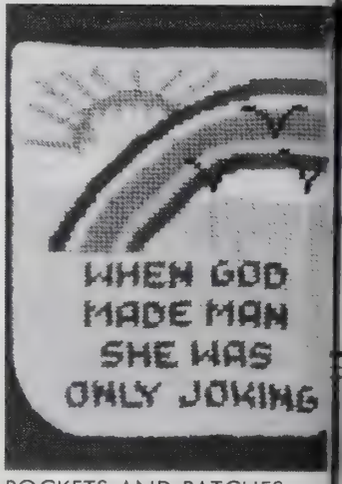
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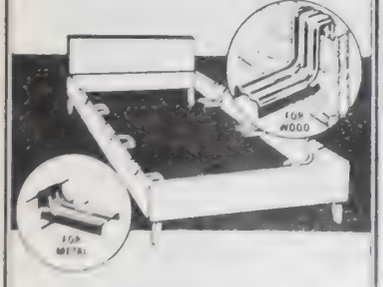
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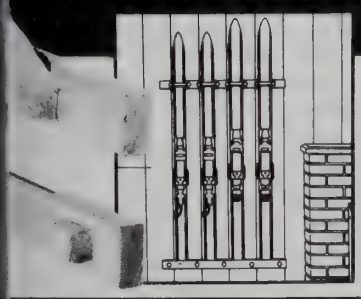


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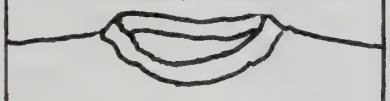
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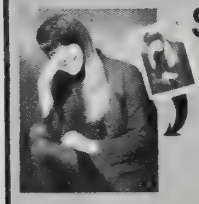
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THE GARDEN

Notes on choosing and growing azaleas, plus . . .

BY JAMES FANNING

Botanically, azaleas are rhododendrons. The so-called flame azalea, for example, has the botanical name of *Rhododendron calendulaceum*, and the snow azalea, *R. mucronatum*. From the gardener's viewpoint, though, rhododendrons are heavy shrubs with dense, globular heads of bell-shaped flowers and leathery evergreen leaves, while azaleas have a more open structure, with broad-faced flowers in loose heads, and relatively small, mostly deciduous, leaves. Some, like the royal azalea, *Rhododendron Schlippenbachii*, even have brightly colored autumn leaves. It is in the brilliance of their flower colors that azaleas really excel. Ranging from clear, snowy white through pink, yellow, and orange to fiery red, they dominate the springtime garden, whether as individual shrubs or billowing masses of bloom.

Some of the finest of azaleas are native Americans. The pinxterbloom, or swamp honeysuckle, *Rhododendron nudiflorum*, glowing pink in northern woodland in late May, becomes a flower-covered mound when grown in the open, with full sun and space to develop. From the Southern states comes *R. vaseyi*, the pinkshell azalea, with soft pink flowers in mid-spring and brightly colored leaves in autumn. Latest of all azaleas to bloom is the Southern native, *R. prunifolium*, with red, tubular flowers that do not appear until July.

Most spectacular of the azaleas are the Japanese varieties. *Rhododendron obtusum*, the original species, has been cultivated in Japan for so long that several strains have arisen and are being grown all over the world. The 'Kurume' strain is particularly well known. It is characterized by densely twiggy growth, resulting in plants that are, in effect, haystacks of color at flowering time. With small, evergreen leaves, it is not hardy in the extreme north, but includes all the best-known azaleas for greenhouse growing. Flower colors are red, pink, and white, and in addition to the great springtime burst of flowering, a scattering of bloom may be expected at intervals through the summer. In choosing plants of Kurume azaleas for landscape planting, it is wise to look at the flower color before buying—some of the varieties are shades of red or mauve that do not combine well with other spring flowers.

All in all, probably the best of the hardy hybrid azaleas are the relatively new strain known as the Exbury Hybrids. The result of nearly 200 years of hybridizing, their genealogy includes species from America and China, although the breeding work was done in Belgium and England. The varieties we have today originated at Knap Hill and at Exbury, the famous Rothschild estate in England. Upright-growing, rather open shrubs, their flowers appear just as the leaves are unfolding in spring. Open-faced, and carried in large trusses, the flowers have no trace of the bluish tones many people find objectionable. They are clear, brilliant red, orange, yellow, or white, with a blotch of contrasting color in the throat.

Of course, there are also dozens of species azaleas from all over the world that will grow anywhere in the United States. *Rhododendron yedoense var. poukhanense*, the Korean azalea, is earliest of all, with pinky-mauve flowers that go well with daffodils. *R. Schlippenbachii*, the royal azalea, produces masses of large, wide-open flowers of shell pink in mid-spring, and has bright pink-orange leaves in the fall. An early summer bloomer, with pink-and-white flowers and an intoxicating scent, is the swamp azalea, *R. viscosum*, a native of the northern U.S. and so as hardy as they come.

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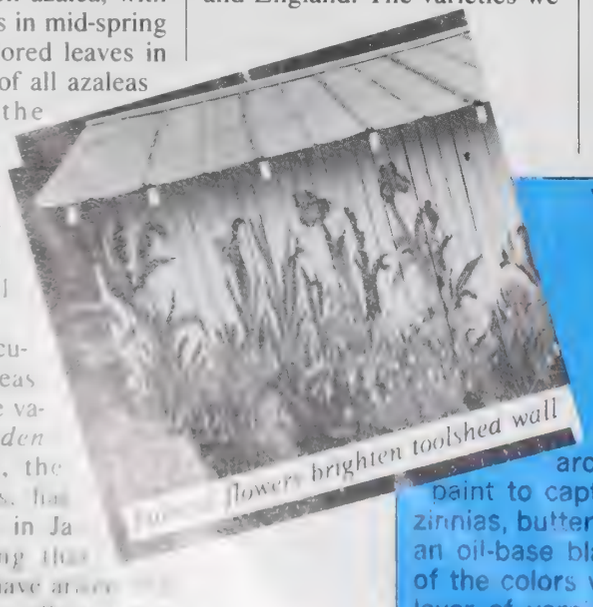
In growing azaleas, one point cannot be overemphasized, and that is the removal of seed heads as soon as the flowers fade. Each head of flowers has a joint where it is attached to the stem, and this joint is very easy to break, twist off, or cut. The sooner this is done after the flower fade, the more strength will go into the making of next year's bloom. Then, too, the whole plant will look vastly neater without the unsightly seed clusters. Be careful, though, not to damage the buds on the stem just below the seed head—they will develop into next year's flowers.

We hear a lot about the need for soil acidity in growing azaleas and rhododendrons, but this problem is automatically solved by large amounts of humus in the soil. That, plus occasional applications of a fertilizer formulated for acid-loving plants, should keep them happily growing and flowering. And don't forget the water—it's the most important single element in keeping azaleas healthy and thriving.

The royal azalea has large, graceful flowers of cameo pink.

Preparing a garden for fall

Part of the William Suhrs' success (see page 142) is the care they give their garden in fall. Every tree and shrub "goes into winter wet"—watered thoroughly and mulched with wood chips. They have their own chipper, a "Mighty Mac" (Amerind-MacKissic), that will chop up 3-inch dead trees and branches. To prevent sun-scald after overhanging trees are bare, some of the tenderer azaleas are shaded with burlap screens. Even the hardy deciduous Exburys, ideal for freezing climates, are protected to deter woodland nibblers from feasting on their buds.



Year-round, maintenance-free flower garden

Even when snow is on the ground, the memory of the flowers that bloomed during spring and summer in the garden of Kim and Anahid Vrana of Chapel Hill, N.C., is still glowing—and tangible on the family toolshed. Artist Chaké Kavookjian of Portland, Maine, copied them while visiting the Vranas. The shed was painted white with house paint, and Miss Kavookjian shopped around for small quantities of bright latex enamel and flat paint to capture the colors of the garden's iris, gladioli, marigolds, zinnias, butterflies, and birds. For accents and some outlines, she used an oil-base black crayon (Markal's oil on a stick) and applied some of the colors with cloth and fingers for a varied, natural look. A final layer of varnish keeps the whimsy in endless bloom, to the delight of the Vranas' small children and their playmates. MARYBETH WESTON

Shopping information

ntinued from page 227

oad, Peterborough, NH 03458. **Oil-base amel paint:** From Janovic/Plaza, NYC 021.

l Comfortable Kitchen

. 124–125

stom cabinets: With brushed aluminum rmica laminate fronts. **Corian building ma-rial:** Nonporous countertop in ½″ or ¾″ icknesses. In "cameo white," "dawn ige," "olive mist," and "autumn gold." By uPont de Nemours & Co. **Dishwasher** with nt panel trim kit by KitchenAid.

l Living Room

. 126–127

indos cotton stripe" fabric on curtain and llows: In beige and white, 54″ wide. About 6.50 yd. From Brunschwig & Fils*, NYC 022. **"Squiggle chintz" cotton fabric** on air pads and tablecloth: In "deep tan," 54″ de. About $18 yd. From Cowtan & Tout*, YC 10022. **"Maja figured chintz" cotton bric** on pillows: In turquoise, 50″ wide. out $27 yd. **"Yalis chintz" cotton fabric** pillows: In pink, 54″ wide, 6½″ repeat. out $27 yd. Both from Brunschwig & ls*, NYC 10022. **"Delhi" durrie rug:** Of ol, 9½′ x 12½′. Made in India. From Ro-core Carpets*, NYC 10022. **Mohair throw:** mohair/wool. 4′ x 6′. About $45. At An-rtex, NYC 10021. Accessories below at mited Editions, NYC 10021: **Scroll stand:** two different sizes, $36 and $45. **Chinese o dogs:** About $600. **Chrome and brass can-esticks:** About $45 each. **Blue ceramic se:** About $36. **"Crimson lips" paint:** Wa-r-base gloss enamel. By Pittsburgh Paints. **inting** done by Jupiter Associates Painting, YC 10036. **Mirror installation:** By Sundial bricators, NYC 10021. **Fire screen:** Solid ass binding with removable mesh. Custom ade to fit any size. Straight top (shown), out $225. Arched top (not shown), about 50. **Wood holder:** About $65. Both by Wil-m H. Jackson Co., NYC 10017. **Surface linder lighting:** Matte white with black ultigroove baffle. Eliminates glare. About 9.50. **Wall washer lighting:** Matte white ug-in portable wall washers. About $88.50 ch. **Uplight:** Plug-in. Inside black grooved ffle shields lamp to give glare-free indirect hting. About $88.50 each. All from Light-er*, NYC 10016. **Brass swing arm lamp:** polished brass finish (shown) or chrome. x 3″ black plate. 12″ stem. 12″ circum-ence. About $106. **"Rekta" standing nps:** In polished brass (shown) or chrome ish. 35″ high, adjusts to 48″ high. About 55. Both from Koch & Lowy*, NYC 022. **Power-trac lighting**, by Halo.

Thanksgiving

154–155, p. 159

uilt: Pieced, 9-patch. In deep pink and ite with double-banded border. 84″ x 80″, 1880. About $350. **Multicolor quilt:** ced, 9-patch. With diamond border. 72″ 6″, c. 1855. Both at America Hurrah An-ues, NYC 10021. **Ceramic pumpkin:** 5-art capacity. Oven and freezer proof, also crowave proof. About $65, by Barbara Ei-n. At Lee Bailey/Henri Bendel, NYC 019. **Stoneware loaf pan:** In white, 12″ ng. Dishwasher safe, microwave proof. out $8.50. By Bennington Potters. At an & DeLuca, NYC 10012. **Cotton nap-ns:** Blue sprigs on white. Set of 4, $11 ppd. Mail order catalogue $2, from Laura Ashley, 714 Madison Ave., NYC 10021. **Pressed glass goblets:** "Bellflower" pattern, 10 oz. capacity. Set of two about $25. "Diamond Sunburst" in emerald green, 1 qt. capacity. About $45. Both at The Metropolitan Museum of Art China Shop, NYC 10028. **"Nabob" dinner plates:** In blue and white pattern. About $15 each. **"Pink Vista" patterned dessert plates.** About $5.50 each. Both by Mason's Ironstone. From Ebeling & Reuss*. At Gayfer's, Tuscaloosa AL 35401. **"Queen Anne" basting spoon:** silverplate. About $30. **"Fiddle Thread and Shell" basting spoon and fork:** Of silverplate. About $30. Both by William Adams. At David Orgels, Beverly Hills CA 90210.

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As floor-coverings specialists, these stores have been selected to present carpets and rugs in House & Garden Colors for 1981. You will also find professional assistance and helpful advice on your color and decorating choices. For information about upcoming special events or seminars, contact the stores.

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G. Fried & Sons, Westbury and branches

Oregon

Atiyeh Bros., Portland

Pennsylvania

Rittenhouse Carpets, Philadelphia, Allentown

South Carolina

Mayfield's, Greenville

Calendars

continued from page 82

lore, and projects for children. . . . **Children's Calendar** (Macmillan, $4.95, 12 by 16). Games, stick-ons, projects, puzzles, and more.

Appointment Calendars:

Appointment calendars fit easily into drawers or are decorative enough to be left on table or desk. A representative sampling:

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continued from page 76

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lace Knife	124.00	62.00	129.00	64.50	141.00	70.50
alad Fork	133.00	66.50	147.00	73.50	163.00	81.50
preader H.H.	77.00	38.50	92.00	46.00	105.00	52.50
lace Fork, Large	208.00	104.00	—	—	242.00	121.00
ace Knife, Large	—	—	—	—	174.00	87.00
ed Beverage Spoon	158.00	79.00	165.00	82.50	197.00	98.50
lace Spoon	158.00	79.00	165.00	82.50	197.00	98.50
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Butter Serving Knife H.H.	90.00	45.00	96.00	48.00	107.00	53.50
Cold Meat or Buffet Fork	281.00	140.50	292.00	146.00	304.00	152.00
Sauce or Cream Ladle	141.00	70.50	152.00	76.00	163.00	81.50
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Olive or Pickle Fork	101.00	50.50	107.00	53.50	118.00	59.00
Sugar Spoon	141.00	70.50	146.00	73.00	157.00	78.50
Tablespoon	281.00	140.50	292.00	146.00	304.00	152.00
Tablespoon, Pierced	281.00	140.50	292.00	146.00	304.00	152.00
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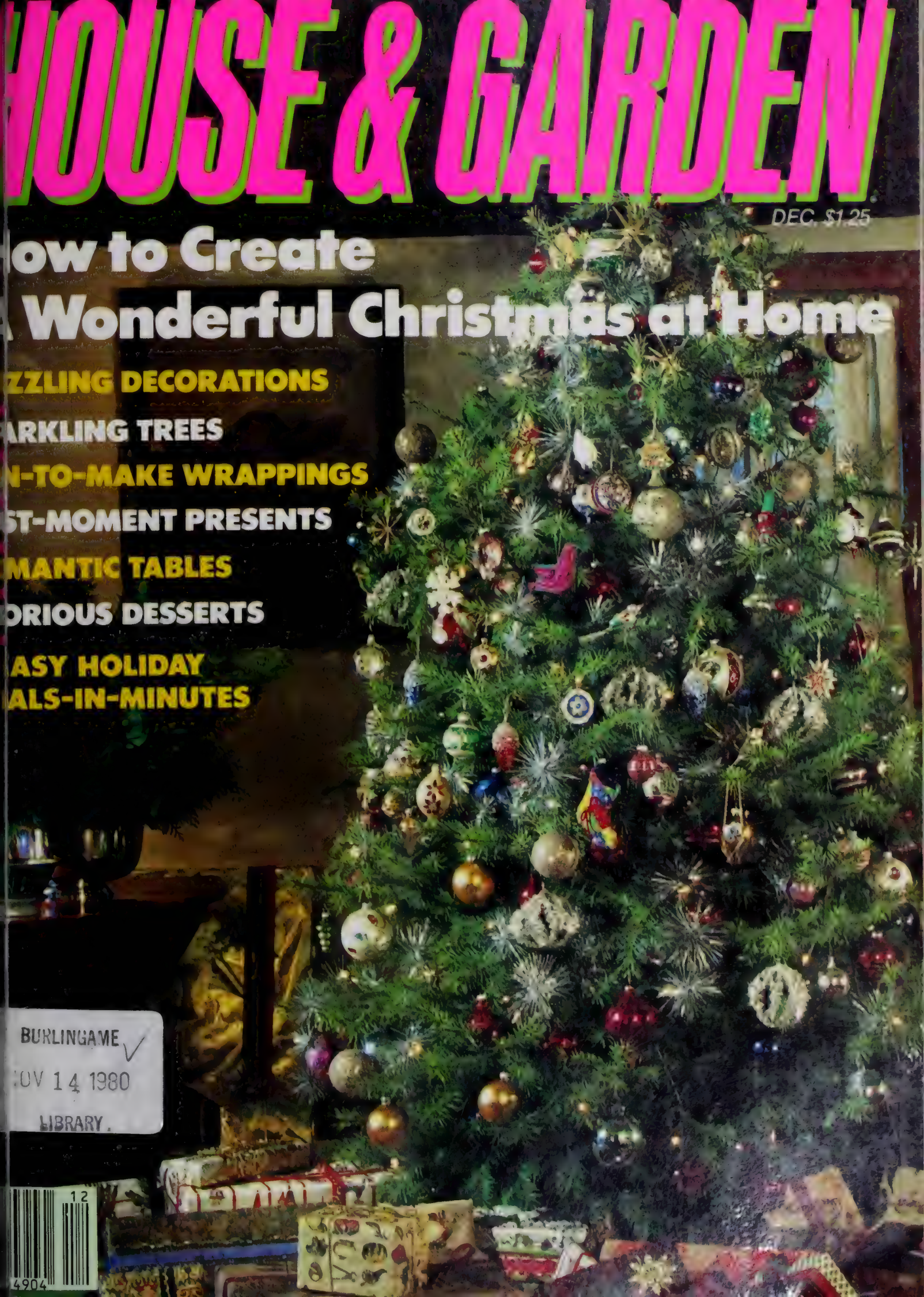
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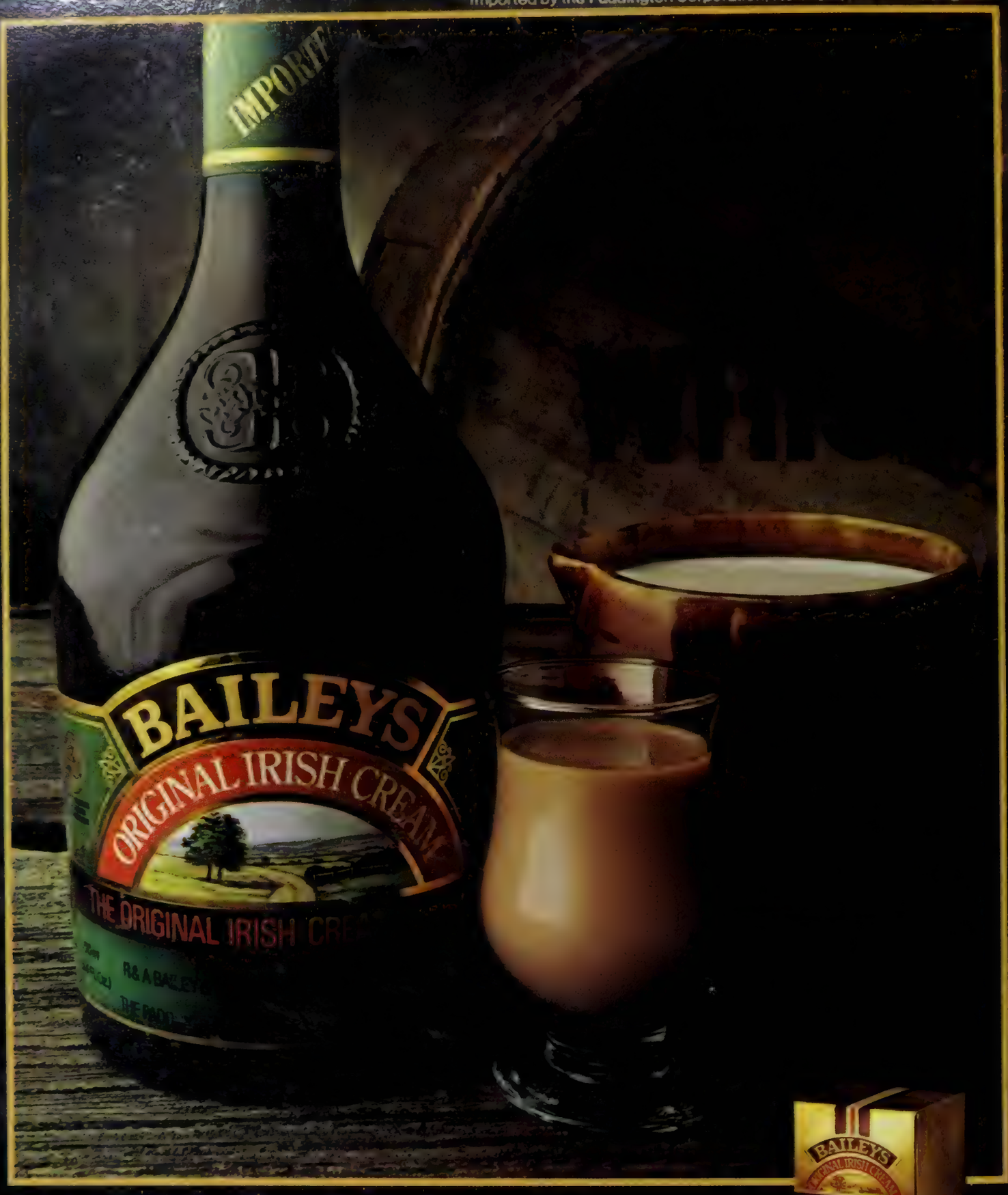
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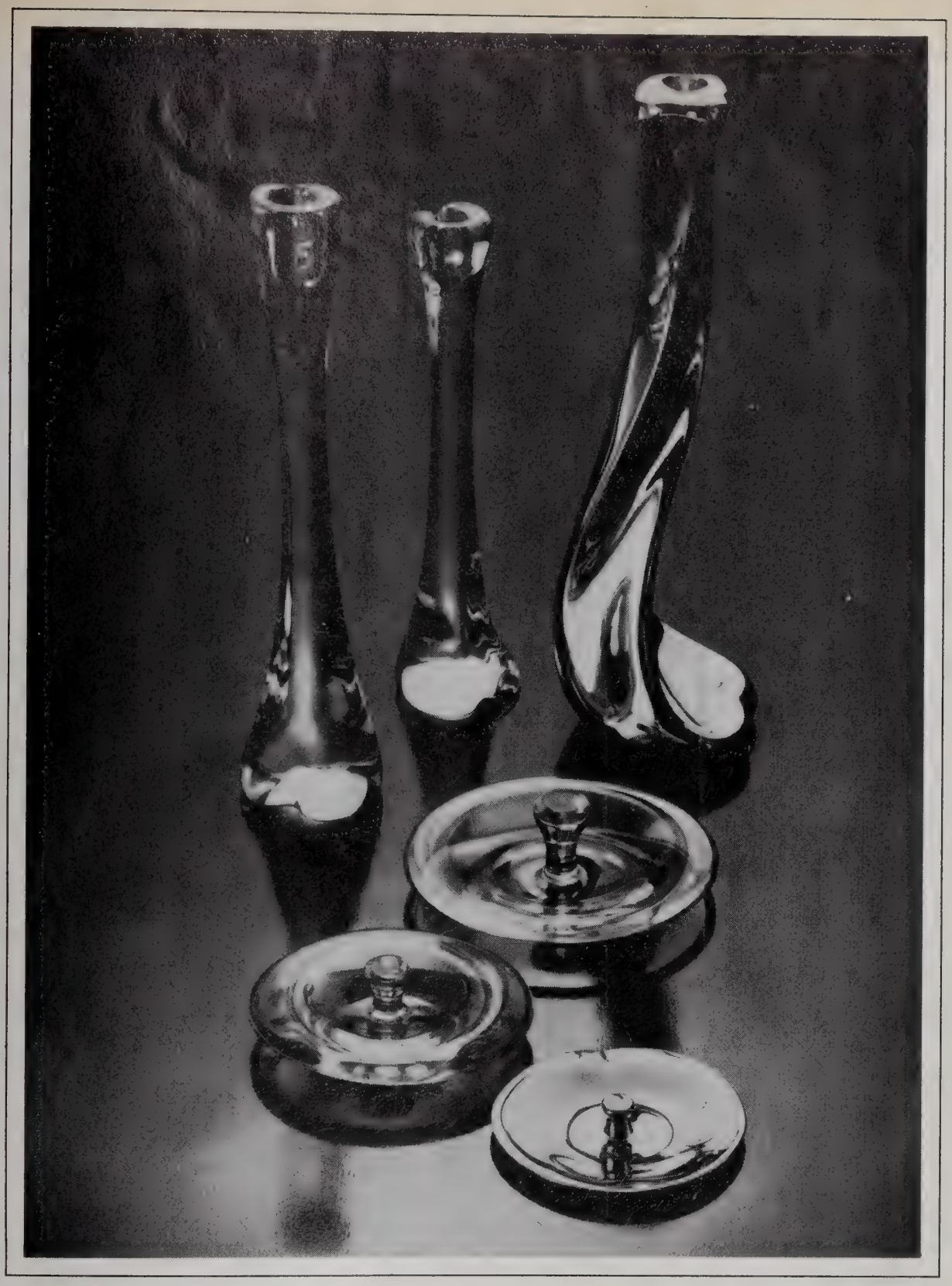
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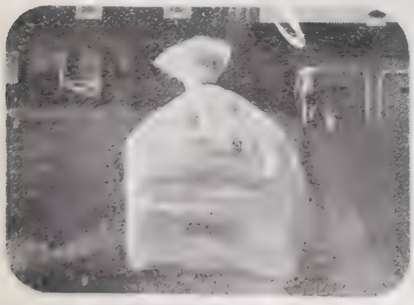
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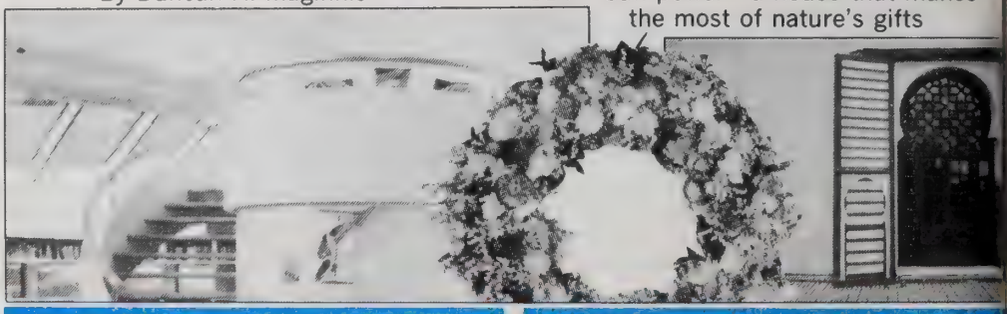
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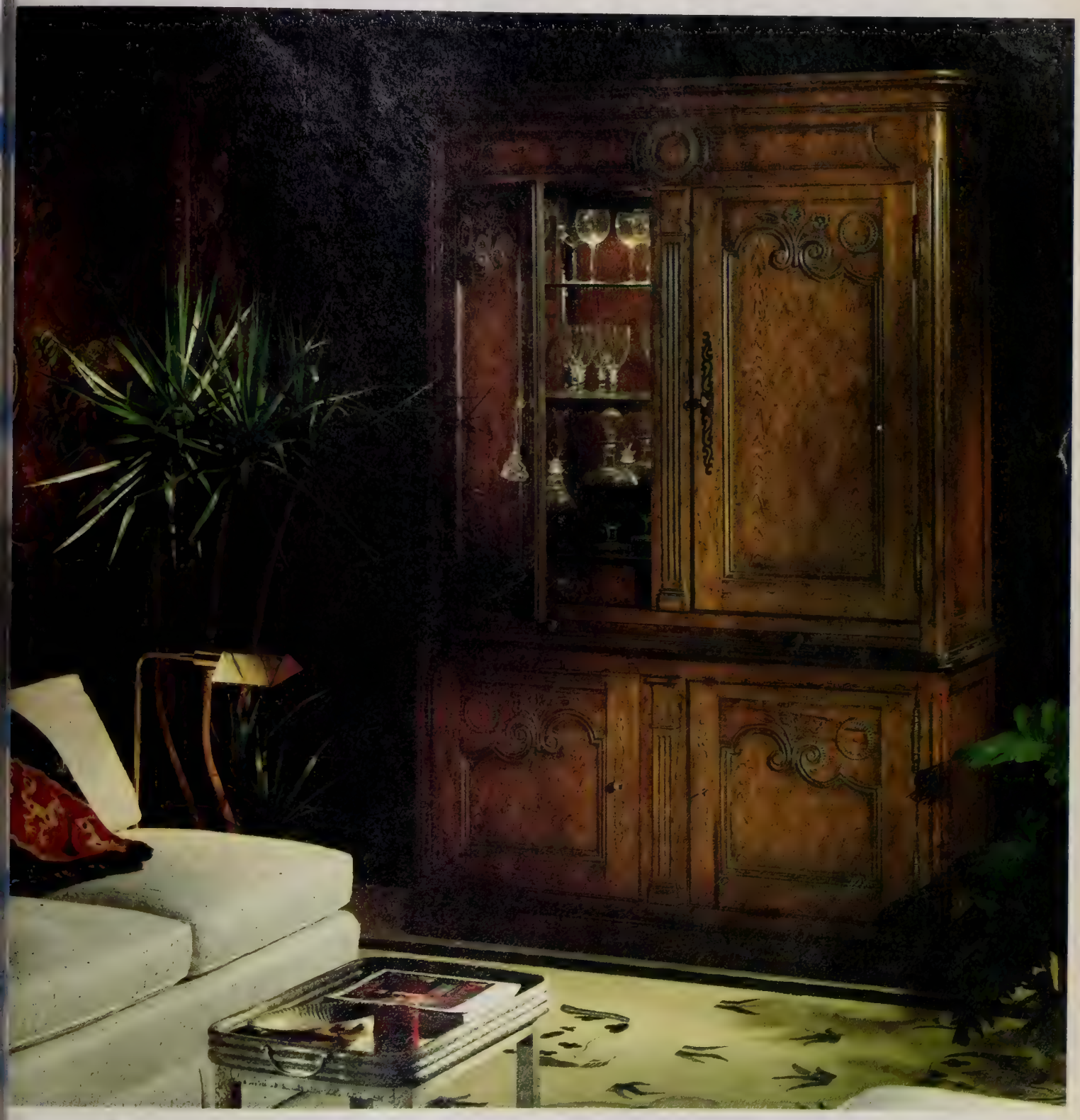
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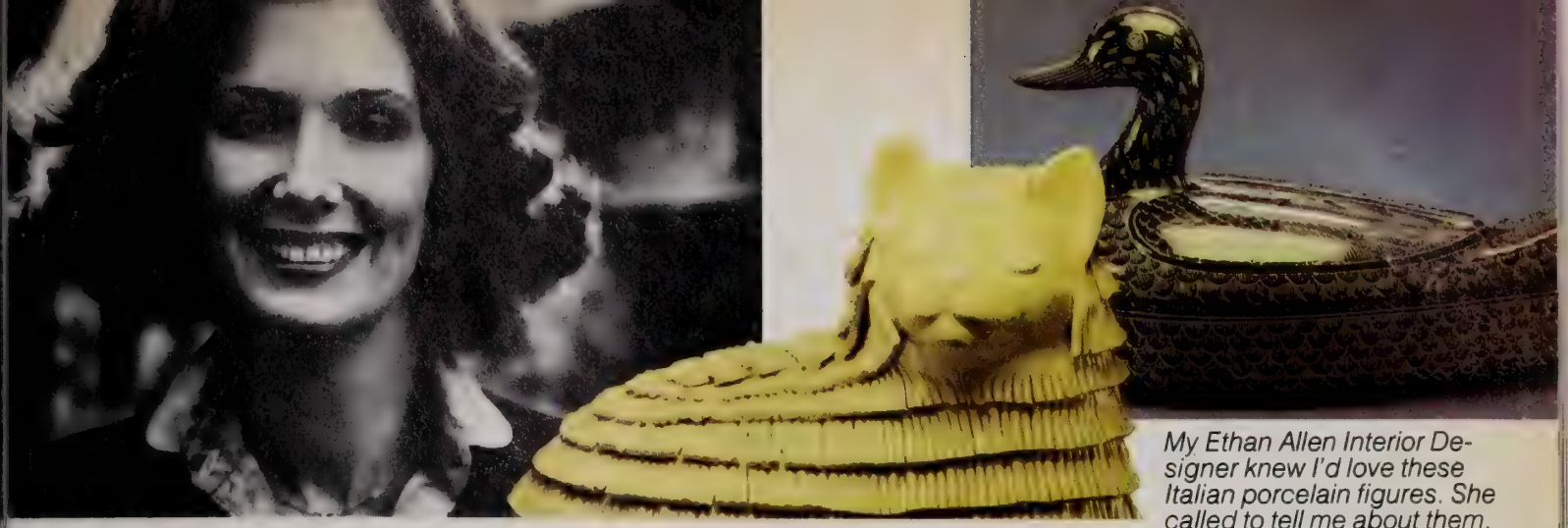
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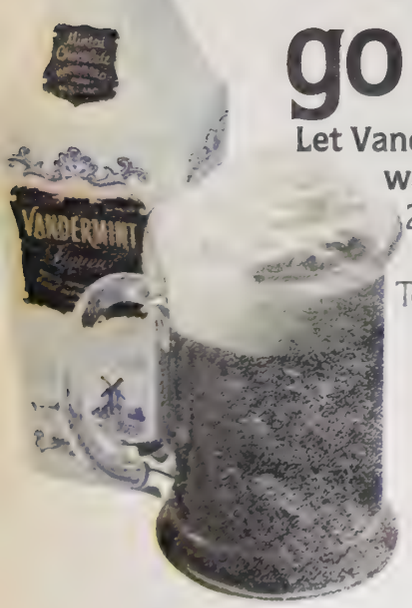
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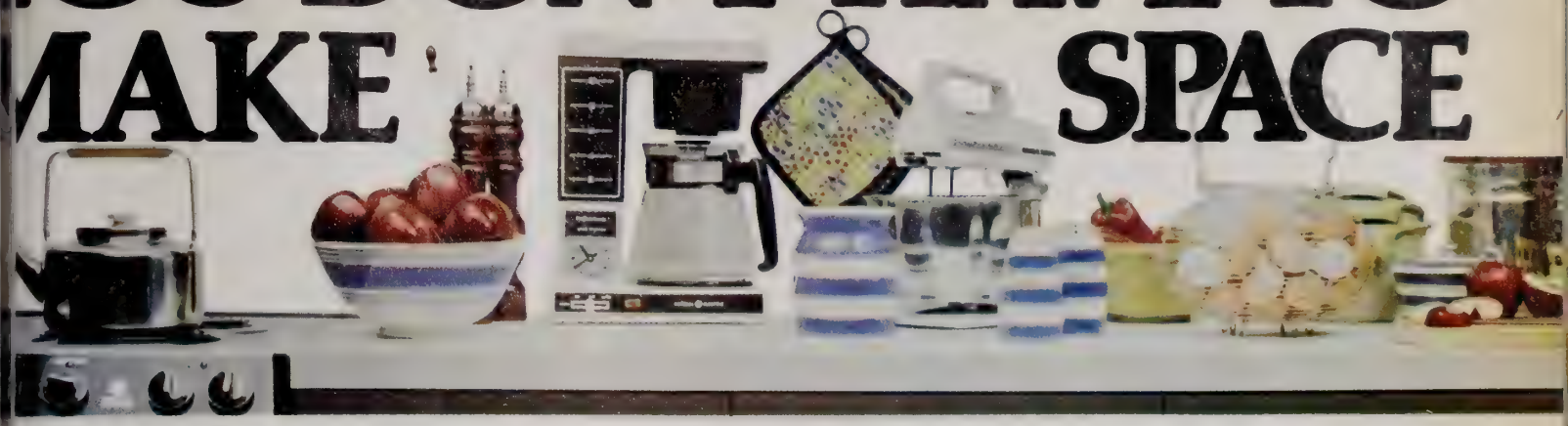
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But maybe the most amazing thing about the Spacemaker oven is its Automatic Cooking Control, an electronic sensor system that makes microwave cooking easier. It allows you to prepare everything from frozen entrees to casseroles without worrying about time, temperature, or power settings. Just indicate the kind of food you're cooking, press the start button, and that's all you do until your food is ready. Even roasts can be automatically cooked "rare," "medium," or "well done." Also a 3-digit Cook Code™ control automatically lets you prepare hundreds of recipes found in the GE Cookbook.

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For your nearest Spacemaker dealer, call toll-free (800) 447-4700. In Illinois only, call (800) 322-4400.

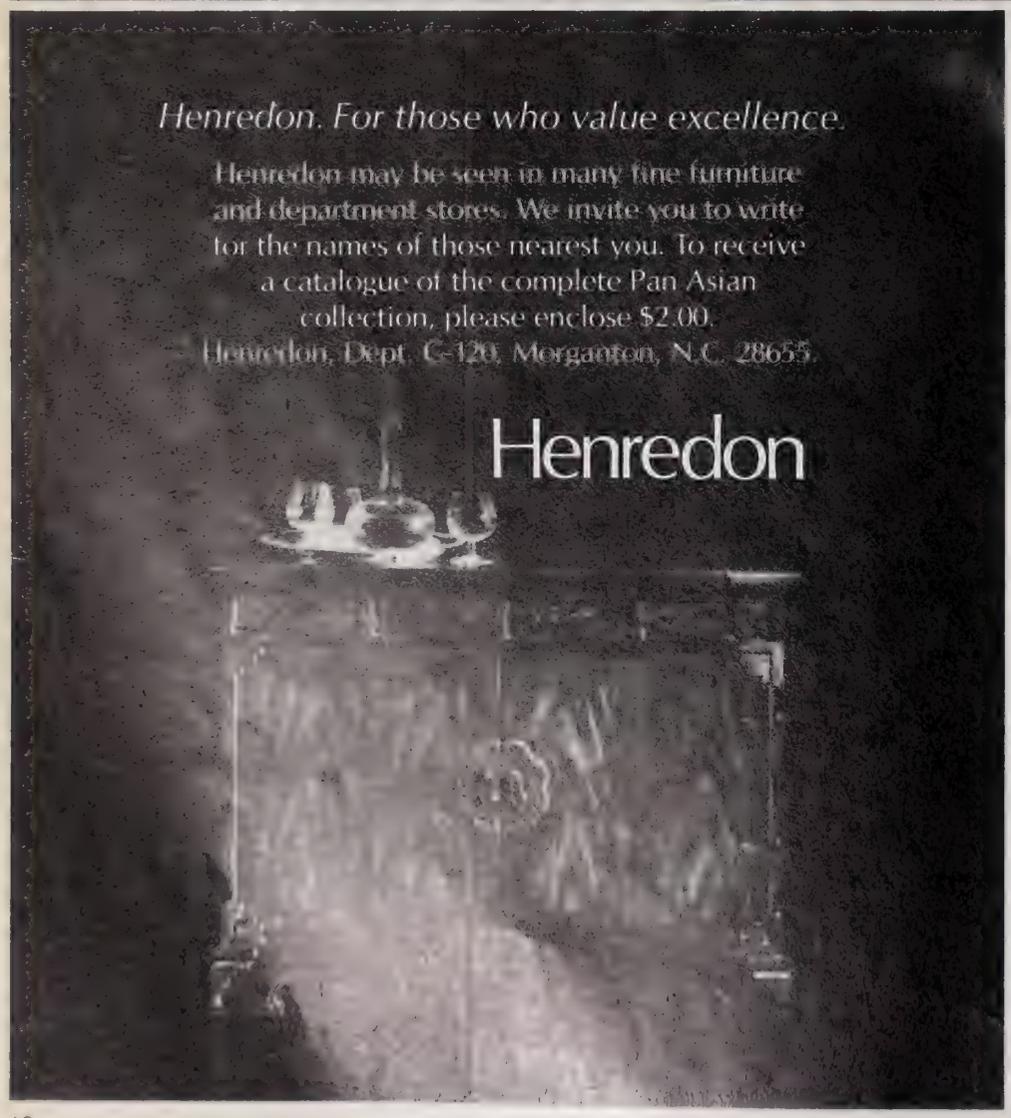
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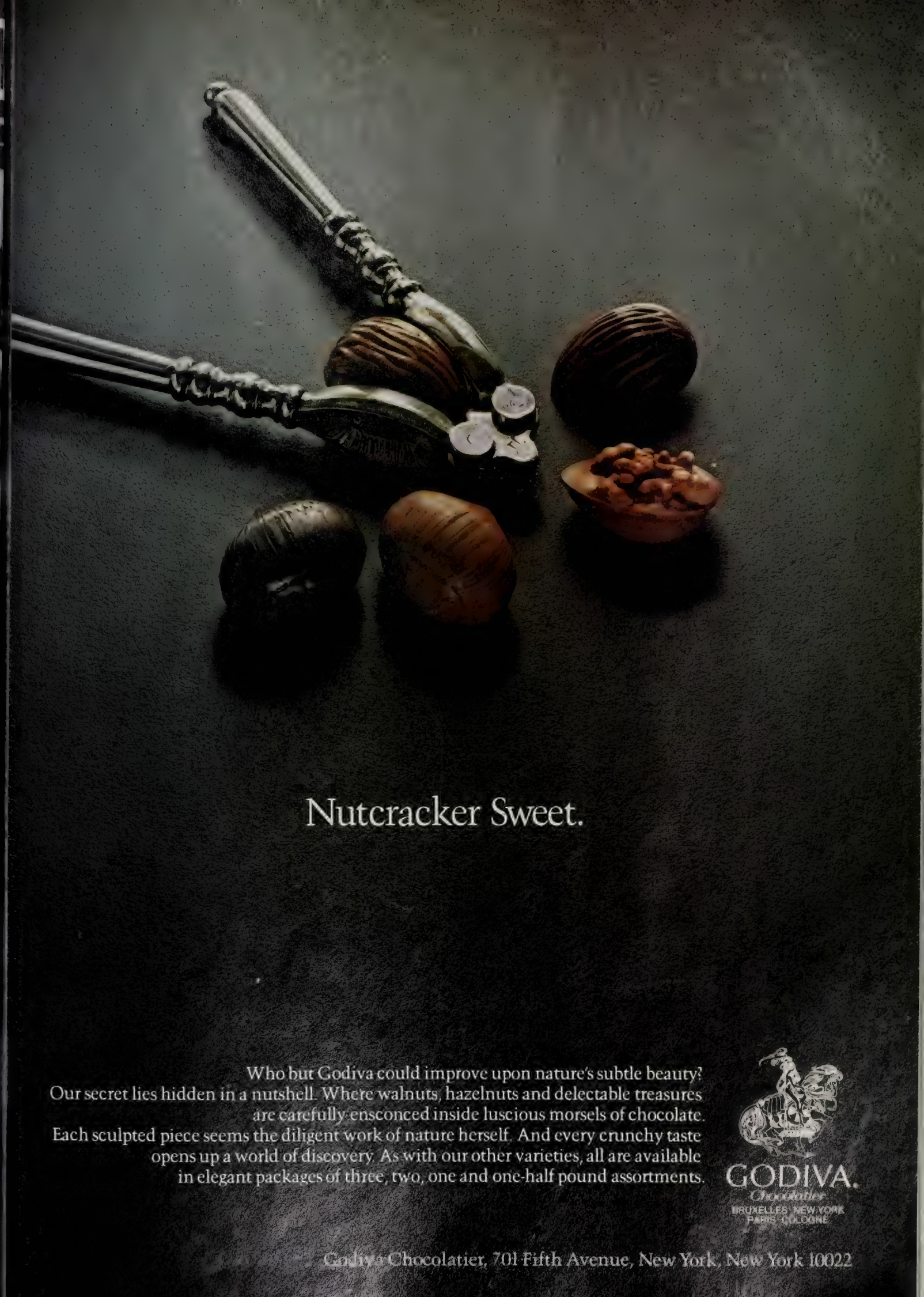


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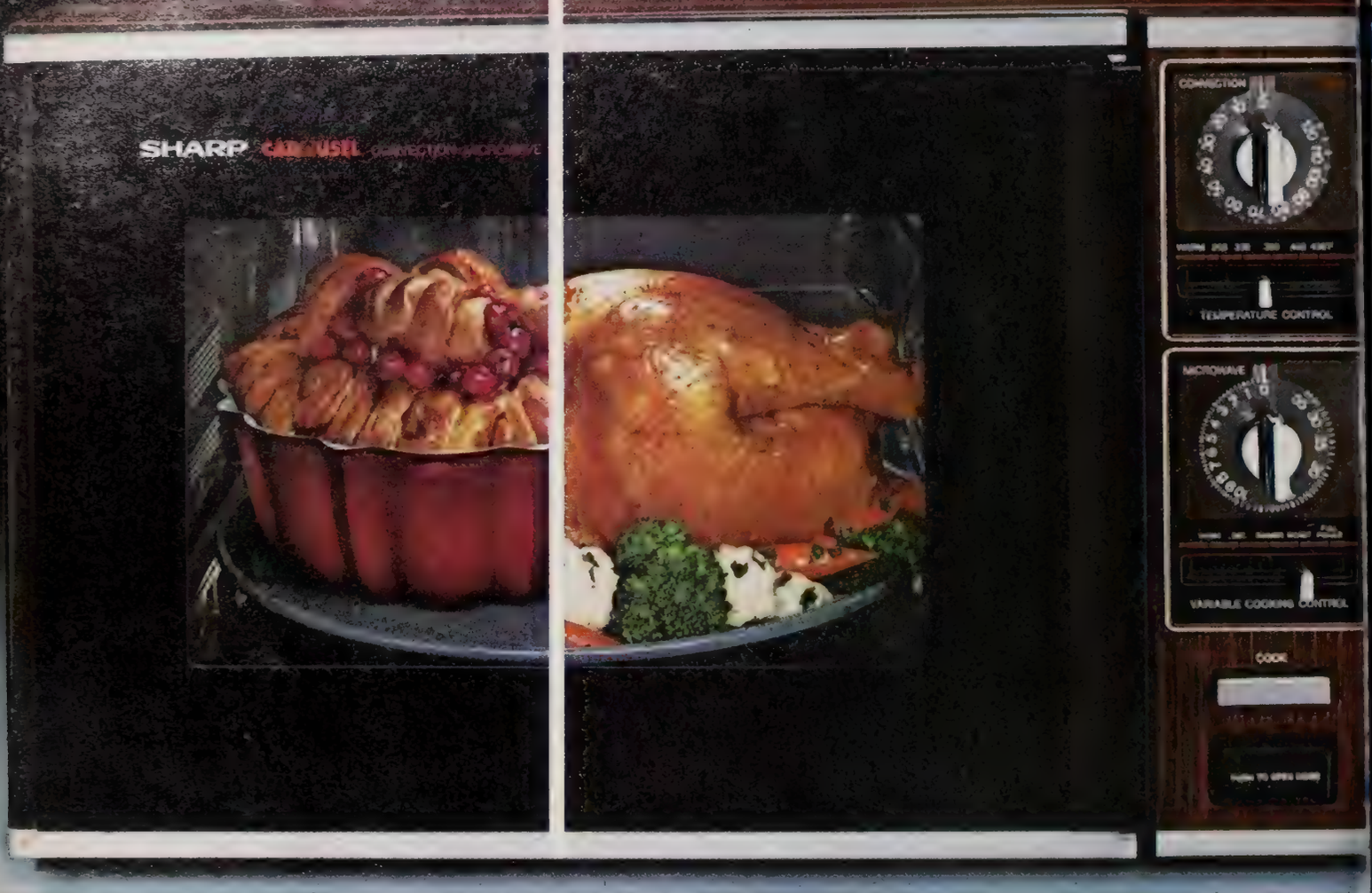


Tom Yee

On the cover: Bright and natural decorations inspire the Christmas spirit at Mr. and Mrs. Richard Lang's restored 18th-century salt-box. At the center of attention, the tall tree sparkles with shiny ornaments: some from Mrs. Lang's childhood, some from trips abroad, and some part of a continuing family tradition—the Lang's daughter and nieces present the family with a new handmade ornament every year. Other ornaments go out on their own—a ribboned velvet ball dangling from a beam, and a braided bread wreath on the wall. Thoughtful present wrappings build up old-fashioned Christmas excitement, so Mrs. Lang searches for beautiful papers year-round. On the applewood gate-leg table, boxwood, pine, and holly in a gleaming silver bowl fill the room with woody fragrance. The table belonged to Mr. Lang's great-grandmother. Other pieces, including the chair on the left and the chest against the wall, are collected provincial antiques. Cutout lampshade on antique oil-lamp base was custom-made for Mrs. Lang. Just behind the greens, an 18th-century portrait of a calf epitomizes the country mood of the house. The painting is part of the Langs' collection of natural portraits of the period. Luxurious—and sturdy—hooked rugs are by George Wells, of Glen Cove, Long Island. One is designed on the sampler concept. Explains Mrs. Lang, "Like samplers, the rug depicts objects, our house and pets, our favorite birds and flowers—things that have special meaning for us." Carefully restored white plaster walls, rough-hewn beams, and wide, richly polished floorboards—familiar components of a rustic 18th-century house—glow appropriately with candles for a warm family Christmas setting. By Nicole LaMotte. Editor: Jacqueline Gonnet.


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INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

elpful Hints for Holiday Hosts

etting The Stage

hting: A simple way to transform everyday room into a special place. he bright ideas:

Candles—"Candles make people feel er, and make women look divine," Peggy Dunn of Catering to You. and partner Judy Gilmore suggest g the path to your front door with pensive votive candles, floating lotus les in a pool, hot tub, or even a large s bowl, and lighting every candle you before guests arrive. And, so you can windows slightly open for fresh air, candles in hurricane lamps or put fat les inside big glass vases.

Dimmers—to change the mood of room with a flick of a switch. Inensive and easy to install, you can them in any hardware store.

Theatrical gels—Spread on track or " lights to color any room with the od you want, suggests designer James slee of Goslee Associates. Consider for romance, pink for flattery, red disco parties (anything but yellow, ch tends to be unflattering). Find pliers in yellow pages under Theatre plies/Lighting.

nt: Mr. Goslee likes to scent rooms n flowers, potpourri, and fragrant oils ce a drop on a cool light bulb, and he bulb heats up, fragrance spreads oughout the room). His favorite nts are seasonal: fruity, heavy fraences in fall, cloves in the kitchen und Christmastime, lime and gardefragrances during warm months.



Candy canes and blossoms are festively joined for the holidays in a happy and easy centerpiece idea from Ronaldo Maia. To make: Attach candy canes to cylindrical plastic container with florists' clay. Fill jar with flowers—and tie up your candied vase with a red, white, and green ribbon.

Let Me Entertain You

Come for Cocktails

Make it easy for yourself: Offer just two or three simple cold choices of hors d'oeuvre and put them on large (22-inch or so) platters or in huge flat baskets (lined with pretty linens or crisp grape or lettuce leaves) placed where guests can get at them.

Where to put the bar? Pick a spot that will draw people *in* and not keep them hovering around the door.

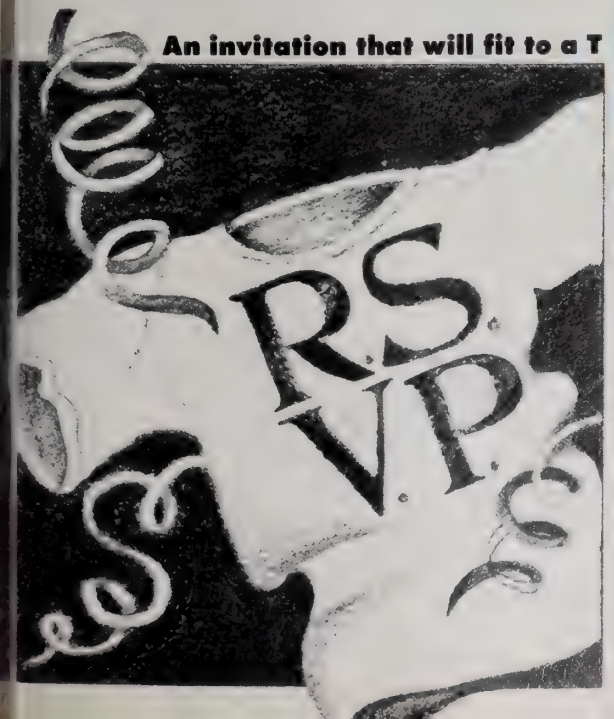
Remember to stock plenty of nonalcoholic drinks, and place carafes of wine on the bar. Guests will appreciate the alternatives.

Come Dine With Me

Avoid incense and scented candles at the dinner table. Let the smell of your good cooking come through!

You don't have matching sets of china, silverware, or glassware? Don't worry about matching—a mix makes your tablesetting more interesting.

Reflect on this: Use mirrored 12-inch tiles (available at hardware stores) for placemats, suggests writer Barbara Southerland. Glue felt on tile bottoms to protect tabletop from scratches. It's a glittering way to show off silver and china!



An invitation that will fit to a T

Party Ploys

Invitations: ● Use postcards. They're quick, economical, attention-getting.

● Create your own. Some make-it-yourself invitation ideas from party consultants Suzanne Heilmann and Kevin Miserocchi:

1. 3-by-5-inch baggage tags
2. Origami figures
3. Paper airplanes (bon-voyage party)
4. Oaktag keys (housewarming party). Cut keys from oaktag, fill in details.
5. T-shirts, with invitations printed on front.
6. Maps ("international" party)

● Include both starting and finishing times on open-house invitations. Fewer earlybirds and latecomers make party preparation and clean-up easier.

Coats: To avoid mountains of hats and coats, rent a coatrack—it's easier than you think. Party rental people will deliver and pick up. Guests' coats as well as umbrellas can hang there during parties—making guests' exits easier.

Seating: For cocktail parties, you don't need a chair for everyone—it keeps the party livelier if guests are encouraged to circulate. Sometimes removing a few chairs will increase the room's space. Also, avoid putting chairs in one circle, or lining them up against the walls—instead, spread them around in small groups to encourage mixing.

Stephen Kelemen

For more helpful hints, turn the page

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Helpful Hints

What to do with vegetarians, dieters, and just plain old finicky eaters? Have a buffet! You'll offer a choice that pleases everyone.

Plan your traffic patterns. If your buffet is large, think of providing one table for hot dishes, one for cold salads and breads, one for drinks and desserts. And plan a logical placement of tabletop items—such as napkins near silver, bread near butter—to help lines run smoothly.

If your living spaces are small, try setting up a buffet in the kitchen. An ice-filled sink cools drinks, counters become a buffet table for cold foods, and hot food awaits guests in pots and double boilers kept warm on the stove.

Provide guests with practical eating equipment, such as oversized plates (with room for a taste of everything), oversized napkins, handled trays on which diners can pile—and carry with ease—dishes, silverware, and food. The route from buffet table to seat will be a breeze—with no juggling acts required.

Remember—finger and fork foods will cut down on spills, while sauces and dressings may increase them.

Sprinkling salt and pepper shakers around the room will save guests an extra trip to the table.



Help guests help themselves to buffet fixing



Trays: to get a handle on a buffet

Round Up The Clan:

Holidays are times for family get-togethers—whic means that children are likely to be among your guests. What to do while th adults play and the kids stay?

1. Put them to work! Children can help by making place cards, hanging u coats, passing around hors d'oeuvre—they won't stand around feeling awkward and you needn't hire outside help.

2. Let them have their own party—with a special table decorated with gum drops, gingerbread men, candy canes, and ribbons; a fun theme, such as "Christmas at the North Pole," or "An Evening With Hansel and Gretel"; and, of course, party favors for all.

Music

Look in the yellow pages under Musicians, hire a talented friend, post a note on the bulletin board of a local college or music school.

Be My Guest

Be your own guest for an evening: Spend a night in your guest room to test your hospitality. Some basics to check for:

- *Comfortable pillows and mattress, extra blanket or throw.*
- *Functioning air conditioning, fan, heater.*
- *Good reading lamp, books, magazines.*
- *Alarm clock*
- *Wastepaper basket, tissues*
- *In guest bathroom: towels, soap, shampoo, aspirin . . .*

Consider these "extras" to make your guest feel truly special:

- *Extra pillows for reading in bed.*
- *Carafe of ice water, glass*
- *Radio*
- *Stationery and pens*
- *Hot plate, coffee maker, or maybe a small refrigerator, so guests can fix their own breakfasts and midnight snacks.*
- *Scented sachets: among linens in drawers, under pillows.*

Come Dine With Me

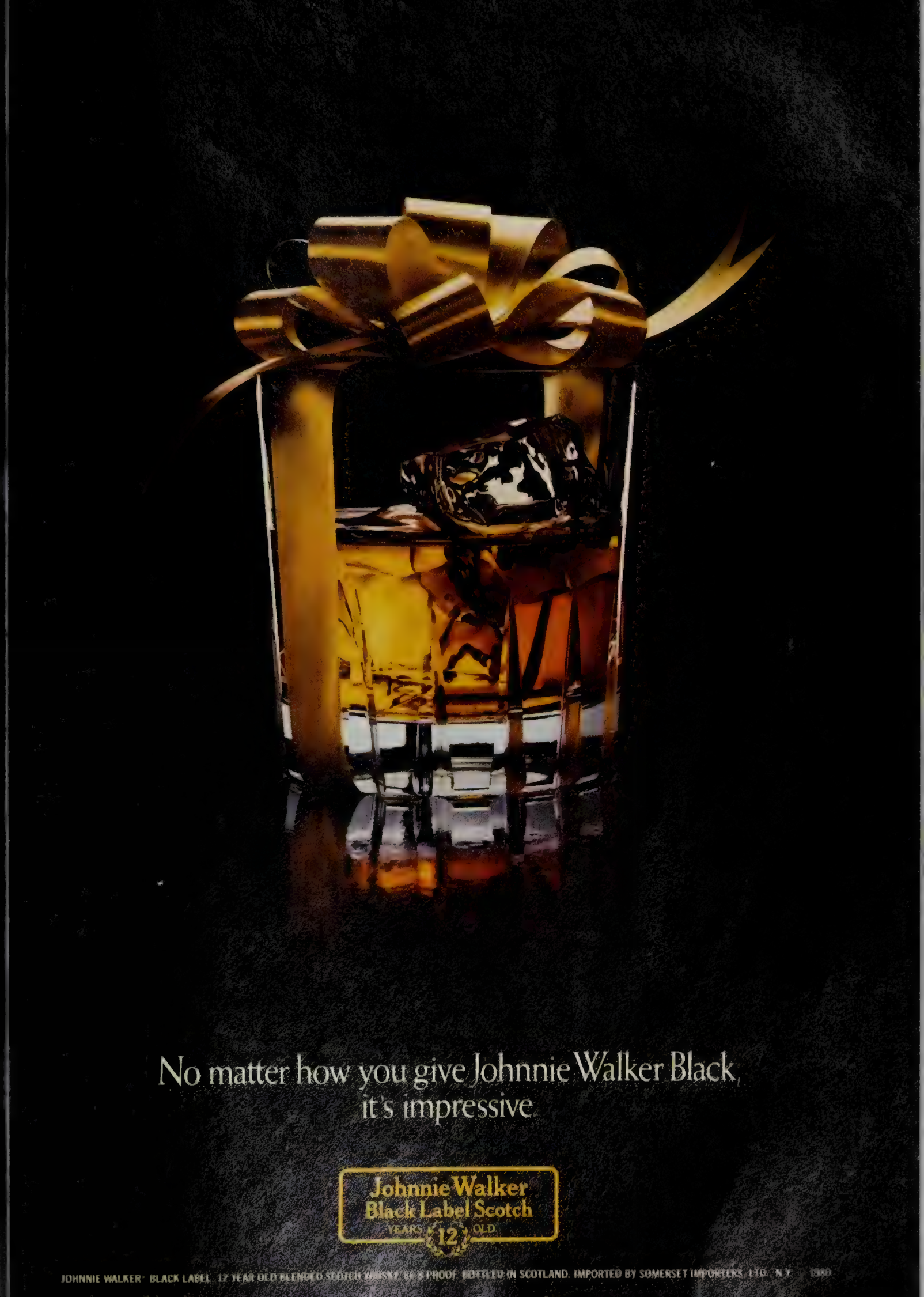
Instead of creating a centerpiece, why not lay a single flower by each plate? Heating plates ensures that hot food is still hot by the time it reaches guests. No room for plates in the oven? A dishwasher (dry cycle) can do the trick.

Consider the advantages of the small dinner party: You may be able to afford a more extravagant menu—perhaps lobster, or a very special wine. Bring out your most special china and crystal—even if your collection is small and precious, you'll have enough to go around for a change! You'll also enjoy more time with guests, less time in the kitchen.

Holiday Spirits: Can't figure out which wine to serve? Next time you pop a cork, write down the details in a "cellar book." It's a handy notebook for recording the variety, year, producer, and price of each wine you drink, as well as the date served, accompanying foods, and guests' comments. One wine lover we know carves his wine-tasting record right onto his cellar door—s all the information he needs to pick the "perfect" wine is etched into something more permanent than hi memory.



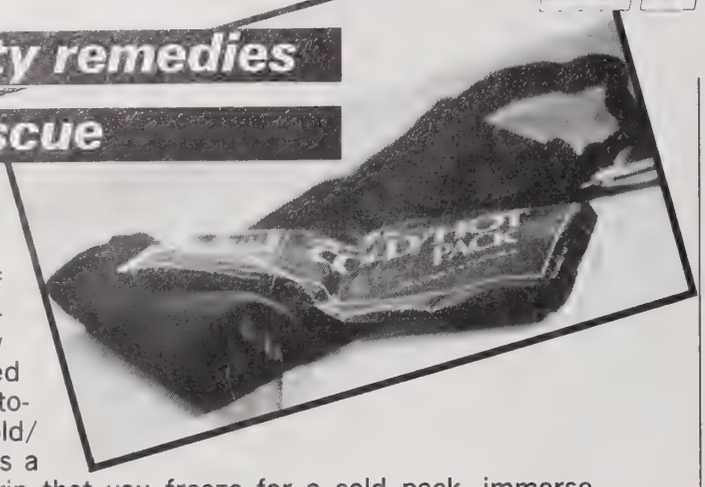
Eat, drink, and take notes!


No matter how you give Johnnie Walker Black,
it's impressive.
Johnnie Walker
Black Label Scotch
12
YEARS OLD
JOHNNIE WALKER® BLACK LABEL. 12 YEAR OLD BLENDED SCOTCH WHISKY. 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y.

LIVING

DO-IT-YOURSELF DOLLHOUSE...
TERRIFIC TWO-IN-ONE TEAPOT...
CUSTOM PUZZLES...

Post-party remedies to the rescue



For victims of the holiday party season, it's an ice bag; for victims of holiday colds, a hot-water bottle. Now these time-honored cures have come together. The 3M Cold/Hot Pack, $3.29, is a gel-filled plastic strip that you freeze for a cold pack, immerse in hot water for a hot pack. The Gillette Deluxe Heat Wrap/Cold Wrap Kit, about $20, has a gel strip for cold comfort, and a separate electric heat pad. Both slip into a soft velour cover. You can find these hot/cold packs in chain stores across the country.

On Miniature Main Street

The Washington Doll House could be the beginning of a beautiful friendship between you and the world of miniatures. You build the house from a kit with pre-cut pieces, including trim and window boxes, and paint. Then start collecting pieces for decorating. The house has four rooms (two with fireplaces), two staircases, an attic, and a veranda that's just right for a tiny rocking chair. $29.95. At Little Caledonia, 1419 Wisconsin Ave., Washington, D.C. 20007.





Two for tea

TEA FOR TWO TASTES—IN ONE POT. INSIDE THIS TEAPOT ARE TWO COMPARTMENTS. KEEP EXTRA HOT WATER IN ONE TO WEAKEN TEA, OR TRY A FLORAL TEA IN ONE, A SPICY TEA IN THE OTHER. DOUBLE-SPOUTED GOLDEN GLO TEAPOT, $49.95. ALSO IN SHINY RED, $34.95; OR YELLOW, IVORY, OR BLACK, $24.95. BY INVENTO FOR HAMMACHER SCHLEMMER, 145 EAST 57TH ST., NEW YORK, N.Y. 10022.



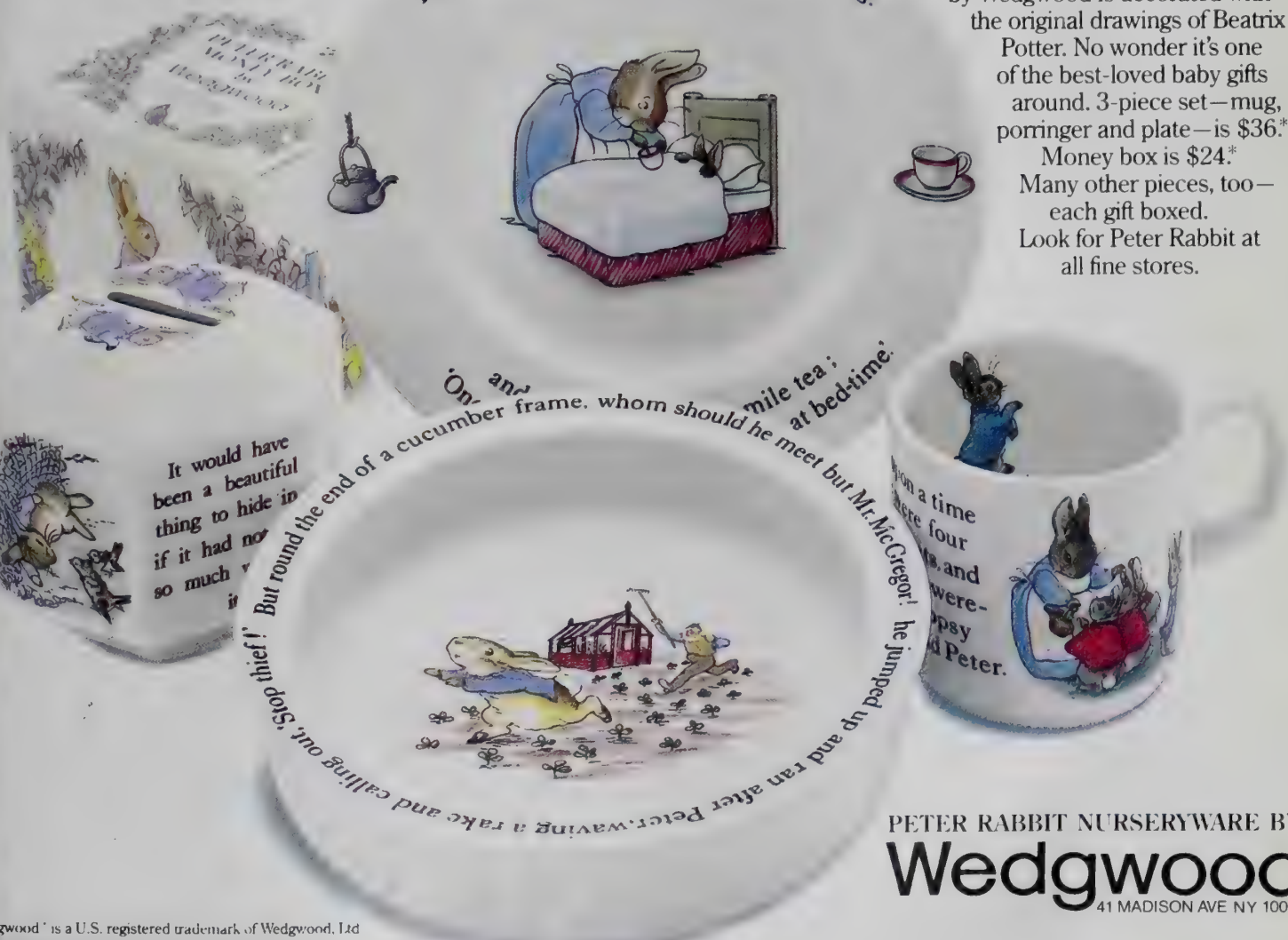
PUZZLES FOR THE PRO

The Mellons own one, and so do the Du Ponts. And if *you're* a puzzle addict, get ready for the ultimate challenge. Steve Richardson of Norwich, Vermont, custom-designs puzzles from any print or photograph you choose, regularly makes puzzles based on prints by famous artists, *and* creates his own original designs, available in limited editions. All puzzles are made from ribbon-striped mahogany, and can be ordered in three styles of progressive difficulty, culminating in the "Nightmare." And, to increase the challenge, there are "20 devious tricks" with each puzzle kit—such as no picture on the box. Mr. Richardson will also custom-cut puzzle pieces inspired by customers' names or zodiac signs. From $90–$2,300. Stave Puzzles Inc., Norwich, Vt. 05055; catalogue, $5, deductible from first order.

DIANA LOERCHER

If they love the book, they'll adore the dishes.





Peter Rabbit is the best-loved bunny story in the world. And Peter Rabbit Nurseryware by Wedgwood is decorated with the original drawings of Beatrix Potter. No wonder it's one of the best-loved baby gifts around. 3-piece set—mug, porringer and plate—is $36.* Money box is $24.* Many other pieces, too—each gift boxed. Look for Peter Rabbit at all fine stores.

PETER RABBIT NURSERYWARE BY
Wedgwood
41 MADISON AVE NY 10010

dgwood ® is a U.S. registered trademark of Wedgwood, Ltd
ter Rabbit™ is a trademark of Frederick Warne & Co., Inc.
*uggested retail price

MOST FUE
WAGON MAD

It's called the Lynx. From Lincoln-Mercury.

No other wagon built in America can give you better gas mileage ratings. It's even rated better than the Datsun 810 and Toyota Corona Wagons. But the advantages of a Lynx Wagon go far beyond great gas mileage. You'll get excellent traction with our front-wheel drive. It's the first American-built compact wagon with four-wheel fully independent suspension for a smooth ride. And the Lynx gives you more cargo space than the Datsun 210, Mazda GLC or Honda Civic Wagons.

27 *EPA EST. MPG 42 HWY. EST.



LYNX FROM LI

27 EPA EST. MPG, 42 HW... numbers for comparison. Your mileage may differ depending on speed, tri...
Buy or Lease at your Lin...

EFFICIENT
IN AMERICA



(Based on EPA Volume Index.) The Lynx gives you a special inner world that's a pleasure to be in. The comfort of deep-padded front seats with their own coil suspension system. Soft-feel instrument panel. Full-door trim panels. And such tailored optional touches as woodtone body side treatment, tailgate wiper and washer, roof rack, even cruise control. Starting today, the world belongs to an American car. Starting today, the world belongs to Lynx.

LYNX
LINCOLN-MERCURY DIVISION



COLN-MERCURY

ngth and weather. Actual hwy. mileage lower. Comparisons exclude other Ford products.

NEW BARGAIN CAVIAR...
A MOST EXTRAVAGANT BOOK...

POINSETTIAS, BETTER THAN EVER

Poinsettias, those stalwart messengers of Christmas, are really unlikely harbingers of yuletide. Consider a scraggly 6-foot-plus plant that sometimes even reaches 10 feet in its native Mexico. Consider its propensity for leaf dropping—it is, after all, a deciduous plant. Add to this its habit of blooming in the spring—for less than a week—and you begin to wonder how on earth the poinsettia ever came to symbolize Christmas.

But the color of the poinsettia's bracts, those specialized leaves that surround the small, insignificant, and usually unobserved nublike flowers in the center, were just right: red, pink, white. And all the rest was improved by careful cultivation and hybridization. Smaller varieties were developed. The brilliant bracts became more showy. And leaf dropping was minimized.

Poinsettias need good soil and drainage conditions. If your poinsettia's leaves do suddenly turn yellow followed by leaf drop, chances are the plant was exposed to a cold draft or overwatering, to both of which it objects strenuously. Overwatering occurs mainly when the plant's pot sits in a dish where extra water has accumulated. Water your plant heavily enough so that an excess seeps into the drainage dish. But then either empty this dish or raise the pot on a bed of pebbles so it's not actually touching the liquid below.



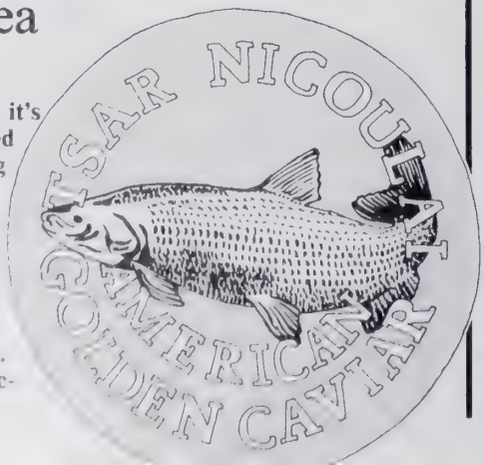
The new standard poinsettia—a present that will last throughout the years

Those bare-stemmed poinsettias you are beginning to see in the shops are a new development from the Paul Ecke Poinsettia Ranch in California. Known as standards, these plants have been carefully trained into topiary tree form, with a single trunk topped off by a lush, manicured ball of color. Adding showy variety to an old tradition, poinsettia standards make striking additions to your Christmas display. A matched pair on either side of the door becomes beautiful sentinels of the holiday season.

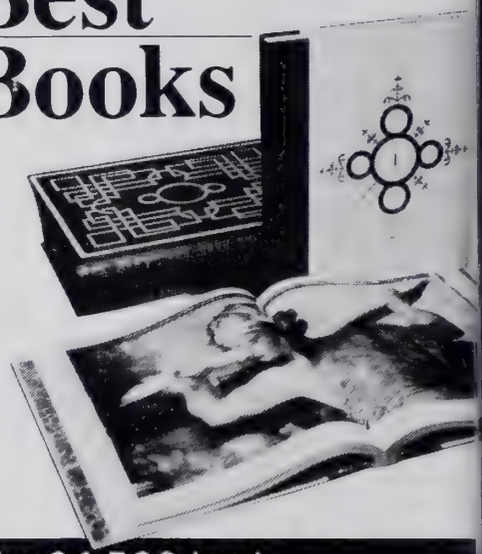
Another recent development is the dwarf poinsettia, such as Ecke's Pixie. Other strains will be making their way to market in 1981. These mini poinsettias are ideal for apartment dwellers and for rooms where space is at a premium.

California Caviar: Best buy west of the Caspian Sea

First came California champagne, now it's California caviar. The state dedicated to life's pleasures is now processing the delicate eggs of Oregon-farmed whitefish. And the results will tantalize your taste buds. Our Wine & Food editor describes it as "Sensational! Light, fresh, small-grained, with a gorgeous, golden-apricot color." Called American Golden, the caviar costs only around $20 a pound (not including shipping). Write to California Sunshine, 1217 C St., Sacramento, Calif. 95814. Price fluctuates.



Best Books



The $4,500 book

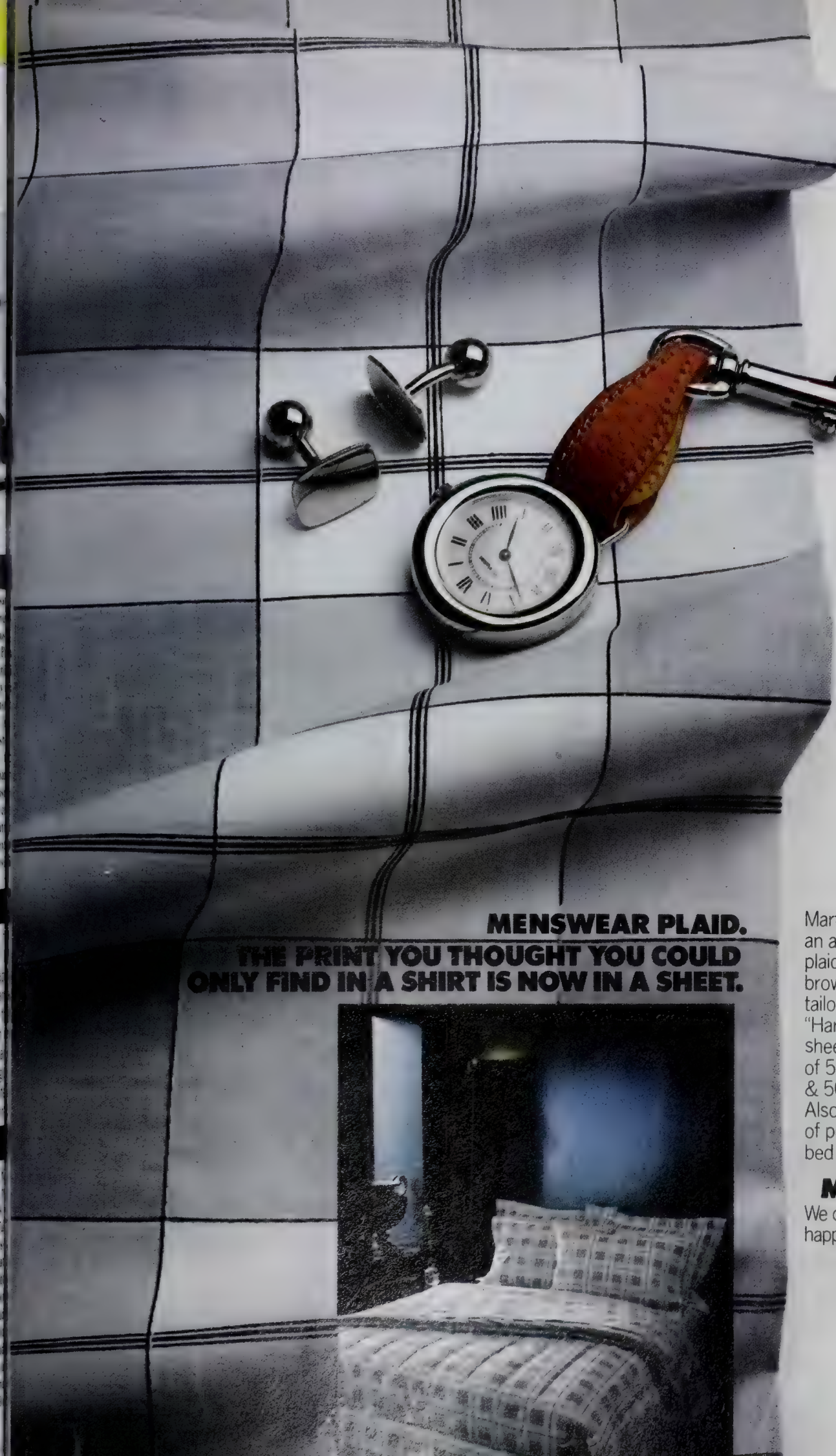
If you've ever dreamed of owning a Renaissan masterpiece, *The Vatican Frescoes of Michelang* could be the next best thing. In this glorious volume set, the paintings of the Sistine and Pa line chapels have been captured with startli intimacy (even the brushstrokes are visible) by photographer Takashi Okamura, who phot graphed atop 65-foot scaffolds. The edition is li ited and numbered—600 copies publish worldwide, approximately 300 available in t U.S. Bound in a full calf-leather spine with han made marbelized endpapers, each edition consi of 2 picture volumes, 17 by 20½ inches (each co taining 180 full-color plates), plus an explanato text by Dr. André Chastel. There is also an ext portfolio of 18 unbound prints. $4,500. Abbevi Press, New York.

All that glitters

If you've been looking for a special gift f a friend, you'll find *Diamonds,* edited Jacques Legrand, to have as many cap vating facets as the gem itself. This han some volume covers the history of t stone from its earliest legends through influence on today's world of fashion a finance. The book also explains the origi of diamonds and how their value is dete mined. $50. Crown Publishers, New Yor

Cooking on the wild side

For helpful hints on the cultivation, uses, and h tory of wild plants and herbs, you can consult t excellent books on the subject. *The Herb Book* Arabella Boxer and Philippa Back is a beautifu illustrated guide to the pleasures and rewards herb gardening, and includes 275 recipes creat by Ms. Boxer. $9.95. Octopus Books, Lond England. *All Good Things Around Us,* a handso and exquisitely illustrated cookbook, that includ winemaking recipes, is also a perfect field guic The text, with 380 accompanying recipes, includ information on where edible plants are found a how to identify them. Written by Pamela Micha and illustrated by Christabel King. $19.95. Ho Rinehart and Winston, New York.



MENSWEAR PLAID.
THE PRINT YOU THOUGHT YOU COULD ONLY FIND IN A SHIRT IS NOW IN A SHEET.

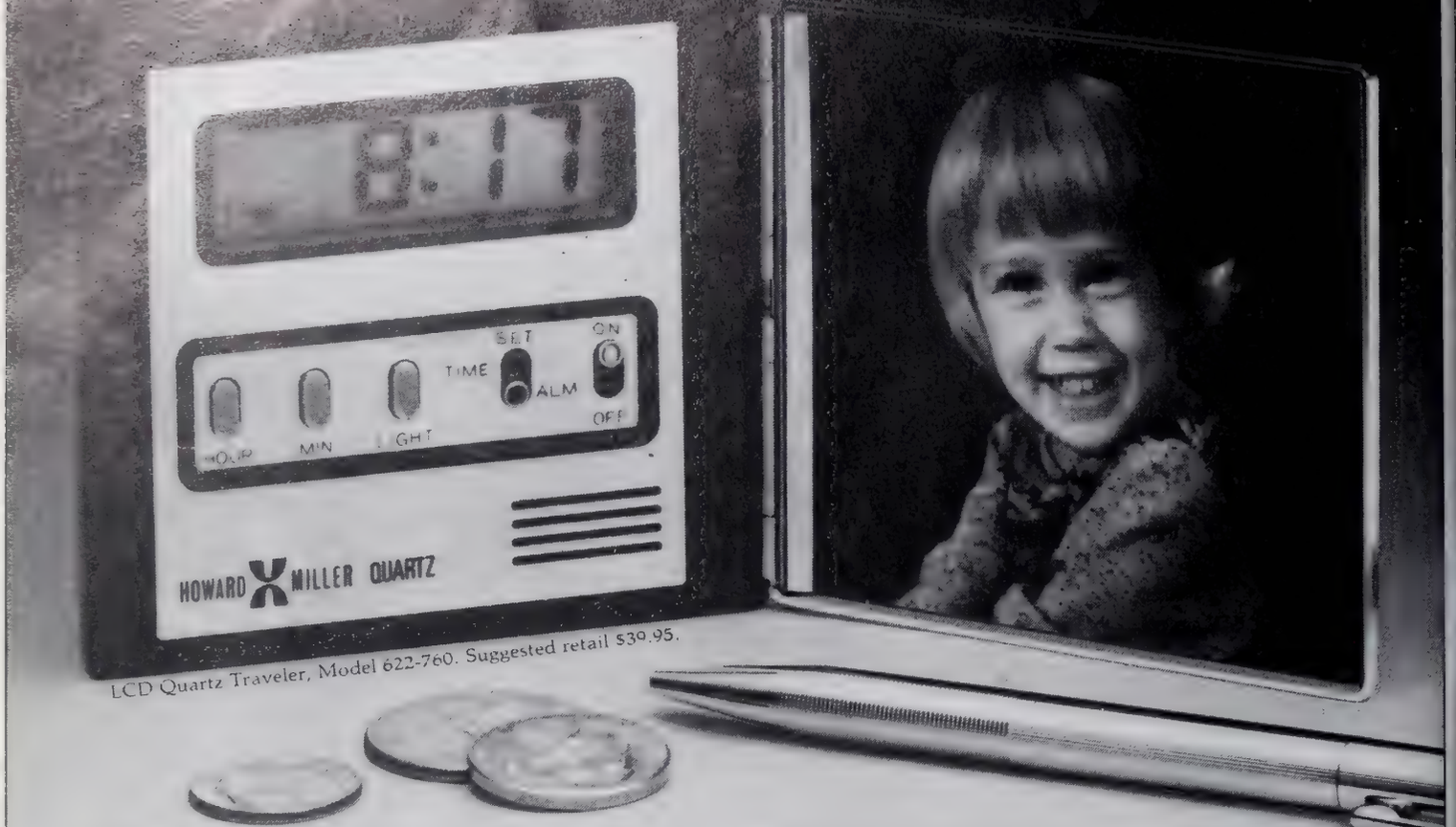
Martex®designs an authentic menswear plaid in shades of blue, brown or gray—then tailors it for the bed. "Harvard Square" sheets and pillowcases of 50% Dacron®polyester & 50% combed cotton. Also in a range of products for bed and bath.

West Point Pepperell

MARTEX®

We design fabrics that happen to be sheets.

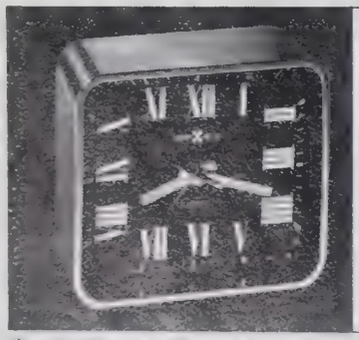
How to greet the day in style for a steal.



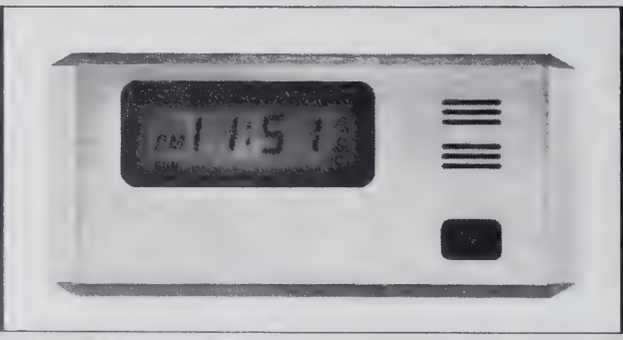
LCD Quartz Traveler, Model 622-760. Suggested retail $39.95.

If you must get up, for goodness sake do it with style. Any of these Howard Miller alarms will be a big help. First, they run silent so you get a good night's sleep. And thanks to the accuracy of quartz, you wake up on time instead of in a tizzy. As for price, you'll never lie awake worrying about that either. And they do make beautiful gifts. Visit your Howard Miller dealer.

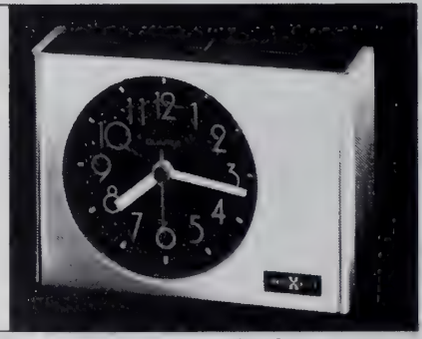
Howard Miller



Quartz Alarm in brass finish,
Model 622-750. Suggested retail $45.



LCD Memory Alarm,
Model 622-785. Suggested retail $49.95.



Quartz Alarm in brass finish,
Model 622-754. Suggested retail $29.95.

Available at these and other fine stores.

FLORIDA
Joy's Clock Shop
[illegible]

GEORGIA
The Clock Shop Ltd
[illegible]

MARYLAND
Howard Luggage Co., Inc
[illegible]

NEW YORK
Rosalind Light Ltd.
[illegible]
10½ Middleneck Road
[illegible]

Kroll Stationers, Inc.
[illegible]

Wilburt, Incorporated
194 Third Avenue
New York, New York 10003

Windmills
15 Spencer Place
Scarsdale, New York 10583

OKLAHOMA
Clocks, Incorporated
239 Williams Ctr Forum
Tulsa, Oklahoma 74103

TEXAS
B.M.K.S. Incorporated
Riverside Furniture Gallery
214 Main Street
Big Spring, Texas 79521

The Korner
1980 Texas Avenue
Bridge City, Texas 77611

Prestonwood Clock Shop
Prestonwood Town Center
5301 Beltline #1064
Dallas, Texas 75240

Tick Tock Clock Shop
50th and Flint Streets
Lubbock, Texas 79413

WEST VIRGINIA
The Diamond
310 Capitol Street
Charleston, West Virginia 25301

The Diamond
1330 Sixth Street
Charleston, West Virginia 25302

The Diamond
Grand Central Mall
Parkersburg, West Virginia 26101

PILLOW TALK FROM SINGER.

HOW TO GET WHAT YOU REALLY WANT FOR CHRISTMAS WITHOUT SAYING A WORD.

To My Husband

I know you'd like to surprise me so here's your chance. What I'd like for Christmas is a Singer sewing machine (model). There, I've told you. Now surprise me again and go to sleep!

Dear Mom,

I think I could save humongous quantities of money if I ~~made~~ CREATED some of my own clothes. But first, I need my own Singer sewing machine. Do you think it's at all possible?

Dear Kids,

I can't remember when I got my Singer sewing machine. (Was it before you were born??? It can't be THAT long ago.)

Anyway, the new Singer machines have features my old one doesn't. So if you're wondering what to get me for Christmas.....

Dear Sis,

Remember staying awake on Christmas eve, wondering if Santa would bring us what we wished for? Well, I'm too old to lose any sleep over it now. So I'll tell you what I'd like: a Singer sewing machine. And leave the rest to you, dear sister.

There are people who love you–and your sewing–but can't figure out exactly what to give you for Christmas. So pin one of these hints on their pillow, soon. And after everybody wakes up Christmas morning, they'll thank you for doing it.

From the Singer* collection of America's best-selling sewing machines: (left) the Creative Touch Fashion* machine 1030 with 23 stitches; (right) the Touch-Tronic* 2001 memory machine with 27 built-in stitches.

*A Trademark of The Singer Company.
©1980 The Singer Company.



THE SINGER STORE
WHERE SAVING IS ALWAYS IN STYLE

DAZZLING NEW MET TREE...
A LOG-CABIN COMEBACK...



ART AMONG THE WILLOWS

A recent major addition to The Baltimore Museum of Art is the Alan and Janet Wurtzburger Sculpture Garden, filled with superb surprises around every corner. In all, 24 pieces of sculpture from Rodin to Calder stand on 1,700 square feet of large plazas, small shaded pockets, a series of landscaped levels. Manzu's *Young Girl on a Chair* sits on creeping lilyturf, a weeping beech tree curves over Paolozzi's *Box-Headed Figure*, and Rodin's *Balzac* stalks by a gentle dogwood. Also prominently displayed at this gala garden party is Henry Moore's *Three Piece Reclining Figure No. 1* and Jacques Lipchitz's *Mother and Child II*. And it *is* a garden party—a powerful sculpture garden but cozy enough for picnics on the lawn. No benches as such, but the walls are low enough to sit on, to rest and reflect. Free, and open Tuesday–Saturday, 11 A.M. to 5 P.M., Sunday, 1–5 P.M. DEE HARDIE

Lachaise's *Standing Woman* in Baltimore's new Sculpture Garden

Renewing a glorious tree

Some people decorate their tree on Christmas Eve, but Loretta Hines Howard dedicates months to perfecting the spectacular 20-foot tree at New York's Metropolitan Museum of Art. One of the public's favorite museum events, the tree stands in the Medieval Hall. It is trimmed with 18th-century Neapolitan angels, collected and given to the museum by Mrs. Howard. Taped lutes and recorders of baroque music play in the background. This year, there will be a new tree, again 20 feet tall. Mrs. Howard and artist Enrique Espinoza did the overall design, and architect John Barrington Bayley designed the base. The new sculptured landscape will be a natural setting for human figures and animals. Edges will be covered with gold leaf. The tree will be on view from December 4 to January 25 at the Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N.Y. 10028.



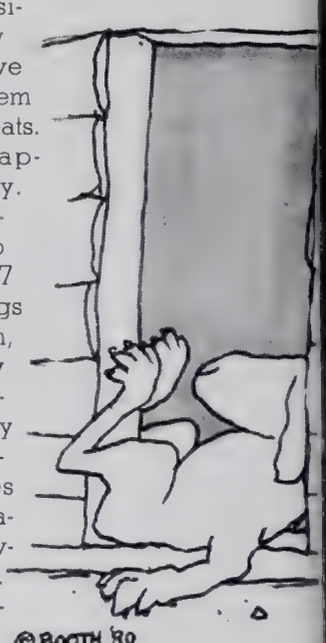
Mrs. [illegible] decorations with a model of the tree and [illegible] cutouts.

SPECIAL EVENTS

- Museum of American Folk Art and The New-York Historical Society, New York
  SMALL FOLK: A CELEBRATION OF CHILDHOOD IN AMERICA
  December 12–February 1
  Objects by, for, and about children, covering the 17th through 19th centuries.
- Callaway Gardens, Pine Mountain, Ga.
  CHRISTMAS WORKSHOPS
  November 26–December 11
  One-day workshops on making indoor and outdoor decorations with natural materials.
- Los Angeles County Museum of Art
  SALUTE TO CALIFORNIA: FIFTY YEARS OF FASHION 1930–1980
  Until December 14
  Costumes, photographs, and sketches spotlighting Southern California art for the Los Angeles Bicentennial.

CABIN FEVER!

What's country-style, carefree, cozy, and over 200 years old? The log cabin! And ever since the 1977 recession, the do-it-yourself log-home industry has grown a whopping 50 percent per year. Most buyers are year-round cabin residents, but lately city dwellers have been building them as weekend retreats. Their biggest appeal: practicality. Prices, construction, and upkeep are low. The 17 kits at Lincoln Logs Ltd., Chestertown, N.Y., start at only $8,000 for a 1-bedroom, 1-story cabin. And maintenance involves only one application of varnish every 2 years or so. Another big advantage is energy efficiency. Wood insulates 4 times more than concrete, 6 times better than brick. (One warning: If you buy a cabin kit, avoid those companies which use pentaclorophenal to preserve logs against moisture and insects—the EPA announced last year that the chemical may be toxic.) In the West, contact Rocky Mountain Log Homes, Hamilton, Mont.; in the Midwest, try American Log Homes, Bourbon, Mo.; and in the South, try Southern Rustics, Foley, Ala.



PAGE HILL STARZINGER

What nature started, we finish beautifully.





We make our furniture slowly and carefully. Out of fine wood and wood veneers.

We take our time finishing our furniture. Each piece undergoes as many as 18 different finishing operations.

Our "Habitat" Collection (pictured here) is a good example. Made from pecan solids and pecky pecan veneers, and recessed brass-finished castings and accent trim, its design is reminiscent of the classic "Campaign" look—made famous by the British Army over a century ago.

Most importantly, Burlington Furniture is created with you in mind by some of America's leading furniture designers. Dining room, bedroom, youth and modular furniture in a wide range of styles.

Look for Burlington Furniture wherever fine furniture is sold. Or, for further information, write to: Burlington Furniture, a division of Burlington Industries, P.O. Box 907, Dept. C6, Lexington, North Carolina 27292.

Furniture made better by Burlington.



Own a bottle.

It's worth the price to have at least one thing in your life that's absolutely perfect. Tanqueray Gin, a singular experience.

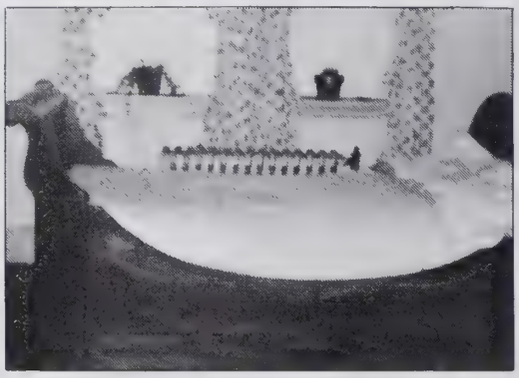
PRONOUNCE IT "TANKER-RAY" DISTILLED & BOTTLED IN LONDON, 100% NEUTRAL SPIRITS, 94.6 PROOF IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y.

ANTIQUES

Questions & Answers. By Louise Ade Boger

Boat Bed

I would appreciate anything you can tell me about the style of my unusual bed, and I'd also like to know its age.
—P.S., Highland Park, N.J.



During the period of French Empire style (1804–1814), the bed was given an entirely new shape derived from ancient Roman couches used for dining or reclining. It is called a *lit en bateau*, or boat bed, and with imagination one can see a slight resemblance. Properly, it was to be placed lengthwise against the wall. Frequently the top line of the side piece or rail is concave, continuing in an unbroken line the curve of the head and foot ends, which are of equal height. Some examples, such as yours, have low vertical ends surmounted with fulcrums, the ancient headrests on couches. Your American Empire-style boat bed probably dates around 1825–1835.

Louisiana Dressing Table

I'd be interested in anything you can tell me about the style and the use of my old dressing table.
—C.A.B., New Rochelle, N.Y.



Your dressing or toilet table with a recessed and detached superstructure is of American, probably Louisiana, mid-19th-century manufacture. The sinuous frieze curving into the cabriole legs is a distinctive feature of the French Rococo Louis XV style. The well beneath the "sliders," which in the 18th century was often covered with "Green Cloth," contained the necessary dressing equipage—brushes, combs, paints, powders. The drawers also served as receptacles for toilet requisites, jewels, or trinkets. Your superstructure is a vestige of the popular swing toilet mirrors on box stands that came into fashion in England about 1700 and were placed on tables that together formed a set used for dressing.

Coalport Teapot

I'd love to know about the maker and probable age of my teapot, which I bought in Spain. —B.F., New York, N.Y.



The porcelain factory normally associated with Coalport, located on the banks of the River Severn in Shropshire, is that of John Rose, established by at least 1796. Your printed mark, Coalport A. D. 1750 with crown above, was introduced about 1881. The word England was added in 1891. The design of your teapot of melon form was registered at the English Patent Office about 1891–1892. It was probably originally part of a tea set.

Continued on page 28

circa 1725 by Lenox

A reproduction of an original Meissen vase, circa 1725,
in the Smithsonian Institution's Collection.
The Saxony Vase by Lenox.
The first in a series of historical achievements in ceramic art by Lenox.
Eleven inches in height. $125.



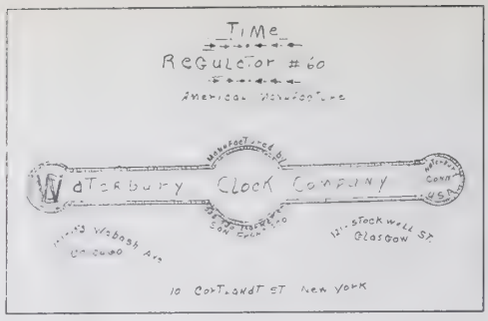
LENOX CHINA
Lawrenceville, New Jersey

...d from page 26

Waterbury Clock







What can you tell me about this old clock? I think that it originally had some decoration on the top.
—R.N.H., Albuquerque, N.Mex.

The Regulator No. 60 was being offered by the Waterbury Clock Company in the first decade of the 20th century. The original height with the top decoration was 79½ inches. Its original cost in 1908 was $80, a considerable sum at that time. Your wall clock is missing the top decoration, shown here in a copy.

Austrian Porcelain Mark



From my sketch of the mark, can you tell me where and when my dishes were manufactured?
—L.M., Foster City, Calif.

According to your mark, your dishes were made from around 1891 to 1920 at a porcelain factory started in 1802 at Pirkenhammer, Bohemia, Austria.

Bavarian Doll

I would like to know anything you can tell me about the manufacture of my old doll. *—A.M.S., Pittsburgh, Pa.*





According to your mark, the doll was made by Schoenau & Hoffmeister, who operated a porcelain factory at Burggrub near Kronach, Bavaria, specializing in dolls' heads and dolls, from about 1901 to 1925 or later. They used 1906, 1909, 1916, 1923, and others as numbers on the dolls. The numbers probably represent the years when dolls were first manufactured from these various molds. The factory is also known as Porzellanfabrik Burggrub. Hence the "PB" in your mark.

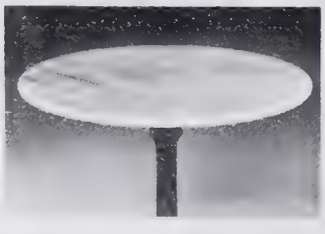
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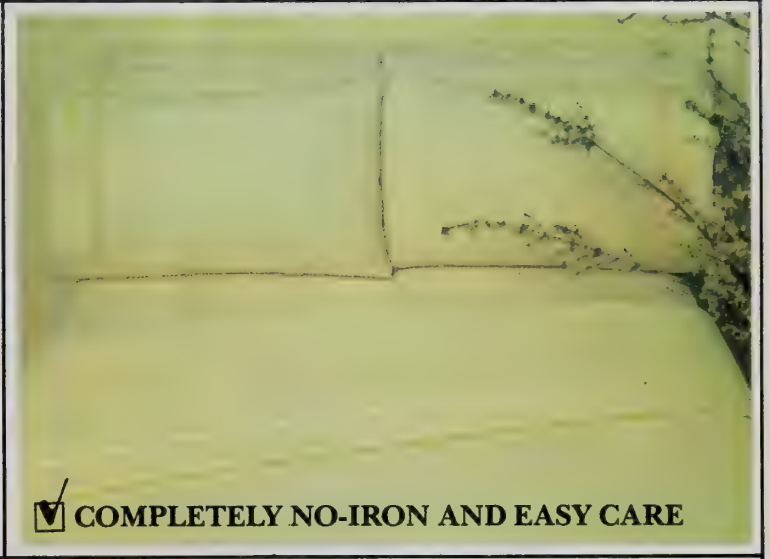


This stylized Noah's Ark with animal (circa 1880) will be part of the loan exhibit of antique toys from a collection of the Hagley Museum at the 17th Annual Delaware Antiques Show, sponsored by the Junior Board of the Delaware Division of the Wilmington Medical Center. In addition to the show there will be tours of 17 rooms at the Winterthur Museum and a visit to Eleutherian Mills, the original duPont family home in Delaware, plus seminars sponsored by *Antiques World* on "How to Buy and Collect Antiques." The show will be held December 5 through 7 at The Soda House, on the grounds of Hagley Museum, Greenville, Del. For information and tickets, write Delaware Antiques Show, P.O. Box 3629, Wilmington, Del. 19807, or call (302) 652-4797.

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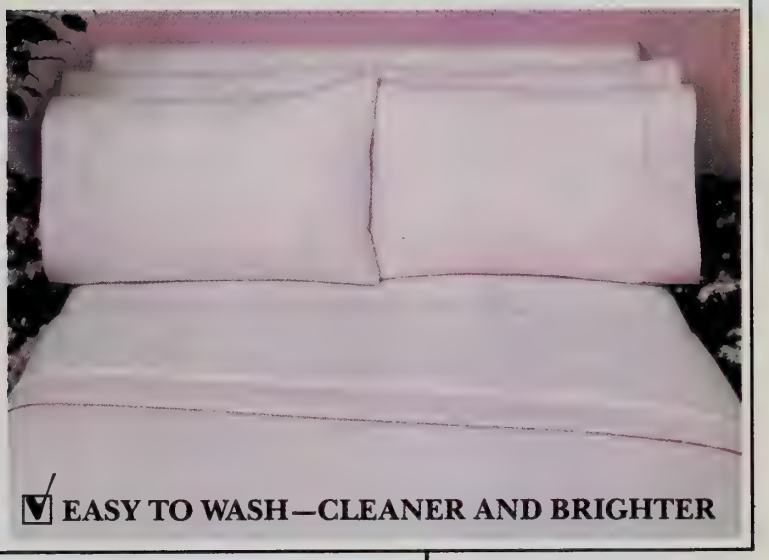
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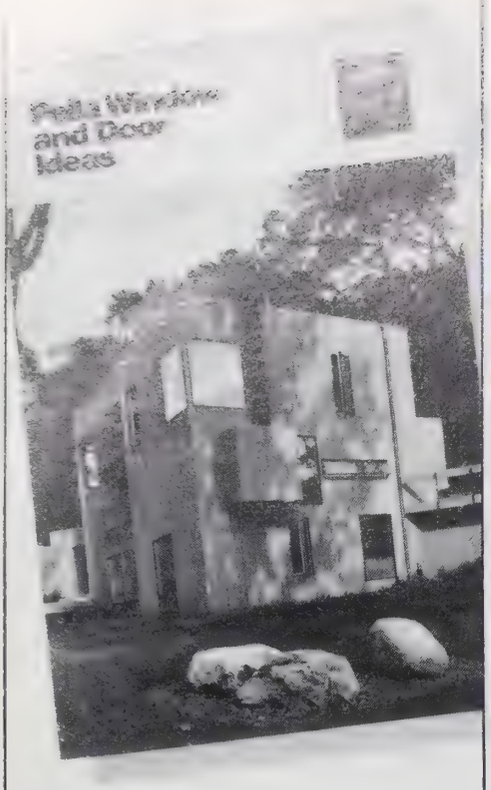
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BY DUNCAN H. MAGINNIS

How to get the most out of your fireplace

Maintenance for efficiency, notes on wood and safety

Since the invention of central heating, fireplaces have mostly been luxuries. Few during the past several decades have been built specifically for heating—they were built mainly for aesthetics.

The suddenly changed energy picture has brought about the reuse of fireplaces as an auxiliary heat source. Unfortunately, however, most fireplace heat goes up the chimney with the smoke—and there's little to be done about the fact that masonry fireplaces can lose up to nine times as much heat this way as they radiate into the room. Existing fireplaces can be fitted with new metal-walled, heat-circulating fireboxes to increase their value as a source of heat. But you can get the most out of the fireplace you have by giving it a little attention beyond enjoying the glow. And by doing so, you'll make your fuel supply go farther. Simple maintenance is the beginning of fireplace efficiency as well as safety.

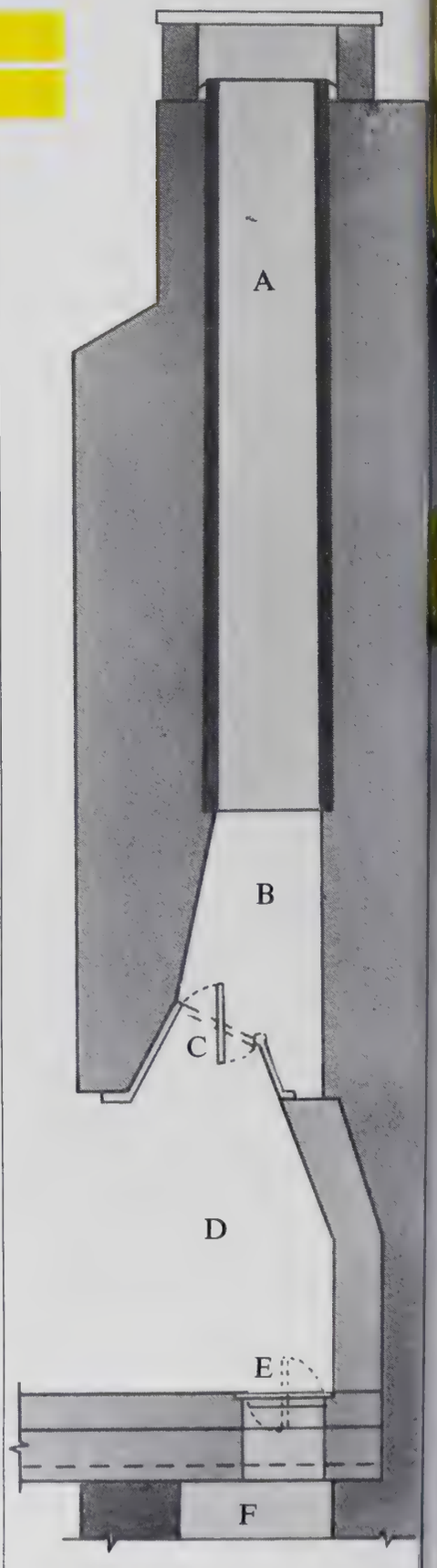
■ Fireplace maintenance

The most common indicator of a lack of maintenance is smoke coming into the house instead of going up the chimney. Accumulated carbon particles inside the chimney can back up fumes, causing them to spill out into the living area. Flue deposits are also one of the major fireplace safety hazards because of their combustibility.

Chimney sweeps have reappeared in many cities as a direct result of fireplaces being used increasingly to augment other household heat sources. Check metropolitan yellow pages under "Chimney Cleaning and Repairs."

It is possible, however, for the homeowner to clean a chimney himself. A heavy canvas or burlap bag, filled with sand or gravel to a size just smaller than the flue, moved up and down on a rope inside the flue will remove much accumulated soot. The disadvantage of cleaning a fireplace yourself, according to Malcolm McGowan, who owns McPuff Chimney Sweep in New Jersey, is that in addition to the mess, deposits from the flue can settle on the shelf of the smoke chamber, creating a bigger fire hazard than before cleaning was attempted. This part of a chimney must be cleaned thoroughly; renting a *heavy-*

continued on page 36



A cross-section of a typical masonry firep A, flue; B, smoke chamber; C, damper hearth/firebox; E, ash cleanout trap; F, pit. Not every fireplace has a damper o pit; an ash pit isn't necessary, but with e efficiency now so important, a damper essential element.



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House sense

continued from page 30

duty vacuum is helpful.

Chimneys may also be cleaned effectively by using chemical crystals. One such easy-to-use product is *Open Hearth*, by the International Salt Co. It is simply sprinkled on a going fire. A chemical reaction vaporizes soot, and convection carries it out of the flue.

Periodically removing ash from the hearth is important, although in some fireplaces a layer left will actually provide better heat projection into the room. Each fireplace, however, has its own idiosyncrasies which the owner must learn to cope with.

■ Dampers

Proper damper operation is important—but the existence of such a device is the first consideration. A fireplace without one can siphon off interior heat or air conditioning faster than an open window. Retrofit dampers are made to fit older chimneys. Certain models fit as a cap on top of the chimney, and are opened and closed by cable.

The typical damper consists of a plate fitted to the narrow part of the chimney between the smoke chamber and firebox. It should open and close smoothly and always be closed when the fireplace is not in use.

■ Energy savers

An alternative to conventional flue-mounted dampers is a glass-door fire-screen. The doors are opened for maximum heat, closed as the fire dies to prevent the escape of heated inside air up the chimney.

Many newer fireplace inserts, such as those made by Heatilator, Glowmaster, and Preway, incorporate glass doors which are intended to be kept closed throughout the entire course of a fire. Vents at the bottom are scientifically designed to draw cool interior air into the firebox for combustion, and into a plenum chamber surrounding the fire, where it is heated and expelled into the room through grilles at the top.

Grates utilizing the same convection principle are relatively inexpensive heat-conserving devices. A row of C-shaped tubes draws air in at the bottom, the air circles the fire, is heated, and exhausted into the room. Standard grates of this type are $30–$35. Sophisticated variations include models fitted with electric blowers. A 30-inch-wide grate with blower runs $60–$75.

■ The wood you burn

The resins inherent in softwoods make logs of pine, fir, or spruce easy to light. Softwoods generally burn quickly, producing hot, roaring flames, but fires built entirely of them are short-lived and tend to deposit more carbon inside fireplace than less-resinous hardwoods.

A combination of softwoods an hardwoods (birch, maple, oak) will pr duce a less vigorous fire but one wit more even results. Oak produces th steadiest, most satisfying flame.

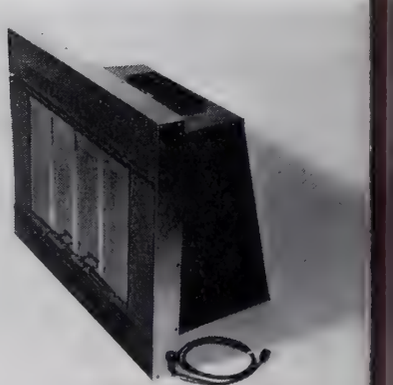
Any wood used for fireplace burnin must be dry, or "seasoned." A "fac cord" of air-dried wood (a stack 4 b 8 feet cut to the length you want), d livered, runs between $75 and $175, d pending on your part of the country.

According to the Forest Service of th U.S. Department of Agriculture, th denser hardwoods, pound for pound have about half the heating value of coa a third that of oil. The heavier and den er the wood, the greater the heat value

■ Fireplace safety tips

In addition to keeping the interior fr of soot, the following points should b observed for maximum fireplace safety

- Leave damper fully open until th fireplace has burned itself out complet ly. There must be adequate ventilatio as long as there is the slightest bit of fi in the ashes.
- Never use water to extinguish a fir Cool water striking hot firebrick ca crack the lining. Always replace the fi screen before leaving a still-burning fir Be sure a fire is completely out befo going to bed or leaving the house.
- Never use lighter fluid to start a fir and *never* add fluid to a going fire.
- Use kindling underneath logs to he start a fire. Newspaper ash can float u the chimney, causing fires in the flue. ashes float out of the chimney top, ro or grass fires can start.
- Never burn household trash.
- Never use charcoal indoors.
- If installing a new metal fireplace, ob serve carefully all clearance dimension
- Keep a recharged hand fire extin guisher within easy reach.



Aptly named "Insight," this ne Preway insert can turn a masonry fir place into a more sensible and practic secondary heat source. Featuring heav gauge steel construction, this heat-circ lating unit can be installed in existi masonry fireplace openings 28–42 inch wide, 26–29 inches high, with a min mum firebox opening of 16¾ inche Preway, Wisconsin Rapids, Wisc. 5449



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BY DEE HARDIE

COUNTRY NOTEBOOK

"There is a time for tinsel, and this is it!"

Christmas, for me, is making memories. And as soon as that Thanksgiving turkey becomes a big pot of soup, I zoom into Christmas with great expectations. I don't wait for Christmas, I create it. It's the one time of year when the props don't have to come down the next day. There is a time for tinsel, and this is it.

Sometimes the best part of the holiday is *before* Christmas, setting the stage. Since I don't bake, I frost and festoon the house with red ribbons and silver balls. It's a personal extravaganza, but not extravagant.

From our local 5 & 10 I buy rolls of red ribbon, 15 yards, and a box of 20 silver balls. I cut graduated lengths of ribbon, sew silver balls at the end, then hang them in a Palladian curve over entrances of bedroom doors. My needle becomes a magic wand, but mind you only at Christmas.

A great-grandmother's cloth, like Mrs. Cratchit's gown "twice-turned but brave with ribbons," covers the dining-room table. And in the center, a china bowl filled with silver balls, again sewn with red ribbon. The ribbons stream out from the bowl like a Christmas Maypole, names written at the ends, showing each member of the family where they sit to share the feasts. And not only family, but anyone who eats with us over the holidays goes home with a ribboned ball. Perhaps Christmas starts early in our house because our four children were all born closely pre- or post-Nativity, and I wanted to be prepared. But I don't think so. It's just that every year I am a born-again Christmas addict. I start believing in almost everything—Santa Claus, Saks Fifth Avenue, L. L. Bean, sometimes the U.S. Postal Service, but most of all Christmas trees. Probably I'm part pagan, for the tree is my favorite Christmas glow, our exclamation points. We always have two.

There was a time when there was only one—too tall to reach, but not too tall to fall. Now we have one in the living room, another in the dining room, both on a much smaller scale. I measure the taller one the way others measure skis—it must reach the center of my palm hand held high. The dining-room tre comes to my nose, but let it be fat.

At the top of the taller tree is a Wool worthian parrot bought by our childre many years ago, and at the bottom o the other tree is Fiona Barley, an old En glish doll, waiting, I guess, for grand children. With candlelight and Christmas tree for dinner, meals becom more festive and merry.

It wasn't always like this. When ou children were young, Christmas was an other challenge of parenthood, lik teaching them how to tie shoes. Would could I, ever get it all tied up and pack aged by the big night? We overspent an underestimated our children's intell gence. And it was all so sadly mathe matical. If Todd gets eight presents an a train from Grandpa, what are Tom my's matching gifts? If Louise gets tha doll, would Beth like a clown? And en gineers we were not. *Of course* we los that 10th trad tional screw t that tiny re wagon so that would have t limp along o Christmas Day But now I hav more time, an make the mos of it.



I wreathe ev erything excep my head (no S Lucia here, a though I *a* half Swedish from the life size goose deco on our fron lawn, to the stable doors of friends. An I make my wreaths while I'm under th hair dryer. I go to Mr. Ryan's, our cou try Kenneth, with a basket filled wit straw wreath frames, and lots of fe pins for attaching greens. In 30 minut you can make a 10-inch wreath of bo wood, or of a mixture of evergreen te tures—fir, balsam, moss cypress. An about a week before Christmas I deliv dozens of beautiful brown country eg for Christmas cakes yet to be made.

With the house decorated, foo cooked ahead as much as possible, *o* really super present for each member the family, I take off. I give myself a early Christmas present, one *whole* da all alone in a museum, lingering with th Impressionists, gazing at Manet. It's gift of time. Then I go home and ope a bottle of champagne with my husban Tom. For you see, or have probabl guessed, I like Christmas to bubble fro the very very beginning. ■

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BY JEROME H. DENNER

Special books for special people

The *right* book is the *right* present—if it's one that piques a special interest or triggers a whole new one. Here are beautiful books that do just that



The "Gosh, you shouldn't have (but wow, you did!)" art book present-of-the-year is probably **The Great Book of French Impressionism** (Abbeville Press, $85 until Dec. 31; then $100) by Diane Kelder. A huge book—11¼ by 15, with some color plates unfolding to nearly 2 feet—it covers in over 450 illustrations one of the most popular art periods, and includes your favorite Monets, Van Goghs, Renoirs et al, as well as many you may not have seen.

Passionate devotees of exotic lands, cultures, lifestyles—or just plain beautiful photographs—should love these: **Eve Arnold in China** (Knopf, $30). Renowned photographer Arnold reveals the China rarely seen—not the Forbidden City, not the Great Wall, not the photographed-to-death, but the people throughout the enormous breadth of the land (including Inner Mongolia) and how they live, play, work. Would you believe Chinese cowboys?

Maasai (Abrams, $40) with photographs by Carol Beckwith and text by Tepilit Ole Saitoti (himself a Maasai), follows the life cycle of this regal African tribal people from birth, initiation into adulthood, marriage, elder-statesman status, and death. The photographs are superb, the text exploring the Maasai's customs and rituals fascinating. One of the most stunning—visually and emotionally—books of the year.

In **The Greek World** (Dutton, $35 until Jan. 1; then $45), Eliot Porter photographs the remnants of the glory that was Greece—temples, amphitheatres, other ruins—and Peter Levi provides a running text outlining the historical and cultural events connected with them. . . . Amateur Egyptologists will curl up happily with **Egypt, The Eternal Smile** (Doubleday, $40) in which novelist Allen Drury journeys across present-day Egypt, reflecting on its ancient civilization and history and Alex Gotfryd photographs the countryside, the tombs, temples, and colossi of its Pharaonic past.

Nature unspoiled, untrammeled is the lure of the **Galapagos, Islands Lost in Time** (Viking, $25) by Tui De Roy Moore, who for more than 10 years busied herself photographing these islands primeval—the giant lizards, multicolored birds, sea and plant life, in their awesome surroundings.

■ Photography and other arts

If you have any doubts that in the hands of a master a photograph becomes a work of art, you'll be convinced by **Flowers** (Harmony, $35). World-famous photographer Irving Penn presents 73 of his blazing closeups of seven flowers—poppy, rose, lily, orchid, begonia, peony, tulip—in various states of growth. Each is a revelation.

The joy of reading

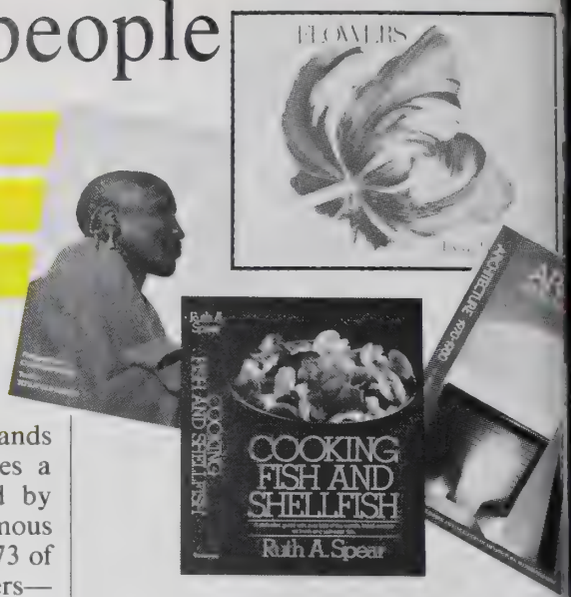
Based upon their authors' track records, here are a dozen books that should be delightful reading and most-welcome presents:

The Hidden Target. By Helen MacInnes (Harcourt Brace Jovanovich, $12.95)
Congo. By Michael Crichton (Knopf, $10.95)
A Man. By Oriana Fallaci (Simon and Schuster, $14.95)
The Covenant. By James Michener (Random House, $15.95; signed, limited edition, $35)
The Collected Stories of Eudora Welty (Harcourt Brace Jovanovich, $14.95)
Earthly Powers. By Anthony Burgess (Simon and Schuster, $13.95)
Side Effects. By Woody Allen (Random House, $8.95)
Photo Finish. By Ngaio Marsh (Little, Brown, $10.95)
Peter the Great. By Robert K. Massie (Knopf, $17.95)
Floater. By Calvin Trillin (Ticknor & Fields, $9.95)
Castang's City. By Nicolas Freeling (Pantheon, $8.95)
Double Discovery. By Jessamyn West (Harcourt Brace Jovanovich, $9.95)

Beaton (Viking, $30) with text by James Danziger is an extensive collection of the late Sir Cecil Beaton's portraits of notable people of the last five decades, plus his reportage photographs taken during World War II and many of his fashion shots, too.

Artists, Portraits from Four Decades (New York Graphic Society, $37.50). Arnold Newman's decades are the '40s to the '80s and among the many art-world celebrities he photographed in black and white are Arp, Sloan, Steinberg, Cartier-Bresson.

Photographs for the Tsar (Dial, $35)



is an interesting collection of early colo photographs, taken between 1909–191 by Sergei Mikhailovich Prokudin-Gors kii, commissioned by Nicholas II Among the 120 pictures of churches countryside, peasants, and nobility is th only color photograph of Leo Tolstoy The book also contains 120 pictures i antique brown. The text describes th circumstances in which the picture were taken and the techniques used.

Serious students of photographi art—more so than browsers—will appre ciate **Moholy-Nagy: Photographs an Photograms** (Pantheon, $35) by Andrea Haus, which is not only a collection o his pioneer work in the field, but an ex ploration of Moholy-Nagy's theories o perception and his techniques for obtain ing his widely influential results. . . . O the other hand, browsers will relish **Andy Warhol's Exposures** (Grosset & Dunlap, $25) because of its more than 350 mostly candid shots of the "beau tiful people" in the world of theatre, art politics, fashion, discotheques, gossi columns. Most of it is pretty brash an irreverent—get that picture of Andy's dachshund dressed as the Pope! War hol's text: ignorable.

In **Allure** (Doubleday, $35), fashio authority Diana Vreeland presents som of her favorite photographs, most b such great photographers as Penn, Bea ton, Avedon, Steichen. Mrs. Vreeland's accompanying commentary is peppery opinionated, and, like herself, stylish.

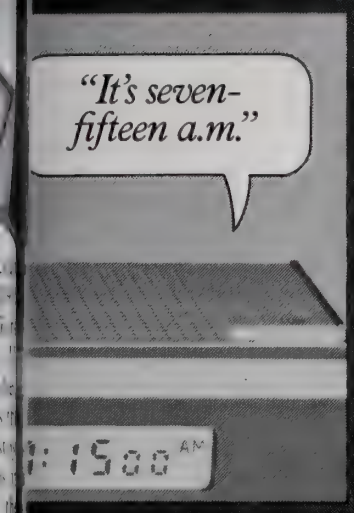
A book of extraordinary photographs **Viva Picasso** (Viking, $16.95) by Picas so's good friend and photo-biographe David Douglas Duncan shows the grea artist at work and, charmingly, at play— dressing up with a false nose, laughingly trying to do ballet steps, playing with his dog. A warm and loving portrait.

Two books of Oriental art: **The Grea Painters of China** (Harper & Row $29.95) by Max Loehr traces the devel opment throughout the centuries of Chi nese paintings, with almost 200

Continued on page 42

ANOTHER TECHNOLOGICAL ADVANCE FROM SHARP.

THE INCREDIBLE TALKING CLOCK.



NOW YOU CAN HEAR WHAT TIME IT IS.

Sharp microcomputer technology has now perfected a clock that doesn't just tell time, but actually *talks* time.

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THE SHARP EDGE

SHARP

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illustrations, many in color and some never before generally available. . . . **A Shoal of Fishes** (Viking, $16.95) is something special—a reproduction, in accordion-fold format, of rare woodblock prints of sea life by the great 19th-century Japanese artist Andō Hiroshige. The original portfolio, in the Metropolitan Museum of Art, has been meticulously reproduced in six colors.

Treasures of African Art (Abbeville Press, $25) by Malcolm McLeod presents a selection of sub-Saharan African artifacts (each given a full color page), placing them in their cultural context—masks, figures, screens, carvings.

A Vision of Eden, the Life and Work of Marianne North (Holt, Rinehart and Winston, $22.95), is a collection of 100 of Victorian painter North's colorful and exotic botanical paintings, plus selections from her 1893 memoirs about her travels to far-off lands in search of the unusual.

What's in the Library of Congress? Rare books. Sure. But also Stradivari violins, Richard Rodgers's snapshots of the original rehearsal for *Oklahoma*, contents of Lincoln's pockets the day he died, recordings, films, prints, illuminated manuscripts, signed letters—a thousand serendipities. **Treasures of the Library of Congress** (Abrams, $45 until Dec. 31; then $50), by Charles A. Goodrum, is a lavishly illustrated compendium of a never-before-published collection.

Color (Knapp Press, $50) would make a great present for anyone involved in any of the visual arts. It's a study of the mystique of color—what it is, how it affects us, the role it plays in our lives. Lavishly illustrated in—what else?—color.

Gene Moore's genius in the art of display is—displayed—in **Windows at Tiffany's—the Art of Gene Moore** (Abrams, $50) by Judith Goldman, which includes not only a wide selection of his many extraordinary window settings for the famous New York jewelry store, but also displays for other high-fashion stores, for the Seagram building, and his stage sets, costumes, and early jewelry designs.

■ Books for cooks

Cooks are always on the lookout for new recipes and new (and easier) ways to prepare standard fare. Here are some new cookbooks to give—or enjoy yourself.

With the proliferation of Japanese restaurants, we've had a chance to sample this Oriental cuisine and enjoy it. Now a lot of people want to try it out in their homes. Thus, a proliferation of Japanese cookbooks. A few recent ones: **Japanese Cooking—A Simple Art** (Kodansha International, $14.95) with an introduction by M.F.K. Fisher. Shizuo Tsuji, author and proprietor of a profession cooking school in Japan, presents a s ries of "lessons" in the basic techniqu of formal Japanese cuisine (comple with 70 recipes), then adds 130 additio al recipes for when you're comfortab with the techniques. . . . In **Mrs. Ma Japanese Cooking** (Kodansha Intern tional, $12.95), Nancy Chin Ma adap more than 100 recipes to the needs Western palates, using ingredients a utensils available across the country. . **At Home with Japanese Cookin** (Knopf, $15) by Elizabeth Andoh al adapts for the American kitchen wh you've enjoyed in restaurants—sush tempura, sukiyaki, plus those Nippone musts: rice, soups, pickled vegetabl tea. . . . One of the glories of a Japane restaurant is the beautiful way the dish are presented. Garnishes are sculpt works of art and, with practice, you c duplicate them. **Japanese Garnishes The Ancient Art of Mukimono** (Ho Rinehart and Winston, $12.95) by Y kiko and Bob Haydock reveals wi step-by-step line drawings, how to cre carrot blossoms, tomato butterflies, egg rabbit, and many more, from t very simple to the more complex.

There are, of course, other disti guished Eastern cuisines. **Classic Indi Cooking** (Morrow, $15) by Julie Sah who teaches Indian cooking in Ne York, proves there's a good deal more the Indian cuisine than spicy curries—cluding a wealth of entrées, puffy brea yogurt salads, sweet desserts. Most unfamiliar to the Western palate but are easily reproduced with what's ava able to American cooks.

The Complete Middle East Cookbo (McGraw-Hill, $19.95) by Tess Mal presents a selection of dishes fr Greece, Turkey, Egypt, Saudi Arab Israel, and many more. Don't let t names of the foods scare you—Dza agaghampi Ttvash, after all, is o cauliflower pickles.

A handsome, large-format paperba lavishly illustrated in color, **The En clopedia of Asian Cooking** (Octop Mayflower, $9.95) under the general e torship of Jeni Wright provides a sampling of typical dishes from 15 As countries, written by experts on the v ious cuisines—more than 300 recipes.

Getting Into Your Wok with Anne Annechild (Wallaby Books/Simon Schuster, $7.95 paperback) shows h you can use this most versatile ute on dozens of non-Oriental foods. H garian Goulash in a wok? Why not?

In **The New Italian Cooking** (Atl tic/Little Brown, $15), Margaret and Franco Romagnoli of TV fame h adapted traditional Italian cuisine to battery of modern utensils, such as food processor, and also offer many the dishes that have entered the Ital repertoire recently, due to our inter

Continued on page



Enjoy Sambuca Romana in 5[illegible] Syosset, N.Y. 11791. 84 Pf.

liam Dudley Hunt Jr. More than 200 cles covering history, architects, the ding industry, construction materi- architectural styles. . . . **Neoclassical l 19th Century Architecture** rams, $45) by Robin Middleton and vid Watkin. The final volume of am's "History of World Architec- "—a must for owners of the previ- volumes and a wealth of information everyone interested in this period. . . . **hitecture—1970–1980**, A Decade of ange (McGraw-Hill, $29.50) by ne M. Davern with the staff of *Ar- ectural Record* magazine. A probing lysis of some 150 buildings—most, not all, in the U.S.—built in the last ade which reflect its major architec- al trends. . . . **The American House** rper & Row, $20) by Mary Mix Fo- with line drawings by Madelaine tcher. The architectural develop- nt of houses in the U.S. from the 0s to the ultra-contemporary.

f you like to decorate your home, see v others do it, and pick up ideas from professionals, you'll find these fun to hrough: **Interior Views** (Viking, $25) Erica Brown. Mario Buatta, Gae Au- ti, Francois Catroux, Parish-Had- —in all, more than 40 of the most able designers here and abroad—dis- s their methods, viewpoints, and ca- rs in interviews with the author. Over examples of their work are shown olor. . . . **Designers Design for Themselves** (Dutton, $24.95) by Patricia Corbin. A look at the homes of 24 trendsetters in American arts and design. Photographed by Ernst Beadle. . . . **The Antiques Book of American Interiors** (Crown, $17.95) compiled by Elisabeth Donaghy Garrett. Houses of the Colonial and Federal periods from the Eastern seaboard and the South. . . . **Twentieth-Century Furniture** (Van Nostrand Reinhold, $24.95) by Philippe Garner. From Art Nouveau and Art Deco to the current High-Tech kick.

■ A miscellaneous handful

For the nimble-fingered: **Erica Wilson's Christmas World** (Scribners, $17.95). Sixty original designs by Erica Wilson, author of needlework books, columnist, TV star. Some are as simple as a clothespin angel, or as complicated as a treetop angel with an antique needlepoint dress. The instructions are clear and accompanied by step-by-step drawings where needed. So go to it—ornaments, wreaths, Christmas table decorations, and a variety of gifts you can still make in time for Christmas. . . . **Needlepoint and Beyond** (Scribners, $17.95) by Edith Anderson Feisner. Basic techniques gradually progressing to the difficult, and suggestions for unusual projects combining many craft techniques.

For the dedicated old-film buff: **David O. Selznick's Hollywood** (Knopf, $75 until Dec. 31; then $85) by Ronald Haver. A large (11 by 14) volume devoted to Selznick and his movies—*King Kong, Gone with the Wind, Spellbound*—with over 1,000 illustrations. . . . For the balletomane: **America Dances** (Macmillan, $24.95) by Agnes deMille. The history of dance in America, wittily and gracefully told, by the famous dancer, choreographer, author. A delight . . .

The Clans of the Scottish Highlands (Knopf, $35) by R.R. McIan and James Logan. A facsimile edition of a rare 19th-century book. Great Scots!. . . . For the mechanically curious: **The Way It Works—Man and His Machines** (Mayflower/Octopus, $16.95; $9.95 paperback) by Robin Kerrod. Cameras, TVs, missiles—all clearly explained.

■ Through the years with House & Garden

Our Christmas present to you—**20th Century Decorating, Architecture & Gardens** (Holt, Rinehart and Winston, $29.95 until Dec. 31; then $34.95) edited by Mary Jane Pool. The subtitle, "80 Years of Ideas & Pleasures from House & Garden," tersely sums up the contents of this compilation of the best of H&G's trendsetting pages throughout the past 8 decades. At bookstores, or you can order directly from House & Garden. Add $1.50 for postage and handling; send check or money order to Condé Nast Books, Box 431, Bloomfield, N.J. 07003.

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TRAVEL

Sports spots

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To have fun learning tennis, try the All American Sports Tennis Camps. Geared to teach beginning-to-intermediate players, the tennis sessions are held at luxe resorts in the Caribbean, Florida, and New England. You can go for 3, 4, 5, or 7 days and choose either 2 or 4 hours of group lessons daily (4 people in a group). Private lessons cost extra. Family members who don't want the tennis lessons can come too, paying less as "non-participants." There are seven locations to choose from, including the Windermere Island Club (on its own island attached by bridge to Eleuthera), Palmas del Mar (a 20,000-acre resort on Puerto Rico's southeast coast), Half Moon Hotel (on the beach in Montego Bay, Jamaica), and Amelia Island (a many-faceted resort and natural conservancy off the Florida coast). In New England: the Topnotch Inn in Stowe, Vt., with indoor and outdoor courts and tennis sessions year-round. Also, Amherst and Mount Holyoke, which every summer turn over their campus tennis courts and dorms to "campers." For information write to: All American Sports, 366 Madison Ave., New York, N.Y. 10017; (212) 697-9220.

A ready-made and wonderful winter vacation: a week in St. Moritz, combining Alps skiing and a stay at the grand 300-room Palace Hotel. It has its own skating rink, pool (glassed-in, with a view of a rocky waterfall), gym, sauna, and nursery. Included in the ski-week is a pass to the cable car and all chair lifts on the 11,000-foot-high slopes. Beginners have the extraordinary treat of skiing on top of the mountain, where there are gentler runs in addition to the expert slopes and fresh powder bowls. (The ultimate: Hire a helicopter and guide to ski the glaciers.) Ski lessons are available. More to do: cross-country skiing through pine forests, sleigh riding, hikes. The ski-week includes breakfast and dinner at the hotel—buy lunch at the terraced restaurants on the mountain top. Everything (excluding air fare and train to St. Moritz): $590–$675 per person, double occupancy. Arrive December 13, January 10, 17, or 31, March 7 or 14. Information: Hotel Representatives Inc., 770 Lexington Ave., New York, N.Y. 10021; (212) 838-7874

GOING PLACES, FINDING THINGS

The road to Moroccan enchantment

BY DIANE WELEBIT

Last April, House & Garden paid a 2½-week visit to Morocc Mary Jane Pool, editor-in-chief, Marie-Pierre deCicco, contribu ing editor in Paris, David Massey, photographer, and retail co sultant Ferris Megarity, director of import merchandizing for Altman, all met in Casablanca. With minibus and driver, th explored and photographed Morocco's wonderful cities, house gardens, and crafts. Here are some of their travel notes.

"We chose April for our trip in order to see Moroccan garde and wildflowers at their best. Our drive from the new city of Casablan to the old city of Rabat was on a very modern road, but through fields old-fashioned daisies and poppies—the countryside was carpeted with them It was a prelude to the startling contrasts in this richly varied country snow-covered mountains, green plains, rocky sea cliffs, wide-open beache and, finally, red-orange desert.

Morocco's cities—Rabat, Tangier, Meknès, Fez, Marrakesh—proved to just as varied, each with its own individual character and beauty. Within th walls history has been preserved, along with a traditional way of life a doing business: the *souk*, or market, brimming with beautifully-made M roccan crafts—rugs, pottery, amber, silver, brass, carved wood, leath glass, baskets, embroidery.

RABAT: This present-day capital city also had a previous life as the cou try's 12th-century capital. Much of its grandeur survives behind crenelat walls of the *medina*, or old city. Even the everyday tourist can have a feeli of the splendor of hidden private gardens by visiting the one that is pa of the *Oudaias Museum*. It is on a grand scale, laid out in the traditio Islamic pattern with paths crossing and bordering flowering beds.

The Rabat Hilton, a 5-minute drive from the center of the *medina*, h a very green, very graphic garden. It is an excellent place to stay, with go restaurants, cabanas and pool, and a golf course.

Another lovely garden experience is the *Necropolis of Chella*, site of ancie tombs. Terraces are filled with free-growing wildflowers. *(Continued on page*



Top left: *Jugs, braziers, and cone-topped tangines (casseroles) at a roadside pottery market between Tangier and Meknès.* Top right: *Pailletted rugs;* bottom left: *Rabat straw market.* Bottom right: *Blue and white Fez potte*



The Mascheroni's bag is sculptured, uncluttered, carefully crafted and





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GF
GENERAL FOODS

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On our first day we explored the ls around Rabat, stopping at markets ing pottery platters, bowls, jugs, sing rooster tea kettles. The open- Rabat Basket Market offers hundreds bjects and attractive furniture made straw.

Back in the city, Moroccan friends us to their favorite restaurant called Koutoubia," 10 Rue Pierre Parent. small, decorated in a typically Mo- an way with tile-mosaic walls, low es, cushions. We were served a clas- meal of Tagine au Pruneau (lamb ed in a covered ceramic dish) and t tea, which we sipped from little sses painted bright colors with touch- f gold.

After lunch, we went with Bellakh- Doukkali to his shop, La Main rocaine, 4 Rue Tihama, to see rugs m all over Morocco, pottery from , Meknès, Tetounan. There was ved cedar furniture, trays and lan- s of brass. We fell in love with the lletted rugs in oatmeal colors from enifra, the red and orange rugs called *mours*, and from the middle Atlas, s with bold asymmetric designs.

"Rabat's *souk* was our first exposure he exciting markets that are the heart each city's *medina*.

"We heard everywhere that King ssan II, Morocco's present monarch, esponsible for the renewal and pres- ation of traditional handcraft tech- ques. A superb example is the *usoleum of Mohammed V*, the King's her. Its inner walls are covered with -mosaics, called *zelij*."

Andre Paccard, decorator to the royal nily, has compiled two magnificent oks, "Traditional Islamic Crafts in oroccan Architecture." They will be ailable in the United States next year.

A small house of treasures—*The Ar- aeological Museum*—has an important llection of Hellenistic bronzes discov- d in Volubilis (a 1st-century A.D. man city near Meknès).

Tangier

bright, whitewashed city on a slope erlooking the Strait of Gibraltar—in ril, it is a white island in a sea of blue ldflowers. Because Tangier was an in- rnational zone for so many years, it s been touched by many countries and ltures. Writers, painters, and creative ople from all over the world have been tracted by its beauty and serenity.

"The American Legation, a pretty nite house with a courtyard shaded by press trees, was given to the United ates by Morocco in 1821 and is said be the oldest piece of foreign land vned by the U.S. Government—a tes- ment to our two countries' enduring endship. Morocco, we learned, was ne of the first countries to recognize the United States after our revolution, and we have a photostated copy of a letter from George Washington to the King thanking him for Morocco's recognition. In 1976 the Legation was turned into a study center and museum of Moroccan-American relations in honor of our bi-centennial. (If you are interested in contributing to the preservation of this landmark, make checks payable to Old American Legation Museum, and send to Mr. Robert Shea, Old American Legation Museum, 8 Zankat America, Tangier, Morocco.



Entrance to American Legation, Tangier

"More America in Morocco: the Palais Mendoub, bought by *Forbes* magazine in 1970, now the Forbes Museum of Military Miniatures: 60,000 toy soldiers, made of tin and lead, arranged in 23 different historic battles. The garden-patio of the museum is typically Moroccan, with the blue-tiled walkways, fountains, and cascading geraniums.

"We were delighted to visit a rug-making shop called Tamarex, at 46 Rue Don Fernando de Portugal, where rugs are designed by Brenda Gerolemou. Modern versions of traditional designs are produced with old rug-making techniques and Moroccan wool. The main street is lined with shops selling antique caftans and Berber jewelry. The shop of Adolfo de Velasco is a great source of objects, furniture, and orientalist paintings.

"Since 1925, on the corner of Rue Goya and Rue Foucald, Porte's has been making delicious pastries and sandwiches. They packed a picnic lunch for our drive to Meknès."

Because of Tangier's location, there are many hotels: two of the most luxe—El Minsah, with Moroccan-style interior and gardens, and El Almohades, on the beach.

Meknès

Sultan Moulay Ismail—a contemporary of Louis XIV and one of Morocco's most important rulers—made Meknès his capital. His Versailles, a city-like pal-

Continued on page 59

The Cloister's Entertaining & Cooking School

Learn to entertain beautifully, without servants. Instruction by the noted authority, Dorothea Johnson, and The Cloister culinary staff.

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inued from page 49

called Dal al Kabira, was once the est palace in the world—built par- y in the vain hope of impressing is XIV and gaining his daughter's d in marriage. Its immense crenelat- valls and Hispano-Arab architecture dominate the city of Meknès.

We were taken through the palace by onderful guide, with an endless fund nteresting anecdotes. There is green ywhere, beginning with the entrance he palace—an arch framed by intri- ly carved stone and emerald-green 'Green is the color of Meknès,' our le told us, 'symbolizing hope, friend- , generosity.'

Inside the palace: great storehouses, acks, palatial living quarters. Most arkable are the stables—looking like athedral with rows and rows of ied pillars. It housed 12,000 horses, by chutes from the roof.

Near the stables are the gardens, nted with tangerine, fig, and olive s. One of the Sultan's gardens is now d as a Royal Golf Course.

There is beautifully carved cedar- od everywhere. Cedar forests are near knès and Fez and both cities are fam- for their work in wood. A good ex- ple: the intricate carving in the drassa Bou Inania, a university built in 1355. The tiny study cells look out onto the beautifully decorated courtyard.

"Next, the Dar Jamai Museum, a little building at the entrance to the medina built by a 19th-century vizier. Inside, there is a green garden with paths and bubbling fountains, and a large collection of cedar—blinds, ceilings, chests—and the 18th- and 19th-century green pottery. Here we had our most intimate feelings of how Moroccans lived in the last century—carpeted rooms with pillow banquettes and colorful tile walls. In a special resting room, painted wooden canopied beds.

You can see how Moroccans lived in the last century—carpeted rooms with pillow banquettes and colorful wall tiles

"With our guide we explored the *souk*. Tiny shops are grouped by their wares—streets of brass, pottery, rugs, weaving, baskets. And we visited a convent of Franciscan sisters, the Centre de Formation Feminine. Here 80 young girls embroider linen with the famous stitches of Rabat and Fez."

Hotel Transatlantique, overlooking Meknès, has comfortable rooms, a 6-acre garden, 2 pools, and a tennis court.

■ Volubilis

"We drove to the ruins of the Roman city, Volubilis, 18 miles from Meknès, to see stone columns, a triumphal arch, tablets inscribed with Latin, and beautifully preserved mosaics. The remains of this city are set in the greenest valley, with the holy city of Moulay Adris on a distant hillside. We enjoyed fresh mint tea in a charming, shady outdoor café.

■ Fez

With 11 universities or *medrassas*, the country's largest mosque, and the best crafts and craftsmanship, Fez is Morocco's cultural center, and home of the newly formed Royal Academy of Arts and Sciences. Our team left the city with treasures found and diaries full:

"Sixty thousand craftsmen, we are told, are concentrated in the *souk's* whirlpool of winding, 6-foot-wide streets. There is a feast for the eye—booths of figs, nuts, and orange and yellow spices, baskets of rose petals, bales of fresh mint, henna, medicinal herbs. Craftsmen are working and selling their wares—leather, brass, mirrors, trays, candlesticks, cotton and wool caftans, golden belts, ropes, tassels, brightly colored braids and candles. The geometrically designed blue and white pottery of Fez is everywhere. Tiny shops look like

Continued on next page



ceiling fans are not alike. Hunter is the ginal. Since 1886. Whisper quiet. Cast . housing. Real wood blades. Beauti- n its design integrity and simplicity out phony plastic frills. Beauty is more than skin deep. Because ter makes a room at 78° feel like on the power for one light bulb. That ns substantial savings on your air condi- ing bill. In winter, Hunter recirculates hot air that rises to the ceiling, and cuts heating costs. A wide choice of models and finishes makes Hunter fit any decor. From $149.95. Send $1 for 12-page color catalog. Dept. C, P. O. Box 14775, Memphis, TN 38114. Or see your dealer. Then put your Hunter Original Olde Tyme Ceiling Fan in your will. It's that good.

ROBBINS MYERS

Only Hunter is the Original Olde Tyme Ceiling Fan.

continued from preceding page
armoires built into thick walls.

"We stopped at what we had been told is the best antiques dealer in Fez, Aux Merveilles de Fes, with an atmosphere of hospitality more like a house than a shop. We sat on Berber blankets and sipped mint tea. A very pleasant way to look at antique jewelry and caftans of brocaded silk and velvet."

The Hotel Merinides has a hilltop view of Fez and a pool. The hotel Palais Jamai, in the *medina*, was once a 19th-century palace. It has an excellent Moroccan restaurant.

■ Marrakesh

Huge, sunburnt-red walls surround the city of Marrakesh, the last big stop before the Sahara, which lies beyond the snow-capped Atlas mountains on the city's eastern horizon. An oasis-boomtown, Marrakesh has been bustling since the 11th century. Djemma el Fna—the city's main square—is a never-ending carnival of brightly costumed acrobats, animated storytellers, jugglers, and snake charmers. Crouched on the ground, doing one-on-one business, are scribes, tarot card readers, and dentists.

"The *souk*, a maze of passages lying behind the Djemma el Fna, is a good place to buy Berber handcrafts and colorful Berber clothes, some adopted for modern life.

"Gardens are like small paradises in Marrakesh, retreats from the desert climate. For instance, the Majorelle Garden, near the *medina*. Walls of bamboo, paths of geraniums and cacti, water lilies, bougainvillea, tropical and romantic.

"Dinner is a great experience at La Maison Arabe, a private house turned into a beautifully run Moroccan restaurant by a Frenchwoman, Mlle. Suzette Larochette. Thought by the French guide Gault et Millau to be one of the 10 best restaurants in the world. Our menu included a sweet pastilla of pigeon, a tagine of tiny peppery meatballs called kefta, and a dessert of orange slices sprinkled with orange flower water and cinnamon—a most memorable meal."

The Mamounia is the famous hotel of Marrakesh. Rooms are big and comfortable, with painted doors and tiles. Curtained balconies overlook the garden of orange and lemon trees. There are a splendid pool, interesting shops for clothes and antiques, attractive rooms for drinks and dining. Direct air service from Marrakesh to Paris has made this hotel a resort oasis of its own in the midst of the town.

Royal Air Maroc flies nonstop from New York to Casablanca (a 6½-hour flight) on Wednesdays and Saturdays.

See pages 106 to 113 for more of the enchantment of Morocco. ■

Boston

A museum of live fish

Not for children only, the New Engl Aquarium on Boston's born-again terfront is a delightful place to expl Opened in 1969 and run by a nonpr organization dedicated to marine search, the aquarium is thoughtfully ranged—a day's visit is a mini-course life under water. The big surprise is architecture, designed by Cambri Seven Associates. In the center of aquarium is a four-story-high cylindr ocean tank. A circular ramp wi around it, allowing you to look thro big windows at different types of sha eagle-faced sea turtles, moray eels, h striped bass. And lining the aquariu outer walls are over 70 smaller tank like scenic paintings in a museum—v purple-and-orange African lake f delicate fish from Southeast Asian paddies, fish from a Bimini reef v stripes of bright, acrylic-like colors, seahorses, a 40-year-old lobster, an prickly sea raven fish with a face a Chinese dragon. Next door to aquarium's main building, attached t walkway to the wharf, is a floating b auditorium (the *Discovery*) with won



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shows starring Atlantic ttlenosed dolphins and ifornia sea lions—one dol- n can jump 18 feet high! A vie on whales and other mammals is also shown in auditorium. Adults—$4, ldren—$2.50 (under 5 free). Admission to the aquarium covers the dolphin and sea-lion show. Open every day except Thanksgiving, Christmas, and New Year's Day, New England Aquarium, Central Wharf, Boston, Mass. 02110, (617) 742-8870.

ooklets to help you an your trip

Morocco, A Land of Welme: Facts for getting und Morocco—arranging guides, car rentals. What see: folklore festivals, mums, markets.

Walt Disney World surses: An island aviary, three f courses, tennis courts, a)-foot water slide.

Eastern Airlines offers ney-saving vacation packes to Disney World.

Kissimmee-St. Cloud: Cenl Florida's resort area (Cyss Gardens, Disney World, ptile World). Maps, where stay, what to do.

Sea World in Orlando, rida, has dolphins, killer ales, seals, otters.

Charleston, South Caroli- Historic houses, gardens, tiques stores.

Palmetto Dunes: A 20,000- e resort on Hilton Head Isnd, South Carolina. ndominiums to rent, tennis, canoeing.

8. Kiawah Island: A South Carolina resort just 21 miles from Charleston. Organized activities for children.

9. The Cloister: A resort hotel on Sea Island, Georgia with a 5-mile beach, riding, golf, tennis, skeet shooting.

10. Geneva excursion guide: Mountain walks, boat trips, plus hotel and restaurants.

11. The Hotel du Rhone in Geneva.

12. Key Tours: For trips in and around Geneva. See castles, vineyards, glaciers, and lakes by bus, train, or boat.

13. Bermuda: What to do—trail riding, scuba diving, sailing. Where to stay (plus rates) and special events.

14. BritRail offers money-saving packages this winter that combine a stay in a London hotel with unlimited train travel.

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December 1980

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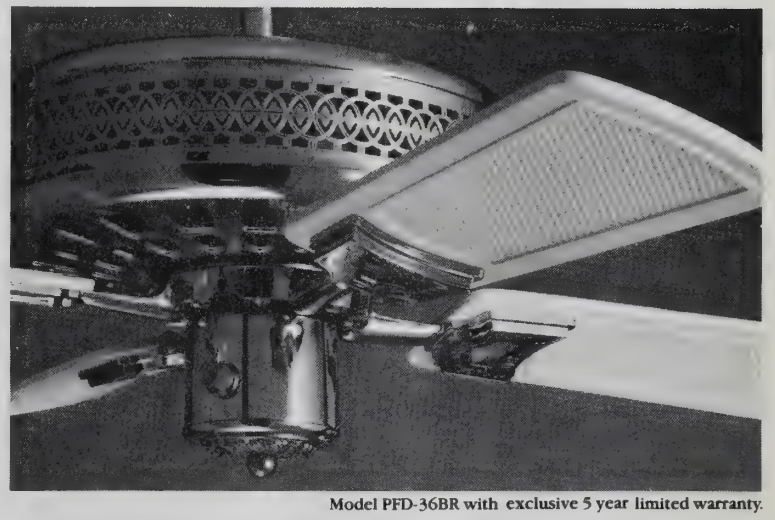
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Form 5873

BY PAULA RICE JACKSON

The power of positive eating

An eminent doctor who developed a new diet describes how it works, and a well-known cook and food writer tells what it's like to live with it

Moderation is the basic principle underlying the nutrition plan of internist Dr. Joseph Rechtschaffen of New York City. His book, *Dr. Rechtschaffen's Diet for Lifetime Weight Control and Better Health,* published recently by Random House, is an example of the long-view approach more and more doctors are beginning to take about dieting. Dr. Rechtschaffen, who is a noted specialist in gastroenterology, the study of the digestive system, believes that the ultimate secret to dietary control is to change your eating habits so that you lose weight permanently—once and for all.



Dr. Joseph Rechtschaffen

By following these four rules, a diet becomes a part of you: (1) Insofar as possible, have a relaxed attitude about your life; (2) choose a profession that brings you happiness; (3) learn and apply the principles of healthy eating; (4) exercise regularly. It sounds like common sense, doesn't it?

"The trouble," says Dr. Rechtschaffen, "is that people think a diet is a sometime thing, that a diet is a tool you use when you need it. And this attitude can lead to a health hazard called 'yo-yoing,' allowing your weight to fluctuate up and down within a broad range. We're just beginning to learn about the effects of yo-yoing, one of them being the strain it puts on your heart. Fluctuating 2 and 3 pounds is normal; between 6 and 15 isn't.

"To lose weight permanently you must do it gradually, safely. I believe that 2 pounds a week is enough. At that rate you'll be paying enough attention to your eating habits to really change them. And this diet is a pleasure. It's a diet to *live with,* and that's what my program is all about."

Dr. Rechtschaffen's diet is a high-complex-sugar (carbohydrate), high-residue (fiber), low-simple-sugar, low-fat, low-salt, three-*real*-meals-a-day program. He points out that this is *not* a no-fat, no-salt, no-simple-sugar diet. It is a diet based on the following guidelines:

- Drink 4–6 glasses of water every day, preferably not at mealtimes.
- Eat slowly.
- Take 3–4 tablespoons of unprocessed bran everyday.
- Use fresh fruits and vegetables or low-salt frozen foods. Do not use canned foods.
- Avoid artificial flavoring and coloring wherever possible.
- Do not use sugar in any form.
- Avoid white bread.
- Use safflower or corn oil where recipes call for oil.
- Serve veal, chicken, and fish in 4-ounce portions. Avoid beef.
- Discern other areas of your life where you could take steps to feel better—stop smoking, cut down on alcoholic beverages, increase the amount of exercise you're getting.

How the Diet Works

There is an initial 4-week program that each person follows to the letter. After those 4 weeks, the diet is adapted to the way each individual lives.

The first 4 weeks teach you to pay attention to when and what you're eating, begin to instill the pattern of simple discipline which will serve as the foundation of the diet for as long as you wish to follow it. "The motivation to follow the diet is the diet itself," says Dr. Rechtschaffen. "The power of positive eating comes from knowing what to eat, not simply what to avoid."

The basics of the diet itself are:
(1) Cut down on salt, table sugars (white, brown, honey), and fat.
(2) Eat more complex carbohydrates.
(3) Eat more high-residue foods.
(4) Eat only 2–4 eggs a week, including those used in cooking.
The surprising thing is that you can actually eat more on the Rechtschaffen diet and still lose weight.

Pitfalls of Dieting or How to Keep Your Good Intentions

"Guilt is usually the nonprofit result of straying from a diet," says Dr. Rechtschaffen. "There is no place for it in this plan. Guilt is counterproductive in that it brings on more destructive behav as a result of lost self-esteem. The us guilt-producers are the piece of birthd cake, the extra and unnecessary dri the proffered snacks—the personal W terloo we all have within ourselves. T diet does allow for occasional laps And it tells you how and where to tr your sails the next few days or so. C slip doesn't lose the match—that is, *af* the first 4 weeks it doesn't. Very imp tant to remember. Dieting isn't suppos to be redemptive! It's supposed to smart. You lose weight because y want to. And this time, you keep it because, perhaps for the first time, y are selecting *the proper quantity and correct nutritional balance for your p of life.*

"The next most important aspect the diet has to do with exercise. Th is no point in beginning a program corrective nutrition without includi exercise. The most accessible form walking. It takes no special portion your day; it's just something you dec to do. All it takes to increase your ca rie combustion is 20 to 30 minutes a of brisk walking. Spending energy gi you energy. After walking, you m combine it with a calisthenics class dance class, or a membership to a p or tennis club. The important thing to change sedentary habits to active h its. You'll feel better, sleep better, lo better, and lose weight or maintain it.

Dr. Rechtschaffen's diet plan w menus is contained in his book, availa for $9.95 at bookstores everywhere.

Craig Claiborne Adapts the Diet



Author and critic Craig Claiborne does dozen sit-ups every day

There's nothing like personal testimo One person's experience can provide spiration for countless others. And wi it comes to dieting, inspiration is a v important food.

Craig Claiborne is no stranger to g

Continued on page



THERE is an air of insatiable desire about Shalimar.

The inspiration for this classic fragrance came from the story of a man who loved a woman so deeply, that when she died, every fiber of his being was devoted to creating a monument to her memory.

Twenty thousand men labored daily for twenty-two years to fashion marble into the pinnacles, parapets and domed kiosks we know today as the Taj Mahal.

The garden where their love grew was called the Garden of Shalimar.

Shalimar, the most exquisitely voluptuous perfume on Earth, by Guerlain.

guerlain
PARIS

continued from page 62

cooking. Skill and flair at cooking do not assume a working knowledge of nutrition, but Mr. Claiborne has both. The results are a famous cook and author 20 pounds thinner by following the principles laid down by Dr. Joseph Rechtschaffen, and the birth of his 14th cookbook, which takes the doctor's program and adapts it to Mr. Claiborne's taste. He follows the spirit of Dr. Rechtschaffen's book, but unlike it he includes small amounts of butter, cream, and beef.

Mr. Claiborne was happy to talk about his 16 months on the Rechtschaffen diet: "It fit me like a well-made shirt. All my life I've lusted for salty, sour foods, having no idea how serious a threat high levels of sodium were to my system. Since sodium was a contributing factor to my severe hypertension, it was essential for me to reduce it drastically—permanently. The idea of *permanence* made me receptive to Dr. Rechtschaffen's life-long approach to health and nutrition. Our books differ, but the basic principles of sound nutrition and *flavor* are the same. A life-long approach to your diet takes away that awful militancy so many people go through. There's no such thing for me as 'on the diet' or 'off the diet.' This diet is forever and I shall be happy to follow it the rest of my life."

Mr. Claiborne looks fantastic. His energy is high, his spirits bright, his humor dry as ever. I asked him about food and where it fits into his pace of living. Restaurants, for example, can undo any of us. Here's what he had to say:

"Why? Why should eating in a restaurant deprive you of the control you'd exercise in your own dining room? The first thing I do is tell my waiter or captain that my meal *must* be prepared without salt. Secondly, the Rechtschaffen diet has built-in flexibility. A typical restaurant meal for me might be a flattened piece of veal broiled and served with lemon and a few sprigs of watercress. A small potato or a fresh vegetable might come with it. I enjoy a green salad almost every day and I simply request that the oil and vinegar be placed on the table, so I can make my own dressing. I like fresh fruit and always have it for dessert, but take this afternoon—the waiter put down a plate of petits fours when he served my coffee and I ate three. It isn't the end of the world. If I want a glass of dry white wine I have it. Every successful diet must have greens, milk, complex sugars, a starch, and protein. My white wine has the sugars.

"There are two great incentives in my life now. One is the bathroom scale and the second is the notches in my belt, two daily indexes of the loss or gain weight.

"Instead of being discouraged ab living life without salt, I found mys vitally challenged to use all my skill a knowledge of food to find *flavor*. T important things happen. Stop using s and for the first time you will really ta it. Natural sodium. Your tongue, yo palate, your sense of salt will sharpen not adding it in any way, shape, or fo to your food. Second, the substitutes y find to release flavor will enliven yo cooking because you'll be learning much more. I had to." His book, *Cr Claiborne's Gourmet Diet*, published Times Books, is $10.95 at bookstores.

■ Beauty and Health Products New This Month in the Stores

Pleasures to keep: a collection of Chri mas porcelains from *Elizabeth Ard* called **Byzantium '80.** Each piece painted with a Byzantine motif. A s for example, consisting of a tray, ba crystals jar, and dusting-powder box the design of a magnificent peacock greens, blues, red, and gold on a cle white background. The set makes beautiful bathroom accessory. T round tray is $45. The bath-crystals j (which could just as well hold bath o filled with the fragrance of Blue Gra

California Avocados. On



3.50; the dusting-powder box, holding ie Grass or Mémoire Chérie, $17.50. ok for the Byzantium '80 group at e department stores across the U.S.

Paco Rabanne, the fashion designer ose clothes have always been noted the perfection of their construction, also an internationally recognized lptor. His newest fragrance is aptly ned **Mētāl** (the accent falls on the ond syllable). It's a modern scent—ghtly fruity, a bit green, deep and ody, and a hint metallic. Mētāl is an usual fragrance that is right both for y and night—you don't have to wear ogne for day saving perfume for ht. It contains bergamot, citrus, and ral notes, and something extra that kes it snap. Not for everyone, but fab-us if it's right for you—$100 an nce; $35 for a spray cologne. At fine grance counters everywhere.

Yves St. Laurent included bold geo-tric fabrics in his fall '80 collection. e of them, the classic Harlequin, has ce been adapted for **porcelain boxes** ntaining, in candle form, one of his st fragrances—Y. The boxes are paint-black and gold on a cream back-ound and each holds about 40 hours luminous scent—$25 each at fine de-rtment stores.

Little vials, rather than large, bulky ttles, seem to be the most convenient y to use and store bath oil. New from gland are **Gregory's Aromatic Bath Oils** in 10-milimeter amber glass bottles. The fragrance of the oils is single-note, and you have 21 to choose from: bergamot, cardomom, cypress, eucalyptus, frankincense, geranium, jasmine, juniper, lavender, lemon, marjoram, mimosa, myrrh, nutmeg, pennyroyal, peppermint, rosemary, rosewood, sandalwood, tea rose, and ylang ylang. You can choose from 10 different sets of four fragrances each and select which group you'd like from a chart. Sets of four oils are $14.95; allow 4 to 5 weeks for delivery. (You'll get the chart much more quickly than that, however.) Write: Gregory's Aromatic Bath Oils, P.O. Box 4932, Lancaster, Pa. 17604.

If you discover that you're wearing more makeup during the holidays than is normal for you, don't worry. It isn't what you put on your face that counts, but how you take it off. **Active Cleansing Concentrate** from *Germaine Monteil* is a fragrance-free, pure white cream that cleans all but the driest, most sensitive skins. It's particularly effective for oily skin because you put it on before you hop into your evening bath and let the steam do its thing. After, you can rinse off with warm water for extra-thorough cleansing. This product will not interfere with your skin's natural level of sebum—its precious protective oil mantle. Suddenly you're ready for a fresh, clean makeup—$10 for a 4.8 ounce jar at fine department and drugstores.

■ Your Fragrance Guide

Since the earliest civilizations of Egypt, Mesopotamia, India, and China, aromatic substances have been an essential part of religious rites. Kings and priests were consecrated with perfumed oils, temples and altars scented with offerings of flowers and incense to please the gods. British monarchs are still anointed and crowned in a ceremony which has remained virtually unchanged for over a thousand years. For the coronation of Elizabeth II, the anointing oil was made from the same formula that was used in 1837 for the coronation of her great-great-grandmother, Victoria. The details of the formula are secret but the ingredients are known. They are oils of orange flower, rose, cinnamon, jasmine, and sesame with benzoin, civet, musk, and ambergris. The color of dark amber, the oil is said to have a rich perfume.



The sign: Sagittarius
Circa: November 22–December 21

For a more accessible fragrance, there's the brand new beauty from Parfums Christian Dior—**Dioressence**. It has exuberance and verve to spare for the forthright Sagittarians. The males of the sign are sure winners in **Habit Rouge** from Guerlain. ■

MARIA REACHI



CHRISTMAS COUNTDOWN

Only 1 month to go

BY MARGARET MORSI

A terrific tree,

with all the trimmings

Tree set-up, simplified

For a cut tree, buy a stand that will be stable—*and* hold lots of water. As soon as you get the tree home, cut the bottom inch squarely off the trunk to open up the tree for watering, and set the tree immediately in its stand full of water. Fill in any "bald" spots (where the trunk shows through) with large decorations such as eucalyptus sprays (fragrant!), large pine cones or seed pods sprayed with a spattering of "gold" or "silver," white millinery flowers, or paper fans. Connect light strands on the floor to see they're in working order before stringing them on the tree. Then hang ornaments, from largest to smallest. Keep tree well-watered, away from heat sources, and ornaments a safe distance from lights.

Extension please

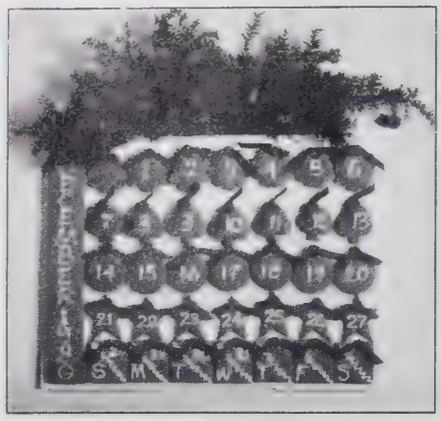
Bright spiral extension cords that look like telephone cords are an attractive way to plug in lights, and after the holidays they work all around the house. Green, red, white, yellow, blue, brown, orange, purple, silver, or black. Each 8 feet long, $9 (including UPS shipping) from Design Observations, 282 Columbus Ave., New York, N.Y. 10023. Give first and second color choice.

Handmade ornaments—tomorrow's heirlooms

Now's the time to gather (or give!) extra-special ornaments. Scour local fairs and crafts shops, or consider the handmades shown below, so exquisitely made they're like dolls scaled down to tree-trimming size, 5 to 6 inches tall. All can be ordered from The Wicker Garden, 1318 Madison Ave., New York, N.Y. 10028. Add $2.50 per order for shipping. Darling dough ornaments (non-edible, various "outfits") are $10.50 each. Calico cat—in red or yellow—$4.50.

Dough ornaments by Pat Kochie and a calico cat by Design Wise





Cookie calendar

Going visiting this Thanksgiving? Why not bake and bring a calendar your host can eat, one cookie at a time, the whole month of December? Bake cookies from any gingerbread-man or gingersnap recipe. Pierce hole in top of each before baking, making hole a bit larger than you want, as it will shrink during baking. Hand-cut a large long cookie for calendar's sidebar. Bake cookies according to recipe. For lettering, make confectioners-sugar-and-egg-white icing (one such recipe—Judith Olney's—appeared in the November 1980 issue). Apply icing using a pastry bag with a fine nozzle. Thread ribbon through each cookie hole and tie. Mount cookies on heavy paper using more icing as "glue" (later cookies can be pried loose with a knife) or hang cookies on a board where you've arranged cuphooks calendar-style. Designed by Margaret Kurzman.

Through a glass brightly

If your house is too dry to keep a Christmas tree fresh for long, have an outdoor tree this year. If none of your trees is planted close to a window, put a live taxus, spruce, or juniper there instead. Pick a window on the sheltered side of the house. Plant in a large planter or insulate rootball *well* with bags of peat moss or leaves held in place with flexible fencing. Decorate with outdoor lights and—as a feast for birds—ropes of cranberries and popcorn, pine cones dabbed with peanut butter.

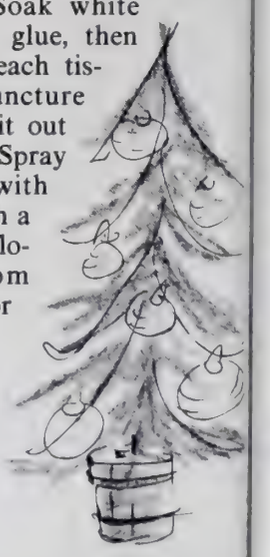
Need some help packing things in after the holiday? Order some partitioned corrugated cardboard boxes especially made for storing ornaments. Each measures 27 by 17 by 12 inches, holds up to 92 ornaments of three sizes, plus eight light strands and other tree-trimming paraphernalia. One ready-to-assemble box is $12.25 ppd.; two boxes, $22.70 ppd. From Bruce Bolind, HG12, Bolind Bldg., Boulder, Colo. 80302.

Home ornament "hospital"

While some collectors prefer to leave valuable ornament untouched, other have filled in small breaks in glass or naments as follows: Apply Elmer's glu around hole, then place a piece of tissu paper, slightly larger than hole, over i Smooth it down gently with a toothpicl Apply second coat of glue over area; l dry. Apply Testor's model-airplan paint, using lacquer at top of the jar, nc silvery sediment at bottom. If colc matching proves impossible, try to in corporate the color of the mend elsc where on the ornament. To try to fill i a larger hole, remove ornament cap tuck in glue-soaked cotton, and workin through cap opening press it down gen ly with a long slender stick to fill hol Working from outside of hole, use a ne dle to pick out cotton till it conform to ball contour. Tissue as above, then ap ply several coats Testor's metallic lac quer. If neck of ornament is missing, tr making a new neck by shaping and glu ing tissue around a small wooden dowe when dry, insert in ornament, glue i place, let dry, then apply several coa lacquer over entire neck *and cap* are From *The Glass Christmas Ornamen Old & New* by Maggie Rogers with Ju dith Hawkins (Timber Press), a 5½-by 9-inch paperback available for $11.9 ppd. from ISBS, Inc., P.O. Box 55 Forest Grove, Ore. 97116.

Snowball lanterns

Blow up small round balloons, then ru them down with petroleum jelly. Cut fa cial tissues into strips. In a bowl, m white glue with some water. Dip strip one by one, into thinned glue; apply i overlapping bands around each balloo Leave a bit of balloon showing at the to (around knot). Soak white string in thinned glue, then spiral it around each tissued balloon. Puncture balloon and pull it out through opening. Spray each "lantern" with hairspray, top with a handle bent from florist's wire. From contributing editor Marilyn Schafer.





Prices approximate. Add sales tax where applicabl



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av. per cigarette, FTC Report DEC. '79.

BY RICHARD LANGER

The Christmas-Tree Alternative

Many varieties of trees lend themselves to yuletide decoration and can be kept indoors, potted, for continued growth and pleasure

Some apartment-dwelling friends of ours came across the idea of live Christmas trees, those balled and burlapped evergreens you plant outside to grow year after year once the holidays are over. The idea appealed to them. But they had no outside. So what could they use inside? Are there any indoor trees that fit the bill?

Now most house plants are from the tropics. Modern homes in even the coldest latitudes do not have a winter season within. So our temperate-zone plants don't thrive in them. Their tropical counterparts, on the other hand, find the continuous warmth just comforting enough to put forth their best growth—which is what turned my thoughts to what I would use for a Christmas tree if the traditional spruce and fir were not practical.

Searching for someone with experience with this problem, I asked my wife what she had done. Since she'd grown up almost right on the equator, no childhood could have been more tropical than hers. The answer she gave me was somewhat long, as there was no single tree used traditionally at Christmas time. One year it was an Arabian coffee plant, with its glossy green, almost hollylike leaves. Another, it was the avocado with its swooping boughs. Yet a third year there was a poinsettia of ceiling-scraping proportions, an oversized symbol of Christmas north and south.

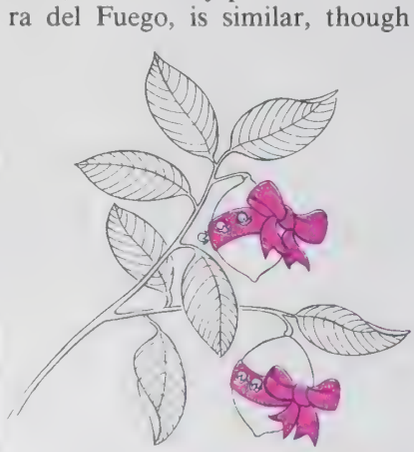
The possibilities for a potted indoor Christmas tree are rather far-ranging. Almost any tree-sized plant will do, though the office trio of staples—dracaena, schefflera, and dieffenbachia—are somewhat too spike-leaved or gangly to fulfill the role. There's really no way to decorate them so that the seasonal shimmer and the natural greenery mesh. The same holds true for bamboo. The multistalked feather growth, no matter how tall and imposing, is somehow incapable of eliciting an Anglo-Saxon yuletide spirit consistent with a goose in the oven and a blazing yule log on the hearth. A broad bow and red silken ribbons around the pot add the appropriate seasonal touch to any of these plants. But as "the Christmas tree," they simply



Laurel or sweet bay (Laurus nobilis) makes a pretty indoor Christmas tree.

can't hold a candle to the real temperate-zone counterpart.

The needled Norfolk Island pine, however, excels as a potted Christmas tree, simply because it *looks* like a Christmas tree. Yet the Araucaria genus to which it belongs is tropical in origin. The Norfolk Islands of the *A. heterophylla* (sometimes listed as A. exelsa) popular name are actually a 13-square-mile piece of Pacific paradise east of New South Wales, Australia. (*A. araucana*, the monkey-puzzle tree from Tierra del Fuego, is similar, though much



Lemon or orange trees with clove-studded silver ribbons for the holidays.

less orderly in its appearance. Grown as a specimen garden plant in southern Europe, it's rarely seen in this country, although I expect as indoor horticulturists search for new plants to grow it will become more available as a potted plant here. If however, you do manage to get a monkey-puzzle tree, it will lend itse quite well to seasonal decoration.)

What makes the Norfolk Island pin such a perfect indoor Christmas tree not only its neat, compact growth, wit even tiers of flat, soft-needled branches but its ease of care. Give it good light



A Norfolk Island pine resembles a fi when hung with traditional baubles.

two to three hours of sun a day, a coo climate with temperatures not over 7 degrees, never let the soil dry out, an you'll have a green Christmas year afte year.

Norfolk Island pines will survive wit less-than-optimal light, but it won grow any bigger. These trees are rathe slow growers as it is, so get as large specimen as you can the first season.

As to the temperature, although th plant is from the Pacific, it's from th southern part—there the days may b quite warm, but the evenings are coo with a mist constantly drifting in fro the sea. That gives you a clue not onl to the temperature needs of the Norfol Island pine, but to the importance of a mospheric moisture as well. Needl drop, this plant's one problem, is cause by any combination of too muc warmth, lack of moisture in the air, an drafts. Avoid these, remember to kee the soil constantly moist, and this plan really is about as easy a Christmas tre to grow as you'll find.

My second choice for a potted Chris mas tree would be *Coffea arabica*, th Arabian coffee plant. With luck th plant will provide its own holiday deco ration in the form of red berries. Again buying the largest possible specimen

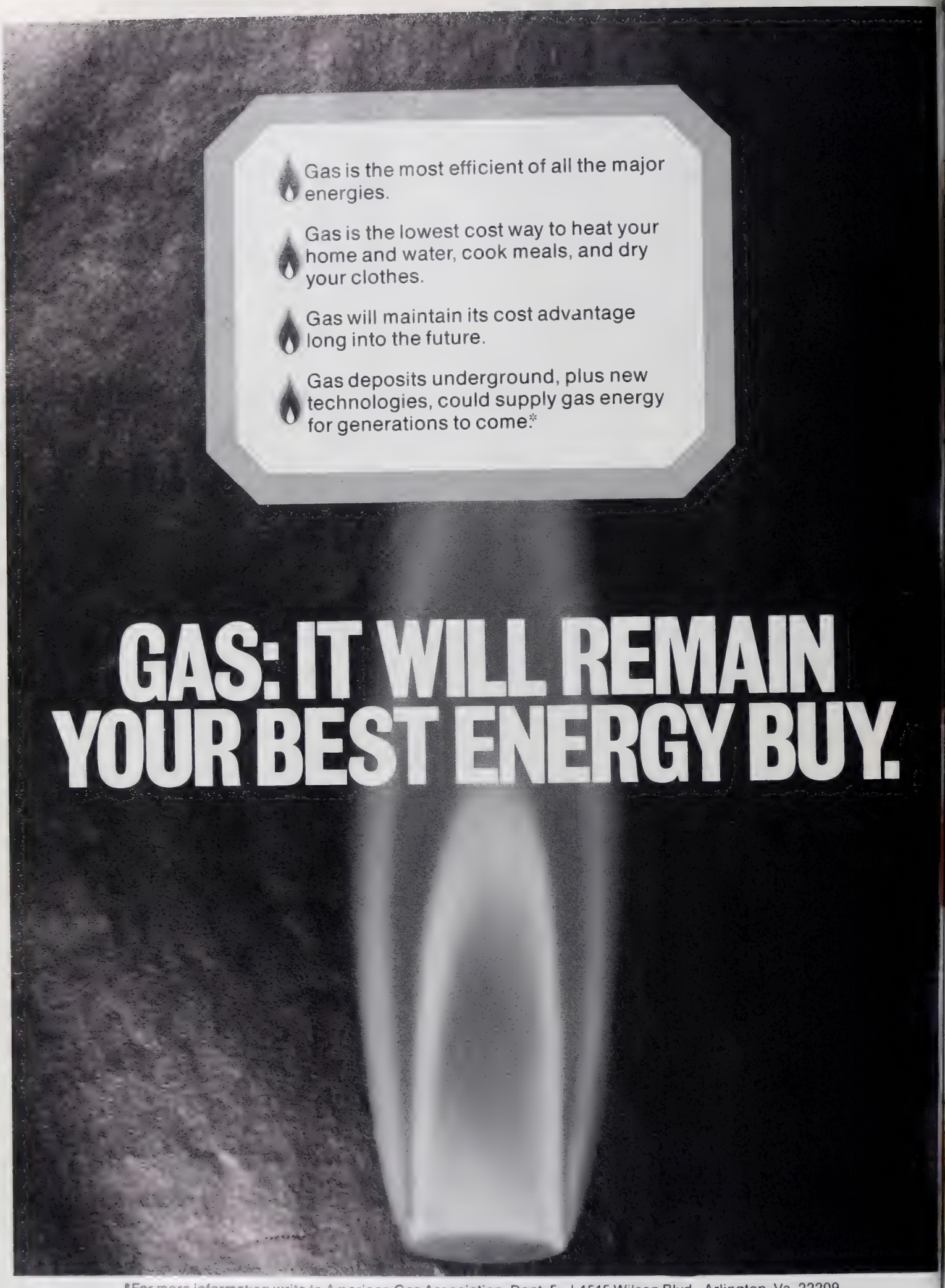
Continued on page 7



Just listen to them. "She's the first!" "I knew it! I knew it!" "Have they set the date?" You want to tell the world. But first you have to share it with the gang. You've shared perfume and clothes, secrets and dreams—the silly and the serious. And this is serious. There it is, bigger than life, on the third finger of your left hand. Reach out to faraway family and friends. Big news or just a "hello," they love hearing from you.

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continued from page 68

this relatively slow-growing plant will assure you of a true treelike display.

The care of an Arabian coffee plant is pretty much like that of the Norfolk Island pine. Once more, soil and atmospheric moisture are critical. When it comes to temperature, however, the coffee plant is more tolerant of warmth than of cold. Nighttime temperatures can drop comfortably into the 50s, but daytime highs should register well into the 70s. The ambient heat need not reach this height if the plant is in a sunny location, as is best for it. There, the radiant heat of the sun will warm the leaves up nicely.

The coralberry, *Ardisia crenata*, looks much like the coffee tree and is often more readily available, particularly during the winter. It is a more-attuned-to-the-energy-crisis, cool grower that will thrive as long as temperatures do not go above 75 degrees during the winter.

The red berries set in late fall or early winter. With the addition of popcorn garlands for contrast, both the Arabian coffee plant and coralberry offer a tempting yuletide display. And yes, you can eat the fruit from the Arabian coffee plant (or make coffee after roasting the berries), but *not* from the coralberry. So make sure you know what you're growing. Or stick to the popcorn.

For really large, dramatic trees, the *Ficus* genus is a find. Stay with the small-leaved varieties, however. The traditional large-leaved rubber tree, *Ficus elastica*, found in the foyers of so many offices, simply doesn't have the proper scale for Christmas ornaments—unless, of course, you happen to have a 12- or 13-foot model, in which case the display could be spectacular.

Large specimens of the delicate-leaved, graceful *Ficus benjamina* and *F. retusa* make very original Christmas trees with the simplest of decorations—just lights. But not your ordinary colored Christmas lights. What you want are the tiny, almost invisible-sized lights, preferably in plain white, with a slow, irregular on-and-off action. When the green wires are carefully hidden among the branches and foliage, your *ficus* takes on a spirit of its own, as if it were filled with fireflies in the dark December night. Placing the display in front of a mirror adds startling depth, as well as extra twinkling iridescence.

The laurel, or sweet bay, *Laurus nobilis*, is a little coarser of leaf, lending itself more to garlands and traditional lights. The same can be said for privet. The native so-called wax-leaf privet, *Ligustrum japonicum*, while it's a southern, temperate-zoned outdoor plant, is beginning to find itself potted up for the home—and doing surprisingly well. It makes a splendid tree with or without decorations.

Both laurel and privet require cool (50-degree) night temperatures and pro portionately cool (65-degree) daytim temperatures. This, plus the fact that th soil should be kept on the dryish side makes the plants ideal for a weeken pied-à-terre, where daily attention is no possible.

Sweet bay, incidentally, isn't only fo looking at, come Christmas time. Th leaves are just what you need when comes to stuffing the turkey and othe wise spicing up your holidays.

Speaking of edible Christmas trees the citrus family has always ranked hig among decorative plants with a dua purpose. Now a couple of fresh lemon particularly large ponderosa lemons, o oranges dangling from the branches your indoor tree are certainly attractiv But are they Christmas? Well, not really Still, a few decorative touches here an there can make all the difference in the festivity.

First, pick a theme color. Red is ob vious, but with yellow or orange fru something more subtle such as silve might be a better choice. It all depend on your personal taste and decoration.

You might tie silver ribbons o boughs or around each lemon. It ma be necessary to tack the ribbon int place to keep it from falling off, and you prepunch small holes in the ribbon you can use whole cloves for fastenin to yield a pomander-like fragrance a well. You will have to pick the fruit a it ripens, in any case, to prevent rot. Bu meanwhile, you'll have a fragrant as we as visual delight.

To complement the banded lemons o oranges, consider hanging some silve painted walnuts from the fruitles branches. And one, maybe two, silve partridges might be appropriate, even it's not a pear tree. But be careful- there's a fine line between simplicity an gaudiness when it comes to decoratin a potted Christmas tree.

And that's why I don't recommen adorning jasmine, hibiscus, or bougai villea, any of which can be grown as a indoor tree. How do you decorate a tr nature has already brought into fu bloom? Also, frankly, these delights o require rather more care.

Podocarpus, on the other hand, r quires only slightly more attention tha one of those collapsible Christmas tre that can be tucked away into the clos between seasons. Yet it is a living tre one that will grow to 6 feet or more ov the years. Covered with dense, dark gre needles, the Southern yew, *P. macrophy lus*, grows naturally into an irregula lumpy shape. But it also lends itself e ceptionally well to shaping through pru ing. With a little work and a few yea time, you can grow a perfectly conic form. Do your pruning each spring b fore the new growth starts, and it w in turn fill out the tree into a point topped archetype of a Christmas tree b the time the plant's third or fourth ho day season rolls around. ■

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House
&
Garden
December
1980

A Dozen New Traditions You Can Start This Christmas

Christmas means tradition: It's the time of the year when we all want to celebrate and reaffirm the continuity of life. But every tradition, no matter how old, was once new. So why not begin a new tradition now? Here are some easy ideas to make this season even more special—things that you might want to make a permanent part of your yuletide repertoire. Who knows? These new ways to express your holiday spirit might become the very things you remember whenever you think of Christmas!

- **SELECT A GLORIOUS SEASONAL OBJECT** to be your own personal symbol of Christmas. A beautiful crystal deer, a spectacular Chinese punch bowl, a pair of gleaming brass candlesticks—whatever you choose should be taken out and used only at Christmas time. Set at the center of the festivities, it will become a remembered treasure for all to anticipate every year.
- **SERVE A SPECIAL DISH** at every major holiday meal. Some regional American favorites—Oyster Stew on Christmas Eve. . .Steak and Eggs on Christmas Morning. . .Rutabaga at Christmas Dinner. . .Herring on New Year's Eve. . .Black-eyed Peas for good luck on New Year's Day.
- **DRAW NAMES** for gift-giving. Each person in your group or family is to buy just one wonderful present for one relative or friend, rather than lots of small gifts for everyone. Keep a uniform price limit in mind—no more than $50!
- **EXTEND THE GIVING** of presents throughout the Twelve Days of Christmas. Don't make December 25 a dreaded deadline—presents that are "on time any time" draw out the pleasure of giving and receiving. Remember: Even the Baby Jesus didn't get *His* presents until January 6th!
- **JOIN THE ANNUAL CHRISTMAS BIRD COUNT** of the American Audubon Society. Last year some 33,000 bird watchers participated in this special holiday program to track migratory species during their winter flights. It's great fun, even if you're not a confirmed bird watcher, and it's an activity the whole family can join in. Plus, spotting birds is never easier than against winter's neutral backgrounds and leafless trees. For further information, contact your local bird club or natural history museum.
- **THROW A CHRISTMAS-TREE AND GREENS-CUTTING PARTY.** If you've got a good-sized grove on your property—or if you have access to a "cut-your-own" forest— why not invite a dozen close friends to gather holiday greenery? Have everyone wear waterproof boots, work gloves, and bring clippers or shears. Then serve a simple, hearty meal of sour-cream-and-tomato-flavored beef stroganoff, with mulled wine at your house later.
- **CHOOSE SOME SPECIAL MUSIC** and make it the "theme song" of your holidays. But rather than something that already has seasonal associations, select music that *sounds* festive and important without already being part of the Christmas canon. Try one of these: J.S. Bach's happy, intricate Little Fugue in G minor on E. Power Biggs's *Best of Bach* album on Columbia records, or Johann Pachelbel's serenely structured Kanon in the fine recording by the Academy of St. Martin's-in-the-Fields conducted by Sir Neville Marriner on the Angel label,or any of the selections from *Dance Music from the Time of Praetorius*, stately sarabands, jolly gigues, and graceful galliards on the Archiv label. Though each is quite different, all convey the triumphant joy of Christmas.
- **VISIT AT LEAST ONE SHUT-IN** or elderly person to spread a Christmas cheer that's sure to be more valued than any gift you can buy.
- **CALL AT LEAST ONE CLOSE FRIEND OR RELATIVE** on Christmas Eve with whom you haven't spoken during the past year, and ask that they call another out-of-touch friend to keep the chain of good cheer going. As with Christmas cards, this season gives us all the once-a-year, no-excuses-needed chance to reestablish contact with those we've managed to slip away from.
- **GATHER TOGETHER FRIENDS OF ALL AGES FOR SOME LIVELY CHRISTMAS-DAY SPORT.** To combat against the sluggish feeling that can set in with heavy meals, lack of sleep, and round-the-clock excitement, why not organize a brisk two-mile walk, a hockey game, a Frisbee contest, or even a snowball fight to get everyone's circulation moving again!
- **START AN ANNUAL HOLIDAY PHOTOGRAPH.** Place members of your Christmas clan in a pose—as dignified or silly as you wish—that can be duplicated year after year, and keep the pictures in an album to be brought out as you assemble for successive installments of your yearly group portrait.
- **HAVE A GATHERING TO MARK THE END OF THE HOLIDAYS.** Whether you take your tree down on New Year's Eve, or keep it up until Twelfth Night, why not gather your close ones together and finish the season with a bit of ceremony: If you've got a fireplace, have each member of the family take a branch, toss it into the hearth, and make a wish for the New Year. Or, if you live in a city apartment without a fireplace, find out if there's a tree-collection lot run by a conservation group, and take your tree there, rather than leaving it to the garbage collectors. Before you say goodbye to your tree, search it carefully for hidden seed cones. If you find any, make them into ornaments for next year's tree.



A historic 18th-century farm recaptures the joy of Christmas Past and welcomes visitors from all around

OPEN HOUSE

OLD-FASHION



Remember Christmases long ago? The whole family shared in bringing the tree home on a sleigh, trimming it with handed-down ornaments, singing carols, exchanging small presents like oranges or hand-sewn dolls. On the following pages, please join us for a celebration of the rustic holiday spirit.

Left: *Megan O'Banks and Matthew Meyer in the parlor.* Inset: *Children helping to haul the tree.*

Karen Radkai

ED CHRISTMAS



Karen Radkai







OPEN-HOUSE CHRISTMAS

imple traditional decorations
lend holiday warmth
to carefully restored rooms



)lain but bountiful, Christmas comes to Hill-Hold farm. Built in 69, and owned by the Bull family until '69, Hill-Hold has been restored with ree generations of the family's furni- re, representing 1769 through the 30s. Mrs. Amy Bull Christ recalls the nily Christmases there: "As children, were thrilled playing games and ening presents, but the big event was ıristmas dinner. There would be ham d turkey, vegetables cooked with rbs we'd gathered and dried, plum ıddings and raisin cakes—all made with things grown and prepared on the farm." In the dining room, *above,* Robert Eurich, Hill-Hold curator, and Michael Bertolini, designer, recreate the settings for past dinners with Hill-Hold's Davenport china and Sheffield silver candelabras, c. 1830. Sheraton fancy chairs and Hepplewhite table are all early 19th century. On the floor is list carpeting, strips that were woven on the farm loom, then sewn together. The paneled fireplace wall remains its original color. Each spring, side walls were whitewashed to remove soot from winter fires—equipped with only candlelight, rooms needed white walls for brighter lighting. Christmas decorations always came from the farm: on the table, today as in the past, a holly tree studded with shiny apples, wrapped at the base with yew sprigs dotted with gilded walnuts; around a toasty fire, healthy balsam fir tree and simple swag of evergreens. *Left: Above,* Hill-Hold house, given to Orange County Park in 1969; *center,* sideboard set with sweets—rum and raisin cakes, mincemeat tarts, fruits; *bottom,* window dressed with nature for Christmas.



OPEN-HOUSE CHRISTMAS

Fresh greens used in abundance
fill each room
with a woodsy fragrance



Karen Radkai

The kitchen, where good things have always begun, is the center r Christmas preparations. On the oak orktable, all the fixings for Christmas ookies and fruitcakes. "We exchanged hristmas cookies with our neighbors," ys Mrs. Christ, "and there was always friendly rivalry—'Who could make the ery best ones?'" The simple painted air and the similar-style stool would have been made on the farm. Food could be cooked over the fire or baked in the small side oven, at right. Dishes were washed in the slatted tub now packed with pines. As in the past, farm herbs hang to dry between dangling holly sprigs. Holly and evergreens trail across the mantelpiece; apples add holiday glow. *Left:* In a small workroom where spinning and weaving took place, Jesse Meyer is surrounded by antique toys and ornaments from Hill-Hold's collection. The bed-in-a-box folds up into the wall, was handy for visiting cousins. *Please note:* You're invited to Hill-Hold Farm for Christmas Open House—December 20–21 and 27–28, from 12 to 5 o'clock. About two hours north of New York City, in Campbell Hall, N.Y. *By Nicole LaMotte. Editor: Carolyn Sollis.* ■

Christmas Fantasies

A sparkling sense of celebration created just for us by a well-known floral designer



A flair for the unexpected inspirits the many moods of holiday decorations created by New York designer Renny Reynolds. Such as a front door totally painted soft silver, framed with birch twigs, and hung with real fruit: apples, pears, and pineapples. Potted Japanese Black Pines flank Alexander Byers's welcoming doorstep.

A live blue spruce glows with candles in clip-on holders. (Make sure they're not illegal in your state. Always blow out candles before leaving room!) Spruce over the mantel gets electrical shine. Dinner is served on a traditional quilt. Robert L. Green's Tollgate Farm, Bucks County. See Shopping Information.



Bruce Wolf







Bruce Wolf

Christmas Fantasies

A fragrant kissing ball of juniper twigs and clove-studded grapefruit on plastic foam hangs from the center of Renny's hand-hewn bed. For added scent, a simple canopy of boxwood twists.

Layers of white snow, fringes of silk lily-of-the-valley, silver concave balls and white-tipped wands dress a space-age artificial tree at designer Gary Crain's. See Shopping Information for details.

Christmas Fantasies



Like a spill of jewels, light-catching ropes of golden beads drape and twist across a mantel spangled with crystal prisms and balls. For an anchor: cylinders of crushed blue glass and water with brilliant amaryllis bulbs. Mantel over the hearth of interior designer Susie Frankfurt.

An oversized white pine gleams with ribbon streams and playful light from strings fitted with chandelier bulbs glimmering on twists of cellophane. (Reminder: Turn off lights before leaving the room—cellophane is flammable!) In the living room of Kevin and Barbra Walz.

The trick to this festive look is the large scale: giant garlands of yew branches wound around the banister, huge silver paper starbursts drifting down, and big, colorful, wired-together clusters of red balls. The effect makes the classic holiday-decorated staircase more dramatic. At Tollgate Farm. See Shopping Information for ordering by mail. *Editors: Elizabeth Gaynor and Kaaren Gray.* ■



Bruce Wolf



MARLEY'S CHAIN

A Christmas Story

By LOUIS AUCHINCLOSS

The Christmas of 1936 would have been the first Christmas that Lesli Fairburn had spent at home in fifteen years. Diplomatic posts hac been responsible for most of these absences from his beloved "Castle" in Charlottesville, but there had also been the factor of an old bach elor's distaste for the season of stockings and screaming infants whicl had helped to render him immune, for that brief season at least, fron the lure of the blue hills and red earth of his native Virginia. Bu now that problems on his farm had made it seem wise to take a year's leave of absenc from the State Department, it would have appeared unfriendly to his neighbors i late December, considering all their kindnesses and hospitalities of the precedin months, to disappear. Particularly when Miss Matilda Bulloch had asked him to rea aloud from Dickens's *A Christmas Carol* at her annual gathering for all ages on th twenty-fourth, to be held that year at his own "Castle." This was an honor not t be resisted.

"Mattie" Bulloch had reached the age that he had reached, fifty-two, but he like to think that in his case time had been kinder. It was not that she failed of wha is called "a fine figure of a woman." She was big and hefty and broad-shouldered with a square head and frizzy gray hair and fine large features that put one in min of some heroic bust, some staring, broad-browed Beethoven or Daniel Webster, i a public park. Nobody in the county was more widely respected than "Miss Mattie" it was as if the spirit of the old cavalry leaders had found their appropriate abod in the heart of this indomitable old maid. Though poor—the red brick, white-porticoe

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Louis Auchincloss *is author of 22 books of fiction and nine of nonfiction, among them* The Rector of Justin, A Writer's Capital, *and, most recently,* The House of the Prophet. *His new book,* The Cat and the King, *will be published in the spring by Houghton Mifflin. He lives in New York, where he pursues his dual career as lawyer and writer.*

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ansion that she inhabited with one ancient black woman was almost crumbling—
iss Bulloch was the chairman of every local charitable drive and the acknowledged
biter of social forms and recognitions. That she was a law unto herself, she would
knowledge proudly to the visitor who presumed to stare at finding her shelling
as on her front porch, with the retort: "Well, if a Carter's Hill Bulloch can't shell
as on her front porch, who can?"

It was an established legend that Leslie Fairburn had been the love of her life, and also that he had reciprocated her passion only with friendship, albeit a deep and enduring one. They were second cousins, twice or three times over in the old Virginia way, and had been childhood playmates, but there had been always the difference of Leslie's romantic good looks and of his family's wealth, Richmond acquired, which had made him the catch of the county, far beyond the reach of a poor plain girl, for all her goodness and aracter. And Leslie, as romantic in soul as in his soft gray-blue eyes, had fallen love with a Tidewater beauty who had died of tuberculosis only a year after their arriage, leaving him to sworn sorrow and a diplomatic career where he could dream foreign cities of the radiant lost bride in diamonds who seemed to have been born be an ambassadress.

But under the sadness, like spring soil beneath a frost, life had reasserted its claims. slie, almost in spite of himself, had become a success. He had risen to be one of e most trusted of career diplomats, and as a host, in European capitals, in legations d embassies aglow with his collection of French post-Impressionists, this tall, suave, ultilingual widower had given parties envied even by his colleagues' most socially acticed wives. Leslie's birthday book, in which his friends had signed their names the pages bearing the dates of their geneses, was filled with some of the greatest d most aristocratic signatures of Europe, including those of many titled ladies who d added warm if somewhat cryptic notes. For Leslie had not remained faithful his Tidewater sweetheart, except perhaps in spirit. Good fortune seemed to have llowed him everywhere. Even after October of 1929 his stock-market portfolio had en off by less than 20 percent.

But starting with the landmark of his fiftieth birthday, Leslie had begun to have ubts about himself, and these doubts had rapidly become grave. Why should he ve been given so much? What had he given back in return? What were his love fairs but sentiment? What were his "things" but props to his vanity? What was s diplomacy but playacting? One old friend to whom he had put these questions ed to persuade him that he was undergoing what was beginning to be called a ale "change of life" and that it would simply pass. But it didn't, and he began wonder if he might be suffering from a mental breakdown or fit of manic depression. is anxiety had contributed considerably to his decision *(Continued on page 156)*

IT'S CHRISTMAS—

CAPTURE THE SPIRIT!

By Maggie Mal

It's just around the corner, and now's the season to put dazzle in your decorations, magic in your rooms, sparkle in your cooking, and merriment in your last-minute presents

stocking surprises

snazzy sneaker lac
blazer buttons
boot "saddle soap
fleecy innersoles
movie tickets
nutmegs with grate
mini bottled liqueu
tape measure
pocket flashlight
tennis balls
soft toothbrush
cassette tape
return-address labe
luggage tags
roll of film
balsam-scented so

Surround guests with welcoming holiday fragrance—balsam boughs, candles burning, the fresh smell of newly-polished floors. Party trick: Scent the house by making spiced apple-sauce that morning. Have a pot of mulled wine going on the stove when guests arrive. Set out small dishes of potpourri. Fill a basket with dried artichokes, pine cones, and, for color, jewel-like tiny gourds.

easy open house

For a do-ahead menu that make terrific appetizer or a full meal, s a charcuterie-and-cheese buffet. out pots of mustards, a bevy of fr baked breads, cornichons, pick squash, artichoke hearts. And jug Franciscan's Cask burgundy or slightly spicy white, Gallo's Gew traminer. **A change from chips:** F eggplant or zucchini sticks. Slice, in flour, then shake in sieve to rem excess. Deep-fry, salt, serve hot.

Get Tree-rific!

Glorious grab-bag decorations

seed packets
dollhouse china
pincushions
napkin rings
wind-up toys
millinery roses
barettes
tiny raisin boxes
mini teddy bears
heart sachets
cookie cutters
cricket cages
pottery piggybanks
candies in foil

collector's fancy

"Just like the storybook heroine Eloise of the Plaza," say designers Sarina and John Mascheroni, "We love a tree with *everything* on it." Their tree, *above*, is a happy hodgepodge of family treasures and of mementos from 25 years of travels: a cat scarecrow given to them in Paris, silvery Mexican votive figures bought in Mexico, a baby cup, a child's scissors . . ."Unwrapping ornaments each year is like greeting old friends. They represent a thousand memories."

Beadle

Try white orchids and ivory lace

r your tabletop with tex-, for a romantic spectrum whites and ivories: It's a ant look all through the days. Here the setting—gned by Renny Reynolds h Hanukkah in mind—s inspiration from an heir-n linen cut-work table-th. A snowfall of drobium orchids cascades n porcelain jars, and pillar dles—3, 6, and 9 inches —cast a glow over all.

ake cut flowers last longer, keep vases clean. Strip stems of excess ge. Hold stem ends under water and cut off an inch or so. Then, if they're dy, hammer ends lightly; or, if stems drip "milk," singe ends over candle-. Before arranging, give flowers a 2-hour drink in 110-degree water to commercial cut-flower food has been added, wrapping tissue around flow-ads. Keep flowers away from heat, fresh fruit. Store in cool room when e not home. From the College of Agriculture at Cornell University.

Give a green thumb friend some help in the garden: A metal watering can, *below,* filled with tissue-wrapped tools—here a trowel and cultivator. (Stuff bottom of can with excelsior if needed.) Assembled by Niña Williams. Or, make a wreath from a garden hose, coiled and wrapped with a length of plaid ribbon. Assembled by Carolyn Collis.

Bruce Wolf

l Geiger

Holiday makeover magic: Sparkling touches move a modern room, *below left,* from monochromatic to dramatic. Fir roping frames the window where tiny tree-light strands are wired to the back of the tracks of vertical blinds. Red and white quilts lend a warm, traditional touch. Chartreuse pillows complement the evergreens. Designed by Mark Hampton. See Shopping Information.

Create sparkle plenty

Raeanne Giovanni

CAPTURE THE SPIRIT



Box it

Great garnishes for plain gift boxes: Ribbon-tied cinnamon sticks, a pinwheel, foil-wrapped chocolate coins or balls. "Label" a house gift with a wooden dollhouse door or windowframe. Pep up a box of men's ties with a peacock feather or artichoke.

Go silvery

Mexican tin ornaments take a shine to a blue spruce at The Silo cooking school and store. Five fruit decorations—a pineapple, pear, pomegranate, apple, and bunch of grapes—are $15 ppd. Five fantasy ornaments—an angel, sun, star, bell, and birdcage—are $17.50 ppd. from The Silo, Upland Rd., New Milford, Conn. 06776.

Beadle

nest of boxes

Dress-up Shaker cheese boxes with paints. (How-tos, *right.*) Four nesting boxes—the largest 7 inches across—are $13.95 ppd. the set. Hardwood boxes, 10½, 12, and 13 inches in diameter, $15.95, $17.95, and $19.95 each ppd. Unpainted, from Adventures In Crafts, 218 East 81st St., New York, N.Y. 10028 (catalogue $1). These painted by Carolyn Sollis.

Raeanne Giovanni

Four-coat comb painting for boxes: Do box top and bottom separately. Prime and let dry. Paint with light- or medium-color enamel; let dry. Paint with dark-color acrylic, and promptly, while it's wet, draw a plastic hair comb or art-supply rubber graining comb over the acrylic to make a swirled or crosshatched design. Let dry, then apply varnish or polyurethane.

Last-minute luxuries: Floating bath soap in two fragrances—10 West, or Checkmate. A box of four cakes, all of one scent, or two of each, is $10 plus shipping (1½ lbs.) from Henri Bendel, 10 West 57th St., New York, N.Y. 10019. • Rose-scented paper for lining drawers, where white morning-glories "grow" on a pink or blue field, is $19.50 plus shipping (1 lb.) for six 18-by-22-inch sheets, from D. Porthault, 57 East 57th St., New York, N.Y. 10022 (catalogue $2.50).

Horst

Think chocolate

Buy a sinful sweet from a bakery (the cake here from Dean & DeLuca; no mail orders), or try the three chocolatey recipes in this issue's Wine & Food section. Baker's heaven: 175 recipes in *Maida Heatter's Book of Great Chocolate Recipes* (Knopf, $15).

Edward Oleksak

Show color

Try a welcome "forever-green" wreath handpainted on plywood in bright waterproof acrylics, with a bandana hanger for a festive bow. It's 18 inches in diameter and $23 (includes Priority Mail delivery in U.S.). From Francis Dearden, 181 Main St., Cold Spring Harbor, N.Y. 11724. Enclose personal check or money order with your order.

wonderful wedding wreath

Continue a colonial New England custom: Give a good-luck bridal wreath but for *holiday* well-wishing. Gather supple grapevines, bend them into a circle, and secure with fine-gauge florist's wire. Stud with lacey field flowers (here, everlasting) and seed pods, and sprinkle with tiny snow-white bows. The wreath here by artist Shelia Kotur.

Super-scale makes the mood. To grace a grand Francis Derwent Wood mantelpiece in the dining room of Old Westbury Gardens in Westbury, New York, designer Renny Reynolds created a 25-foot swag using a hundred pounds of fruit. Apples, pears, oranges, pineapples, and clusters of nuts and berries mingle in bountiful company, lending a della Robbia touch to the scene. The how-to: Wire fruits and sprays of pine, holly, and lemon leaf to a sturdy backbone of heavy-duty picture wire, wind gold lamé ribbon through for a flourish.

CAPTURE THE SPIRIT!

Pour liquid gold

winning wines

Super to savor, great to give—naturally honey-sweet, apricot-scented dessert wines. They're so concentrated, 2 ounces makes a plentiful portion (so the price is less extravagant than you might think). Splurge on a sweet French Sauternes or less-expensive Barsac. Or a German Riesling, labeled by the degree of sweetness (in ascending order: *auslese, beerenauslese, trockenbeerenauslese*). "St. Remy" crystal goblet by Baccarat.

A fabulous finale for a holiday feast—rare wine made from late-harvested frozen grapes. German *eiswein's* rival: Washington State's Chateau Ste. Michelle ice wine.

Luxury for less—California dessert wines by Chateau St. Jean (especially good: its "TBA" wine), Firestone, Monterey, Phelps. Often sold in handy tenth-of-a-liter splits.

pizzazz punch

Ultimate Eggnog

Whip 8 to 12 eggs lightly. Melt a pound of light brown sugar in 2 quarts of milk, then stir in a quart of light cream, pint of brandy, and a quart of Jamaican light rum. Chill. Just before serving, whip a half pint of cream to float on top and sprinkle with nutmeg. Serves 24. From Mrs. John Broerman's family recipe book.

Why not give festive fragrance to burn—in a fireplace or incense burner? You can buy a kit containing frankincense and myrrh (about 2½ ounces of each) and three briquets of charcoal that serve as a base for burning them from Aphrodisia, 28 Carmine St., New York, N.Y. 10014 (catalogue $2.50). Kit is $7 ppd. east of the Mississippi, $8 west of it.

Give blooming red and green

flamingo flower

Botanists call it *Anthurium.* And it's a way to give a touch of the tropics. A foot tall, with scarlet, white, or "chocolate-face" bracts, the plant does well in filtered sunlight, in a humid 75–80-degree environment. Keep soil moist, and set pot on a tray filled with pebbles and—below—water. About $25 and up. Tony's Flower Store, 26 East 64th St., New York 10021 (local delivery only).

Other red-flowering fancies, generally available from nurseries and garden centers:
-Acalypha -Achimenes -Aechmea -Amaryllis
-Cyclamen -Epiphyllum -Fuchsia -Hibiscus
-Kalanchoe -Poinsettia -Primula -Rieger Begonia

Michael Geiger

Ralf Manstein

Beadle

Wrap it up

Raeanne Giovanni

greens to go

An easy way to give your living spaces an outdoor mood: Tiny live fir trees, wrapped in two bags and tied—a heavy-duty plastic bag inside, a burlap bag outside. Keep soil moist but not wet. Turn back a page and see what pretty sentinels a forest of little trees make by a sofa. From Tony's Flower Store.

Wrap up some tastemakers—bottles and calico bags of home-mixed condiments. Dozens of recipes for them appear in the new and beautiful book, *A Guide in Colour to Kitchen Herbs and Spices*, $7.95 plus shipping (1½ lbs.) from Mayflower Books, 575 Lexington Ave., New York, N.Y. 10022.

Make the wrapping part of the present: A basket of nuts and nutcracker wrapped in a scarf. A crock of cheese spread and a horn-handled spreader in a linen towel. Mrs. Edwin Sollis' popular present: A mushroom basket filled with jars of frozen soups, each wrapped in a slightly different napkin and tied with a thimbleful of the herb you add before serving.

snowflake wrapping

packages wrapped in plain red paper a "snowy" finish: Pour a bit of acrylic paint onto cardboard "palette." Dab a *dry* artist's brush into remove excess paint, then dab brush repeatedly on package. Similarly le white ribbon with red. Try it on painted baskets, too.

Wrap holiday surprises in tissue snowballs! Using sheets of tissue in one or several colors, cover gift with one sheet of tissue after another till it's hidden inside a plump paper ball. Then pop inside a clear plastic bag and tie. Easy to do, fun to unwrap! From New York City floral designer Ronaldo Maia.

Some packages are so handsome you just add a bow and go: *Above,* a sack of beans. For stores near you, write White Coffee Corp., 11-50 44th Road, Long Island City, N.Y. 11101. Others need a helping hand: Peter McCallum, *left,* packs baked presents in bright cellophane. More on The Kitchen page.

Chris Reinhardt

An indoor-outdoor forest

HOLIDAY STYLE

In a Boston apartment, designer Richard Fitz Gerald whisks visitors into a festive forest. Trees sparkle with tiny lights, glisten with pretend snow. Streaming red and plaid ribbons complement the wood paneling. Root-balled trees thrive on the balcony, where lights alone are enough. *Editor: Jacqueline Gonnet.*

TIPS: For a thick snowfall, pour artificial snow over a white sheet that's been plumped up with crumpled newspaper. Secure trees on balcony with wire. Attach ribbons to treetops with fine wire. Needed for stringing all those lights: patience.





William P. Steele





Holiday glamour with Oriental inclinations marks the mood of Mr. and Mrs. Thomas Britt's New York living room. On lacquered wood pedestals designed by Mr. Britt, large-scale arrangements of white-flowering quince branches and red amaryllis reach into the generous space. Set into softly bleached walls, the mantelpiece is heaped with holly, variegated ivy, and trailing scarlet-plume, and crowned with a glossy bowl filled with paper-white narcissus. On the coconut-veneer table, narcissus are skirted with holly and pine sprigs. On either side, Christmas candies in big brass bowls. *Editor: Jacqueline Gonnet.*

HOLIDAY STYLE

A winter garden of holly and flowers

TIP: To get paper-white narcissus bulbs to bloom, put the bulbs in a shallow pot. Cover to neck with pebbles, add water to just below roots. Store in dark. When roots and shoots appear, move into sun. When flowers open (about 3 weeks), move out of sun for longer life.

Horst

HOLIDAY STYLE

The charm of naturals—fruits and greens

Designer Mark Hampton chose holly-berry color to infuse a dining room with warmth. It's a perfect scheme for a plain space—walls, tablecovering, carpet, and chairs offer their own color spice. Natural garlands dress the walls, and there's an enchanting surprise: a tree in each corner decorated with real fruit for fresh scent. *Editor: Kaaren Gray.*

Beadle



TIPS: Small fruits won't weigh down branches. Run florist's wire through clementines, here, or lady apples. Bend bottom tip into a hook to hold fruit, twist free end around branch. Pin on bows. Right: *To trim cupboard door, tack holly branches to wood with pushpins.*







HOLIDAY STYLE

New Orleans traditions—camellias and pine cones

In New Orleans, the historic Gallier House is all set for Christmas Tea, 1860. Living tree is covered with silk, candied-almond-filled cornucopias, tiny candles (with lights behind), and red bows. Pine sprays surround plump camellias. Decorations by Samuel J. Dornsife. *Editor: Babs Simpson.*

TIP: Build a pyramid of camellias, right, on a tiered epergne, or fruit stand. Wire pine cones in a circle on each tier, then slide short-stemmed camellias in crevices. Mist generously. Epergne, M.S. Rau Antiques.

Karen Radkai



EIGHT HOUSES IN SEARCH OF THEIR OWNERS

ART BY ARCHITECTS THAT YOU CAN BUY, BUILD, AND LIVE IN

By MARTIN FILLER



Paul Ruscha

Charles Moore
HEXASTYLE TEXAS STYLE

One-stop shopping has finally come to the art world. Now under the same roof you can buy art *and* a house to put it in. Here's how this new idea works: If you like one of the house designs by eight internationally known architects on exhibit at the Leo Castelli Gallery in New York until November 15 (and later at the James Corcoran Gallery in Los Angeles from February 7 to March 1), the gallery will put you in touch with the designer. All you need is the inclination, a plot of land of at lease one acre, and about $250,000. (The gallery's commission will be deducted from the architect's fee, which is usually about 10 to 20 percent of the cost of a house.) The rest will be up to you and the architect. The results could be history.

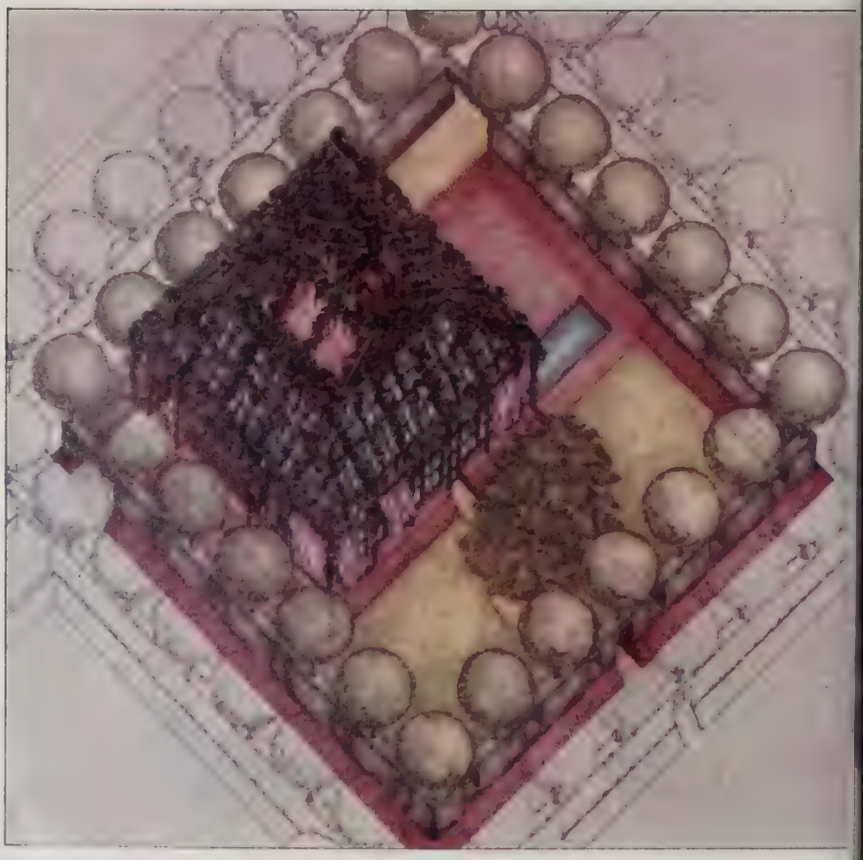
This innovative concept for marketing the work of architects is an outgrowth of the recent rage for collecting architectural drawings. It takes the acquisitive urge one step farther: If people will buy architects' drawings of houses, perhaps they'll also buy houses from architects' drawings. Prepackaged plans for houses have been around for centuries. But this is the first time in recent history that avant-garde architects (trained to believe that respect for the site is a hallmark of good architecture) have been persuaded to design houses for nonspecific locales and hypothetical clients.

The projects vary dramatically, from Charles Moore's traditional, pitched-roof design with his customary references to architectural history on one extreme, to Peter Eisenman's strongly sculptural, provocatively abstract proposal on the other. Somewhere between the two falls Cesar Pelli's collection of severely geometric forms strung along a connecting spine structure. Several of the participants—most notably the German architect O.M. Ungers—address energy conservation in their designs, a concern also implicit in Emilio Ambasz's graceful subterranean scheme, which appears less grim and bunker-like than most other underground dwellings. Two of the houses, by the Italian architect Vittorio Gregotti and the British architect Cedric Price, make use of industrialized materials and building techniques. Unfortunately, neither of these flexible and adaptable structures provides an inviting image for human habitation. Most successful of all the schemes is the Japanese architect Arata Isozaki's small, elegant villa. Based both on the traditional nine-room planning system of the Japanese house and the nine-square grid of the villas of the Italian Renaissance architect

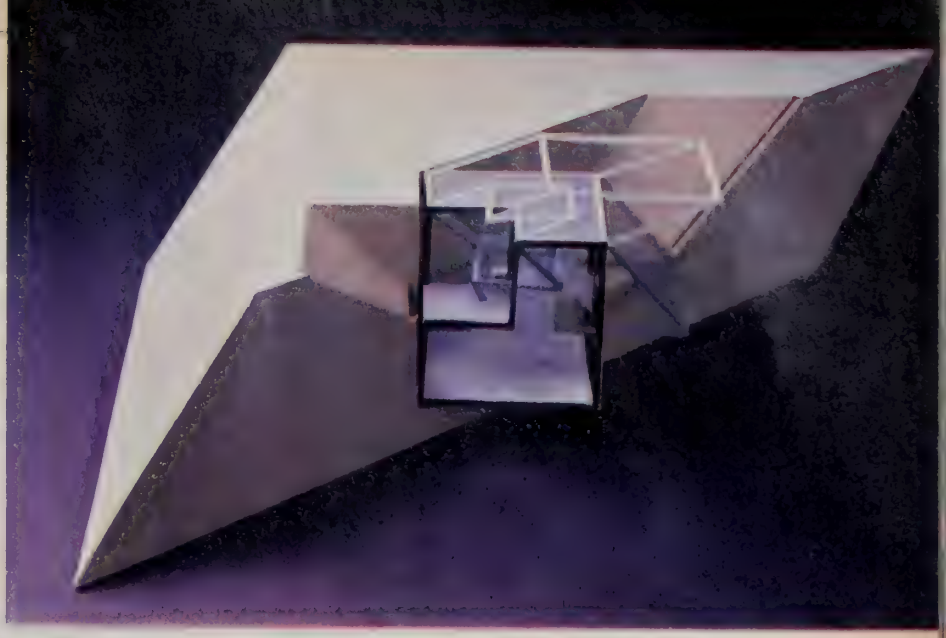
(Continued on page 205)



Emilio Ambasz
ARCADIAN BERM HOUSE



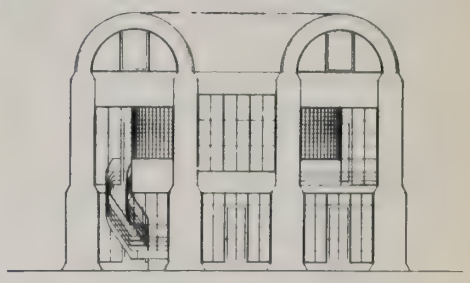
O.M. Ungers
HOUSE WITHIN A HOUSE



Peter Eisenman
HOUSE EL EVEN ODD



Cedric Price
PLATFORMS, PYLONS,
PAVILIONS, AND PLANTS



Arata Isozaki
HOUSE OF NINE SQUARES



Vittorio Gregotti
UNA CASA



Pelli
ONG GALLERY HOUSE

All photographs courtesy Leo Castelli Gallery, except as noted

A SENSUOUS EXPERIENCE

MOROCCO

Often the only clue to the front entrance of a Moroccan house is a small door set in high, plain walls. But once inside, you enter another world. Built around an open-roofed central courtyard, the Moroccan house focuses—as do all Moroccan mosques, palaces, and even universities—inward, on an enchanting garden-patio. Here, two precious elements—water and shade—are captured. Orange, cypress, and olive trees, and trellises covered with jasmine and bougainvillea create coolness and calm. Pools and slim canals radiate life-giving water; fountains of white marble and brilliantly colored tile celebrate it. Their murmur gives the illusion of falling rain, of an overabundance of water where there is actually very little. Illusion is as important as reality in Morocco, where even the cloth-walled tent of the nomadic Berber, Morocco's desert people, is decorated with the repeated motif of a water bottle.



A passion for desert roses

Dazzling light, dappled shade, dancing water—and behind intriguing doors, inspiration for your own enchanting rooms, secret gardens

David Massey

Morocco is famous for its roses, *above,* at Villa Taylor, and imaginative ways of using them. Dinner guests are sprinkled with rosewater—as is their dessert. *Right:* Berber dress in Marrakesh. *Far right:* Jasmine grows on a pergola in the garden of designer Fernando Sanchez's Marrakesh house, creating a shady, plant-edged outdoor room. For House & Garden's Morocco diary, see page 46.



Moroccan style


Filtered sunlight, bubbling water





Colorful dress



...e mystery of doors . . .

David Massey



. . . decorative, graphic

MOROCCO

Brilliant play of color

An art refined to perfection in Morocco: ceramic tile-mosaics—called *zelij* (zel-leege). Intensely mathematical, the tile designs create the illusion of infinite depth. *Left:* Traditional sitting room in the Dar Jamai Museum in the city of Meknès. From floor to ceiling, a blending of pattern: intricately carved plaster, carved cedarwood ceiling and light-diffusing window grille, *zelij*. Moroccan rooms are minimally furnished with low banquettes along the walls. *Top left:* Shopping in the rose-red village of Khenifra. *Center left:* Tree of life on a door in the Kasbah of the Oudaias in Rabat, Morocco's capital. *Left:* Doors within doors. To a Moroccan, a door symbolizes passage to a mysterious place. *Below:* Tiled steps draw you into what was once a sultan's garden—now a Royal Golf Course—in Meknès.

A language of tile



Flower-fringed paths



Vine-hung veranda



Breezy tower hideaway

MOROCCO

An oasis of shaded retreats

Villa Taylor, the house of the Comtesse de Breteuil in the oasis-city of Marrakesh, is as famous for its garden as its interiors. A garden of shady, alluring paths bordered by flowers, created by the Comtesse who "chose plants that would thrive in this climate." To the garden's 100-year-old olive trees, she added orange and cypress trees, and rows of cineraria, dianthus, amaryllis, nasturtium, acanthus. *Above:* Dianthus- and cineraria-lined garden path. *Top right:* Veranda shaded by a veil of jasmine. *Bottom right:* Tearoom overlooking the garden. Bamboo lattice walls, carved wood ceiling. *Far right:* Bougainvillea cascades from roof.



Knot-garden walk through the treetops

David Massey



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Table set on hand Herber weaving

David Massey

MOROCCO

New look from a rich heritage

19th-century house built for a Caid of Tangier now adapted to the needs and eye of an artist. To create a white background for work, stucco walls and terrazzo floors replaced tile-mosaics. *Left:* Rooms open in procession of door-arches. *Below:* Traditional carved cedar doorway, updated sitting room. Chinese chairs. *Inset:* Indian sculpture, Fiji warrior shield, African drum, chair, basket. ■ *Text by Diane Welebit. Editor: Marie-Pierre deCicco.*



Vistas through doors and arches

Crafts displayed as art



Here's an energy-saving house geared for the future, powered by the sun and managed by computer. On the south side, above, active photovoltaic panels turn sunshine into electricity, active copper solar collectors supply heat and hot water, and a passive solar greenhouse brings the sun's warmth inside. Called the Sun/Tronic House, it was built by the Copper Development Association, designed by Berkus Group Architects, decorated by MAC II. To see all of it, please read on.

SUN PC

A house that makes the most of nature's gifts

Copper solar collectors

Greenhouse

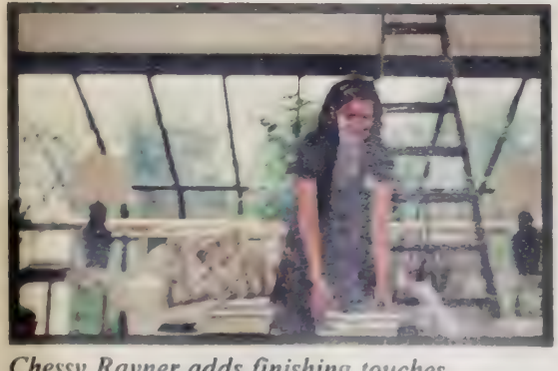
VER

Tom Yee



Above: Experimental electric car outside the entrance to the house.

Tom Yee



Chessy Rayner adds finishing touches

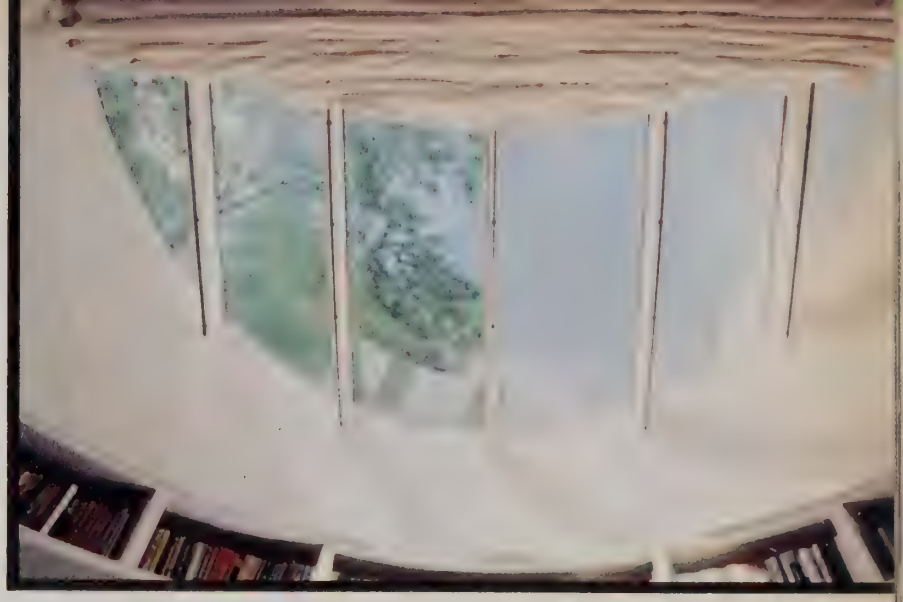
SUN POWER



Though the sun provides over half of its heat, the real warm in this house comes from its decorating—pretty, comfo able, and designed for family living. As you enter the mu tilevel house, the living room greets you with a wide-op vista of space—perfect for entertaining. The focus: a bra clad fireplace, open to both the living room and to the di ing room on the other side. "Since the architecture of t house is bold, we took the opposite tack with the decor ing," explain designers Chessy Rayner and Mica Erteg of MAC II. "Traditional furniture, flowered chintz, and few antiques give the house a personal, human proportic yet take nothing away from the structure's drama." Textured fabrics throug out are made of Herculon—long-wearing, and easy to clean. All the furnitu is from W & J Sloane, and the carpeting is by Karastan, so if you like t look, you can duplicate it yourself. In the living room, texture comes fr a vanilla-ribbed armchair, ottoman, and sofa paired with chintz slipper chai "The antique trunk and table lend a sense of heritage," adds Mrs. Rayner.

The sunken library is a few steps away. Here, curving storage on the nor wall disguises a row of ground-level windows and serves as a base for o of the two computers that mastermind the operations of the house. An antiq mahogany table and chairs help establish this space as a reading-study cent





Touches of green in the living room, left, add zest, unify the look. Brass fireplace wraps around a tall energy column. The column moves warm air from the ceiling into the hollow slate-surfaced floors of the library and game room downstairs.

A bird's-eye view of the library, below, shows the Apple II Plus computer with keyboard console, TV screen, and print-out machine. Computer triggers the energy systems in the house, controls security, forecasts maintenance costs. Skylight, above, is covered with an insulated Sun Quilt. Vermont Structural Slate floor.

A famous decorator gives a warm, feminine touch to a hard-working, quick-thinking house

For details, see Shopping Information



SUN POWER

The luxury of light and ar-round green in rooms at open into each other and onto the outdoors



Tom Yee

A two-story greenhouse-solarium on the south side of the house provides a sunny setting for a redwood hot tub surrounded by flowers and trees. The major passive solar collector in the house, the Lord & Burnham greenhouse warms both the upstairs living room and the downstairs game room, *below.* Here, slatted California-redwood doors open to reveal a wall-size entertainment center. Casual furniture—a pillow-heaped sofa, swivel chairs, and pull-up ottomans on a nubby rug—make this a cozy place for late-movie watching or Sunday-night suppers. To spark the neutral eme, red tones—another redwood wall, cinnabar pillows, lacquered lin- amp tables, and a leather-topped Empire desk.

Upstairs, off the living room, the master suite is a world unto itself. one side, a multilevel tiled spa and carpeted dressing area sit under enerous skylight with insulated shade. The open shower area is tiled deep blue ("like stepping into water," says Mrs. Rayner). From the , you can look right through the two-sided fireplace into the bedroom/ ing area beyond. Here, a brass bed softened by straw curtains maximizes feeling of space. And a straw-covered television blends right into the roundings. More softness: a low Herculon velvet day bed, fringed throw, creamy carpeting. *For details, see Shopping Information.*





The greenhouse, far left, can be shaded by an insulated shutter that rolls along the inside of the window. A unique copper water wall between greenhouse and game room gathers the sun's heat by day, releases it back into the greenhouse at night.

Brass touches and the spark of pink in the master bath, top, and bedroom, above, add a pleasant glow to the blue and beige scheme. The bedroom's floral chintz echoes the blue of the shower tiles. American Olean ceramic tile. American Standard tub and sink. Portland Willamette fireplace doors. Karastan carpeting. Andirons from Virginia Metalcrafters.

The game room, left, is equipped with a big-screen G.E. TV, a stereo system, and a second computer, which provides educational and entertainment programs. Rug rolls up in summer to take advantage of the cool slate floor. Rug from Stark. Quilt from Thos. K. Woodard. Vases from John Rosselli.

SUN POWER

Entertaining's easy in a sunny open kitchen, a cozy dining room, both warmed with copper and brass

Tom Yee





The kitchen, right. Sliding glass door leads to a small redwood deck. Redwood is also used inside as window and door trim. All appliances are designed to be energy savers. St. Charles metal cabinets, dressed with brass trim, are designed for efficiency, with pull-out bins, slide-away shelves, tray racks. Watercolors by Lee Hall at Betty Parsons Gallery. Majolica collection from J. Garvin Mecking. Revereware copper kitchenware.

The dining room, above. A pedestal table and upholstered chairs are a soft contrast to the house's striking architecture. The fireplace, with slate-topped hearth, opens at eye level in the dining room, and at floor level in the living room, a few steps up. Plants soften fireplace angles. Wicker basket adds texture.

The following companies participated with the Copper Development Association in the construction and furnishing of the Sun/Tronic House:
—American-Standard —Apple Computer Inc. —C & D Batteries, Eltra Co. —California Redwood Association —Edison Electric Institute —W.W. Gaertner Research Inc. —General Electric Co. —Hercules Inc. —Karastan Rug Mills —Lead Industries Association Inc. —Libbey-Owens-Ford Co. —The Burnham Corp., Lord & Burnham division —Owens-Corning Fiberglas Corp. —Roll-a-way Insulating Security Shutters, division of Prime Marketing Group, Inc. —St. Charles Manufacturing Co. —Sherrill Upholstering Co. —Solarex Corp. —The Stanley Works, Stanley door division, Stanley Vemco —Vermont Structural Slate Co. —W & J Sloane, Inc.

The big eat-in kitchen has the most modern equ ment, yet it's filled with the old-fashioned warı of an antique cupboard, table, reproduction Wind chairs, purple slate floor—hand-split to reveal natural texture. Light pours in through tall windo shaded by adjustable blinds. "Their ecru color, u for all the shades in the house, filters the light m softly than would white blinds," says Mrs. Rayı Brass hardware and baseboards are a warm co plement to off-white cabinetry and maple coun tops. And the refrigerator, covered with cop sheeting, glows. The center island, with American Standard party s and G.E. trash compactor, can also serve as a buffet table. A with keyboard, hooked up to both computers in the house, is especi handy for retrieving recipe information and party plans.

The dining room is also paved with slate, visually joining it to kitchen. Chairs are skirted for a feeling of warmth. Flowered chi by Stroheim & Romann repeats the living room's look. For more tails, see Building Facts and Shopping Information. *By Mary Seeha Editor: Margaret Kennedy.* ■



Instant welcome—

Wreath



Left: Grapevines wi
golden ribbons. I
Ronaldo Maia. *Opp
site (left to right), t
row*: **White doves**
holly and fir. By Be
erly and Peter M
lard. **Classic balsa**
and pine-co
wreath. **Statice**, ev
lastings, and celos
at Laurel Hill res
ration, Fairmou
Park, Philadelph
Grapevines, grap
onions, and a magn
lia sprig, at Woo
ford, Fairmou
Park. *Second ro*
Magnolia leaves wi
fruit at Laurel Hi
Evergreen boughs
a barrel hoop. By A
thony Holberto
Wood. **Pine cones**
balsam fir. By M
and Mrs. Walter He
som. **Baby's-brea**
and yarrow at Lau
Hill. *Third row*: **Gl**
cerined southe
magnolia leaves
Laurel Hill. **Velv**
tied firboughs. I
Manchester (V
Garden Club. **Balsa**
fir and holly peopl
with cookies at La
rel Hill. **Stra**
wreath, dried flowe
herbs. *Bottom ro*
Giant Stevens cra
berries, boxwood.
The Flower Bar
Everlastings, yarro
statice at Laurel H
Fragrant balsam
wreaths by M. L. A
ert. **Peegee hydra**
gea blossoms, tea
burrs, mullein hea
pine cones. By An
Cooper Dobbins. ■

*For details, see Sho
ping Information.*

Tom Yee, William P. Steel
Beadle, Edward Oleksa
Karen Radkai


















Easy Marbelizing Magic

...up wrapping
...paper or ribbons.
...tissue - mailing
...ubes, fabrics, paper
bags, practically anything you want
with a craft that's fast, fun, foolproof
—all it takes is a pan and some paint

The magical moment— ...ard Holzman picks up a sheet of shelf paper, having laid it on swirled paints just seconds before



With marbelizing, the wrapping becomes its own present! Stitch up a small satchel, or wrap a bottle with a square of silk that can later be made into a pillow or scarf. "Boxes and envelopes can be done, too," notes professional marbeler Sandra Holzman. Or if you have a gigantic extra-special gift—dress up brown wrapping paper by the roll.

"Anything goes when you're marbelizing," adds Ms. Holzman, who has simplified her method just for us. (For more detailed instructions, see Inside Story).

All you need is a pan, water, cooking gelatin, and oil-based paints. Just drop the paint in your favorite colors on gelatinized water, swirl it around until a pattern pleases you, lay the paper on the paint, and *voilà*—it's marbelous! ■ *By Claire Ruthrauff.*







TURN-OF-THE-CENTURY VIENNA—*above right:* Create a Vienna Moderne mood with Josef Hoffmann's white linear containers and his Café Fledermaus chairs from ICF. Elisabeth Ortiz's Brazil-nut cake with champagne is the fare. To complete, "Chequers" plates by Meakin, Haerdtl's Lobmeyr flutes at Museum of Modern Art, and "Drama" stainless from Supreme.

SUGAR-PLUM FLOWERS—*above left:* Sprinkle sugared flowers amid colored crystal and silver bowls of mints. Serve cranberry mousse with orange sauce, and a sweet Muscat. "Gold Rim" plates, "Aspen" goblets, silver and "Old English Tipt" by Gorham. "Marchioness" flutes from Ebeling & Reuss. Linens by Barbara deWolfe. Limoges cake stand from Rochard. Flowers by Maida Silverman.



GREEN AND WHITE WINTER LANDSCAPE—*center left:* Make miniature Christmas trees of boxwood. Tuck holly around a cottage pudding with Maryland wine sauce. Serve with a Muscadet. "Green Chartreuse" plates by Mason's Ironstone. "Althea" glasses by Gorham. Silver and "American Colonial" sterling by Oneida. Chairs from W&J Sloane. Star candleholders by Rosenthal. Linens by Pratesi.

SWEET SURPRISES—*lower left:* Layer candied fruit for dessert in a Japanese lunch-box, decant Madeira. Color with tiny, table-for-two-size Chinese red poinsettias. Larry Laslo's "Studio Craft" demitasse cups, Diane Love's "Ginko Leaf" plates, and lunchbox by Mikasa. "Juvisy" decanter and glasses by Baccarat. Napkins by Pratesi.



A LITTLE HOLIDAY ROMANCE

Sometimes the best holiday celebrations are shared by just the two of you or with a few close friends. Here are five enchantingly different ideas for tables



IN THE MOOD OF VERMEER—*above:* Revive a beautiful 17th-century Dutch fashion—cover a table with a needlework rug for warmth and richness. Add a touch of Christmas with a satin-ribbon-tied spray of holly, and finish the holiday dinner with ripe pears in a basket, complemented with Sauternes. "Diamond" crystal, "English King" sterling and handwoven sterling sugar basket, "Framboise" china in both pink and white are all from Tiffany & Co. Philippine basket from Gordon Foster, antique needlework rug from Coury Rugs, Boston Egyptian Revival chairs from Didier Aaron. All flowers by James Preuss. For dessert and sugared flower recipes, see page 126. ■

By Clare Ruthrauff. Editor: Babs Simpson. Food by Penelope Linck.

For details, see Shopping Information.

the Vintage Years

FROM THE CHRISTIAN BROTHERS® OF CALIFORNIA

1975 Napa Valley Cabernet Sauvignon. Our vintage-dated Cabernet Sauvignon is made exclusively from Napa Valley grapes. Well-aged in oak and blended with Merlot and Cabernet Franc for added complexity, you'll find it to be a richly rewarding wine. Its intense varietal character makes it an excellent choice to put down in your own cellar... for it will continue to mature for many years. We invite you to enjoy our 1975 Cabernet Sauvignon.

Brother Timothy F.S.C.
Cellarmaster



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Russe

FOOD

Easy last-minute ideas for intimate holiday suppers, and scrumptious cakes, cookies, confections, pâtés, breads



CHRISTMAS cooking

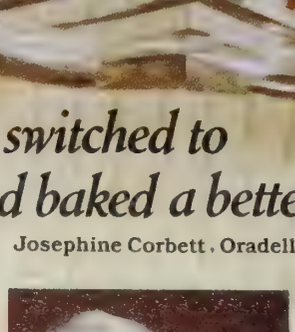
Three luscious holiday desserts created by Alice Medrich. Clockwise from left: Chocolate-orange pound cake; stunning Queen of California cake; chocolate-lined cranberry Christmas tart. Step-by-step techniques, page 153.



"My granddaughter switched to Hershey's Cocoa and baked a better chocolate cake than mine!"

Josephine Corbett, Oradell, N.J.

"I have baked devil's food cakes for over fifty years and my cakes are usually recognized as the best. However, on Easter Saturday my 10-year-old granddaughter, Ann, used Hershey®s Cocoa and made a chocolate cake that beat mine."



For a richer, moister cake with a deeper chocolate taste, switch to Hershey's Cocoa. Use it in all your favorite recipes instead of baking chocolate.

Just follow the easy directions on the back of the can: for each 1-ounce square of unsweetened baking chocolate, use 3 tablespoons of Hershey's Cocoa and 1 tablespoon of shortening.

No messy melting. No scorched chocolate. And richer, more chocolatey taste.

Write and tell us about *your* triumphs with Hershey's Cocoa. Send to: Hershey Chocolate Co., Cocoa Triumphs, Hershey, PA 17033.

And do try this delicious chocolate cake recipe.

Ann's Chocolate Cake

¼ cup butter
2 cups sugar
1 teaspoon vanilla
2 eggs
4 squares (4 ounces) unsweetened baking chocolate
1¾ cups unsifted all-purpose flour
¾ teaspoon baking powder
¾ teaspoon baking soda
⅛ teaspoon salt
1¾ cups milk

12 tbsp. (¾ cup) Hershey's Cocoa
+ 4 tbsp. (¼ cup) shortening

Generously grease and flour two 9-inch or three 8-inch round cake pans. Cream butter, shortening, sugar and vanilla until fluffy; blend in eggs.

Combine cocoa, flour, baking powder, baking soda and salt in bowl; add alternately with milk to batter. Blend well. Pour into prepared pans; bake at 350° for 30 to 35 minutes for 9-inch pans and 35 to 40 minutes for 8-inch pans, or until cake tester inserted in center comes out clean. Cool 10 minutes; remove from pans.



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Looking ahead and looking back—
How to be happy at Christmas

BY MARY CANTWELL

I have spent a day up to my elbows in currants and glacéed fruits, bread crumbs, and apple cider. I have been washing bowls, dropping bowls, and keeping the water in the big pot at the boil. And, finally it is finished. This he 14th year I have made this plum lding, the recipe for which is in Roy dries de Groot's *Feasts for All Sea- s* (McGraw-Hill, $15; $7.95 paper- k) and which is said to be straight m Buckingham Palace. During our time in London," Groot writes, "we had a cook o had a sister who had a nd who had a brother-in-law o was alleged to be a chef in of the royal palace-kitchens, d who claimed to have aked out some of the royal ipes. . . .") Now the pudding l sit in the pantry to mellow il five o'clock in the after- on of December 25. At that ur I'll emerge from the kitch- face pink from bending over stove, party dress swaddled the apron I'll have forgotten take off, wincing slightly be- use once more I'll have rned my fingers flaming the gnac, and bearing the pud- g on a blue and white platter. All ngs being equal, I will be a happy man.



Jerry Joyner

It can be difficult for an adult to be ppy at Christmas: Memories may od and drown us. But it can be dif- ult for a child as well: What reality n match the expectation? Mine did. I nember the turkey sitting in the back try on Christmas Eve (there because y grandmother never really trusted echanical refrigeration) shrouded in a cloth, an object of veneration to my ter and myself, who'd prod and poke at least five times before bed. I remem- r the tree standing in the bay window, e tinsel shimmering in the gray dawn ht, and my parents' pleas for us to go ck to bed. I remember church, and the anger, and my impatience with the ser- on and my hunger for Christmas din- r. And because I remember so much, annot bear to lose anything. Nor have because the tree, the turkey, and the impatience with the sermon are still with me, still a part of my life.

A writer I once talked to characterized certain choices she had made as having been based on "an obstinate decision to be happy." A long time ago, as I was leaving Santa Claus and hanging the stocking behind me, I made an obstinate decision to continue to be happy at Christmas. If my mother said a tree was too much bother now that my sister and I were in college, then I wouldn't listen. If my grandmother had gotten too old to roast the turkey, then I would do it. If my family lived too far away, then I would have another family, my friends, to share the feast. I make their Christmas dinner; they make my Christmas.

The plum pudding is a constant, but I have roasted turkey a dozen different ways and geese four or five. I've paired chestnuts with Brussels sprouts and put them into stuffings, sautéed polenta squares in goose fat, bedded oysters in ice, and mashed potatoes until my arm ached. I have prayed over gravies and the jelling of cranberries and for the successful union of eggs and butter in Hollandaise sauce. Two years in a row I stuffed a goose with hand-pitted (by me) prunes which I had first stuffed with homemade (by me) pâté. I think I was mad: Presents were to be wrapped, ornaments to be hung, children to be hugged, and still I sat and stuffed, hour after hour. And every year the clutter in my kitchen has been unspeakable.

Several times I subwayed to a small Dickensian shop tucked into a complex of decaying 18th-century buildings in Lower Manhattan for the ingredients for fruitcake. The buildings were razed for skyscrapers, and buying the citron and the candied lemon is no longer the adventure it was then, but the feel and scent of those fruitcakes is forever the same. The Christmas turkey comes from a supermarket, but the Christmas goose, when I buy one, comes from one of two butchers. The first is small, crowded, warm and Italian, with piped-in Christmas music and cards strung across the mirror that backs the chopping blocks. In the second, the butchers, old-timers all, wear straw hats, wrap one's bird in white and silver paper, and extend the parcel with a bow. But there is only one market in which I'd buy the oysters. It is a madhouse, run by several generations of the same family. They dispense a recipe and complaints with every fish, moan that they cannot afford to stay in business another minute, and are close to hysteria by Christmas Eve. All three are joyous places, and theirs is the only Christmas shopping I enjoy.

Because I am both stingy and sentimental, the decorations are simple. (To the food, as I see it, belong the funds.) There is an Advent calendar, saved from Christmas to Christmas, on the sideboard, and on the table a crêche bought in Portugal when my children were small, with pine branches stuck in old pitchers. The tree stand will, as always, have a telephone book under one leg, it will be swathed in a sheet, and, also as always, aesthetic blindness will overtake me when I look in that direction. I think our Christmas tree is beautiful: Judgment, discernment, taste desert me the minute its lights are turned on. "Ooooohhhhh," the children and I say, sighing, "Ooooohhhhh."

The dining-room table seats six comfortably. I squeeze in eight and put six more at a table carried in from the living room. Proximity is important. The dishes don't match because I don't have 14 place settings of any one pattern, and the wineglasses are of different heights. Needless to say, the silver doesn't match either, and two of the guests have to bring their own *(Continued on page 156)*

CHOCOLATE delights



Russell MacMasters

1 A delicate Queen of California cake

Have a chocolate-covered Christmas! In Alice Medrich's hands, the magic ingredient can be as dramatic and flamboyant as a silken smooth glaze over a chocolate-walnut cake, or as subtle and surprising as a bittersweet lining hidden beneath pastry cream and candied cranberries in a Christmas tart. Owner of the famous Chocolat shops in Berkeley, Oakland, and San Francisco, Ms. Medrich is largely self-taught. At the urging of friends, she went into business to satisfy their demand for her irresistible chocolate truffles (a Christmas tradition learned from her landlady in Paris). From then on, it was just a matter of watching experts, exploring cookbooks, and working out wrinkles in her own recipes until her pastry-making became professional. Through the trial-and-error method, she has engineered shortcuts and streamlined techniques to guarantee the most beautiful and delicious results, like the three creations shown here. "I think of desserts as an art form," she says. "I want them to be quite simple visually, elegant and understated. Even a tiny bit of a beautiful dessert made with pure wholesome ingredients can be very satisfying." Her super-simple holiday pound-cake recipe makes enough for two generous loaves, almost too good to give away. It's a one-bowl operation: 5 easy additions—eggs, cocoa with flour, fresh and candied orange zest, toasted almonds, plus sour cream for richness and tang—are mixed into a fluffy butter-sugar base. For a polished finish, paint the tops with rum or Grand Marnier, dust with confectioners sugar. Or arrange slivers of candied orange zest in a pleasing pattern and glaze with apricot jam. The chocolate-walnut "Queen of California" cake, buoyant with egg whites and studded with brandy-soaked apricot bits, bakes like a soufflé and stays moist under its flawless chocolate coating (see step-by-step glazing technique, *right*). The inspiration for Ms. Medrich's all-American cranberry tart? "I dreamed 'untraditional fruitcake,' " she explains. "It had to be *red* and everything in it easy to find during the busy holiday season." It's simpler to put together than stringing cranberry garlands. Each part can be made ahead; in fact, you should start the cranberries 2–4 days before serving the pie so they candy properly. Steam berries 45 minutes in hot sugar syrup, let sit until syrup gels. Then drain them on cookie sheets 1 day so they're still juicy but firm. Ms. Medrich rolls the short sweet pastry crust between sheets of plastic wrap—more manageable, flexible, and easier to see through than waxed paper. Let the bottom sheet help you invert dough into pie tin, then use it to press pastry firmly into pan; run palms over edges to trim crust neatly without a knife. Once the crust is baked, assembly (shown, *right*) is a snap. Recipes, page 140.



Alice Medrich happily displays her Queen of California cake.

2 A many layered Christma tar



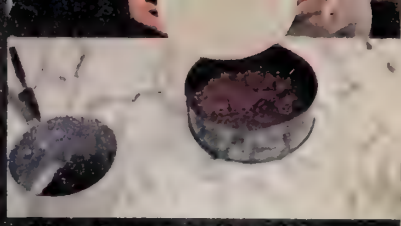
colate-walnut cake from the oven.



Cake sinks as it cools. Cut around edges.



Pat edges of cake down firmly so surface is level.



Place heavy cardboard disk over top of cake.



rt cake onto plate ork surface. nold.



Peel off paper liner, brush away crumbs.



First ice sides of cake with firm chocolate glaze.



Ice top thinly to fill in cracks.



oth top, then s, to form a ridge; ridge into top.



Reheat glaze to consistency of cream; strain.



Pour glaze over cake all at once.



Swivel spatula to spread glaze into shiny coat.



le spatula turn cake; ex- flows into bowl.



Gently move cake to wire rack to let glaze set.



Let caramel-dipped walnut halves harden on edge of pan.



Arrange nuts in circle on top of cake.



l pastry into circle een sheets of ic wrap.



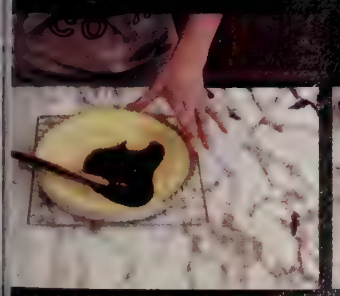
Peel off top sheet and invert pastry into pan.



Leave second sheet in place while you fit pastry.



Remove plastic wrap, prick tart bottom well, bake.



ad thin layer of ed chocolate over crust. l to set.



Spoon in generous layer of pastry cream.



Arrange candied cranberries in circles on top of pastry cream.



Brush tart very lightly with red currant jelly for a sweet tart shimmer.

Surprises you can make just days before Christmas

A sweet Swiss tradition

Photographer Marina Schinz bakes a Swiss boy from sweet bread dough to give to friends on St. Nicholas Day. After hand-sculpting his face and body, she adds bits of dough for ears, mouth, and nose, and juniper berries for eyes.



Yuletide desserts



Three chocolate confections from Gerri Gilliland's workshop at Montana Mercantile, Santa Monica, Calif.

1. A sinfully delicious chocolate version of the jelly roll, *above*, the mousse-covered Bûche de Noël is decorated with meringue mushrooms and marzipan leaves.



Carefully peel off the paper cup "mold," *below*, after the inside layers have cooled and solidified.



Chunky chocolate truffles

3. Easy to make! Pipe out small mounds of chocolate and cream mixture with a pastry bag, then dip in melted chocolate, dust with cocoa.



Chocolate-chestnut dessert pâté

Whip up and layer chocola and pecan-enriched chestn purée in a jam jar or terri Its nutty richness is a wonde ful foil for juicy oran wedges and crisp butter coo ies. From a pâté workshop Montana Mercantile.



Chocolate buttercream cu

2. Chocolate cups, *left*, w inside layers of butt cream, liqueur-soaked dyfingers, and fruits t have been steeped Grand Marnier.



On Prancer! On Dancer!



A flying gingerbread reinde trimmed with snow-white ing and tied with a ribbon to hang from the tree or g to a friend. From Dean & D Luca's Christmas display.

(For recipes and instruction see page 142)

Pear tart, parade of pâtés

ckel pears coated with Burgundy-wine glaze pright in a sweet pas- l. Sugar cookie leaves ent and crunch. Three encased in pastry, *be-* m chef Felipe Rojas- di and assistant Bob ff of Dean & DeLuca: ith pistachio; chicken nd sage; pheasant with Westphalian ham ic.



Personalized pâtés in puff pastry

Surprise packages! A delicate mixture of chicken, veal, and ham enveloped in flaky pastry makes a substantial first course or supper dish. Pastry cutouts individualize each one. Montana Mercantile.



Gingerbread hobby-horse

Marina Schinz's hobby-horse is decked out with his beaded blanket and painted hooves! Use a heavy cardboard stencil (which you can use every year) to trace the form; bake and decorate with sugar icing tinted as desired with food coloring.



ths, bows, and braids



earty whole-wheat egg bread in seasonal shapes led with sesame or poppy seeds and sliced almonds. Kristine Kidd, who teaches a bread workshop at tana Mercantile, shows how to braid a 6-stranded loaf.



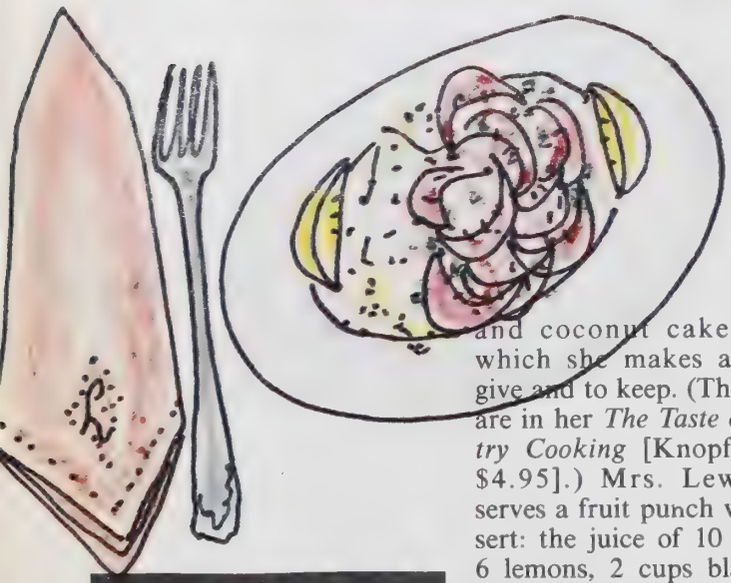
Oh Christmas Tree!

Tiers of spicy ginger-almond cookie rings make a wonder of a Christmas tree—and assembling is as simple as stacking a child's blocks. Toffee candy fills the center "trunk" for sturdiness; sugar glaze drips from the edges to simulate snow. Chef Felipe Rojas-Lombardi created this 4-foot version for Dean & DeLuca's New York English Christmas display. Make a 1-foot tree and serve layer by layer.



Quick and fabulous menus to get you out of the kitchen and into Christmas





Menu for 4

White turnip soup
Sautéed shrimp
White rice
Romaine salad with vinaigrette
Hot French bread and butter
White wine
Assorted Christmas desserts
Fresh fruits

Christmas Eve falls on a week night this year. It's a night of great excitement, tension, and preparation. You may have dinner guests arrive straight from the office or you may plan your supper for post-tree-trimming or after church. Plan menus to include the food presents friends give so freely now (if only it happened all year!).

Edna Lewis celebrates Christmas Eve with a buffet. Her turnip soup is a simple combination of turnips, onion, and potato cooked in chicken broth then puréed. For dessert—ripest pears, jewel, red pomegranates, orange persimmons, plus her homemade cookies, fruitcake, and coconut cake, all of which she makes ahead to give and to keep. (The recipes are in her *The Taste of Country Cooking* [Knopf, paper, $4.95].) Mrs. Lewis also serves a fruit punch with dessert: the juice of 10 oranges, 6 lemons, 2 cups blackberry juice, a box of sliced strawberries, and shredded pineapple sweetened to taste with a medium sugar syrup. Before serving, add sparkling water or white wine.

Sautéed shrimp

INGREDIENTS

4 tablespoons butter
1 small clove garlic, minced
2 pounds shrimp, shelled and deveined
Juice of ½ a large lemon
1–2 tablespoons parsley, finely chopped
Salt, freshly ground pepper

METHOD

☐ Heat a 10–12-inch skillet over medium heat. Add butter and heat to the foaming stage. Add garlic and sauté 1–2 minutes. Add shrimp. Raise the heat a bit and stir until shrimp turn pink, about 3 minutes. Add lemon juice and parsley. Sauté 2–3 minutes more. Season to taste and pile in the center of a ring of white rice. Serves 4–5 and can be easily doubled.

Menu for 4

Oyster stew
Crackers or crisp sourdough toast
Champagne

Have oyster stew for a late Christmas Eve supper after mass or church when "the kids are all tense and everyone else is a little tiddly. Keep the meal light, yet hearty: Just fill them up with plenty of stew and send them all off to bed with a 'See you tomorrow.' If you have enough good oysters, you won't want dessert. If you must, it should be something fun and childlike—frothy, silly, and festive, like English custard over meringues, or a trifle. And, of course, champagne." M. F. K. Fisher knows about oysters. Her love of them is reflected in her book on Marseille, *A Considerable Town* (Knopf, $8.95), a city, which from her gleeful description, is full of oysters being freshly opened. She wrote a cookbook, *Consider the Oyster*, in which she published *The New England Cookbook*'s oyster stew recipe. *Consider the Oyster* is one of five collected in her *The Art of Eating* (Vintage, $6.95). Have everything ready, because the stew must be made at absolutely the last minute and it goes together in five minutes. Serve nothing with it except crackers or crisp toast.

Oyster stew

From *The New England Cookbook*, Culinary Arts Press, P.O. Box 1182, Reading, Pa. 19603; $1.50 plus 25¢ shipping.

INGREDIENTS

2 cups oyster liquor
2 cups heavy cream
4 tablespoons butter
Celery salt
Pepper
1 quart oysters

METHOD

☐ Bring 1 cup oyster liquor to a boil in a large saucepan and simmer 5 minutes. Skim off the top, which will be foamy. Add the cream, butter, and seasoning to taste. Cook the oysters in the other cup liquor in a saucepan until the edges curl (about 5 minutes), strain, and add to the cream mixture. Serve immediately. Serves 4.

Menu for 4

Sliced mushrooms and zucchini vinaigrette
Deviled crab
Baked cherry tomatoes
White wine
Baked bananas

Holidays call for indulgence. And when the indulgence is not too expensive *and* is quickly prepared—then, it truly is a gift, to the cook as well as the guests! The menu above, from Chuck Williams of San Francisco-based Williams-Sonoma, combines all these elements. "My deviled crab is different—I make it like a stuffing but with *lots* of crab" (he uses fresh crab but canned or frozen will do as well), soft and fairly coarse bread crumbs, snappy vegetables, and lemon juice. For a side dish, place cherry tomatoes in a buttered, shallow dish in 1 layer, add salt, pepper, herbs, and bake just a few minutes until soft and hot but



Marilyn Scha





t mushy. When the main urse is ready, leave the oven and bake the bananas—ced in half, spread with armalade, and sprinkled th kirsch or rum and sliv-ed almonds.

eviled crab

GREDIENTS

cups soft, fresh bread crumbs
cup milk
onion, chopped
-3 tablespoons butter
rib celery, chopped
bell pepper, chopped
pound crab meat, fresh, frozen, or canned
–1 teaspoon dried dill
alt, freshly ground pepper
ash cayenne
uice of ½ a lemon

ETHOD

Soak bread crumbs in ilk. Sauté onions in butter in 10-inch skillet, 1–2 minutes. dd celery and bell pepper nd cook, stirring occasional-, until soft and wilted. Mix nion mixture, thoroughly leaned crabmeat, dill, salt, epper, and a dash of cayenne ogether in a bowl. Squeeze emon juice over, toss well gain, and put in an oven-roof casserole. Bake 30 min-tes in a preheated 375° oven. erves 4.

Menu for 6

Mushroom broth
Zucchini, eggs, and caviar
Thin whole-wheat toast
Cardamon-honey mousse
Pieces of broken semi-sweet chocolate
Champagne
Coffee

"This supper has all the proper feelings for Christmas—it's simple and colorful, yet basically inexpensive. It's a lovely prelude to the day that follows," says Marion Cunningham, author of the newly revised *Fannie Farmer Cookbook* with Jeri Laber (Knopf, $12.95). Simple is the password for her menu. For the broth sauté half a pound of sliced, fresh mushrooms with a chopped onion. Add 6 cups chicken broth and heat with another ½ pound mushrooms—left whole if small and beautiful. The zucchini casings stay very crisp and green, work with any kind of savory filling—quiche, creamed chicken—and are great for Sunday breakfasts. The mousse is a snap: beat 6 egg yolks with ¾ cup honey until mixture is very thick and white. Fold in 1 cup heavy cream, whipped, and ground cardamom to taste. Freeze. "It keeps its smooth texture for *months* in the freezer! Following the mousse, the broken chocolate is plain perhaps, but very welcome."

Zucchini, eggs, and caviar

INGREDIENTS

2½ pounds zucchini
1 tablespoon salt
2 tablespoons unsalted butter
2 tablespoons olive oil
½ teaspoon ground pepper
6 eggs
3 egg yolks
2 tablespoons lemon juice
8 tablespoons butter, melted and hot
All the fresh whitefish caviar you can afford! (See Living section, page 20, for information to order) or substitute Swedish caviar.

METHOD

Grate zucchini into a large bowl. Add salt, toss, and let stand ½ hour. Squeeze as much liquid out of zucchini as possible.

Heat the 2 tablespoons butter and oil in a large skillet. Sauté zucchini over medium heat 1–1½ minutes. Cool. Line 6 1-cup ramekins or deep muffin tins by pressing zucchini all around sides and bottom to make a ¼-inch-thick shell. Pepper the shells. Put ramekins on a baking sheet to make them easier to handle. Drop 1 raw egg into each shell. Bake 15–20 minutes in a preheated 325° oven or until white is barely set.

While baking the eggs, make the sauce: Put the 3 egg yolks in a blender and blend on medium speed 30 seconds. Add lemon juice and blend. Slowly add hot butter to egg mixture, turning blender on high. When it is thickened, taste and correct seasoning with more lemon and salt if necessary.

Cut around each zucchini cup with a knife. Spoon a few tablespoons sauce on individual hot plates. Lift zucchini cups out of ramekins and place on top of sauce, egg side up. Over that, spoon a goodly amount of the caviar. Serve with toast. Serves 6.

Menu for 6

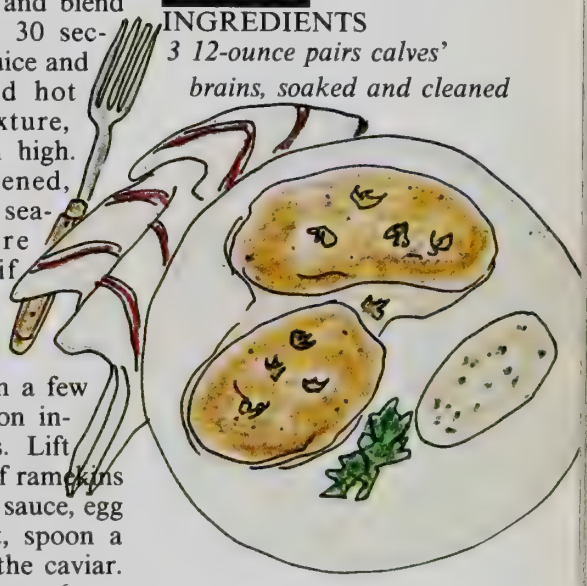
Calves' brains in mustard crumbs
Parslied new potatoes
Green salad
Dark beer or hard cider
Meringues with ice cream and chocolate sauce

This is the stuff dreams are made of: *The Four Seasons* cookbook by Tom Margittai and Paul Kovi (Simon and Schuster, $24.95) is a book to curl up with in front of a Christmas hearth, and to take to the kitchen for weeks of joyful cooking, eating, cooking! Chef Seppi Renggli, whose genius created the recipes in the book, suggested this menu for a quick supper. If you didn't already know, you'd never guess that the pretty green and brown patties were calves' brains. Inside a pungent herb mustard and crumb coating, the brains stay white with the texture of a firm custard. The only sauce is browned butter. A simply scrumptious dish! Baby beef brains work just as well, even if frozen, and are a bargain. Make meringue layers ahead; they last weeks well wrapped. A day ahead, sandwich vanilla ice cream between two layers and freeze. Let thaw a bit before serving. Spoon chocolate sauce on individual dessert plates, top with filled meringue, and garnish with whipped cream.

Calves' brains in mustard crumbs

INGREDIENTS

3 12-ounce pairs calves' brains, soaked and cleaned



Salt, freshly ground pepper
All-purpose flour
Fresh bread crumbs
3 egg yolks
6 tablespoons green-herb Dijon mustard (or use plain Dijon mustard whirled in a blender or food processor with fresh or dried herbs such as parsley, thyme, and chervil)
12 tablespoons lightly salted butter
½ cup fried capers (Towel-dry capers and deep-fry briefly. They will open like flowers. Drain well.)

(Continued on page 155)

Good Spirits

Toasting the holidays

With heartwarming punches and drinks that sparkle with seasonal fruits and spirits

Cape Cod Christmas punch

Mix 4 ounces cranberry liqueur and 2½ pints orange ice by adding in small quantities to a blender or food processor at low speed. Blend at high speed until smooth. Refrigerate until ready to serve. Pour over block of ice in a punch bowl. Add 2 quarts cranberry juice and 2½ cups vodka, and stir. Add sparkle with club soda, and garnish with thin slices of orange. Serves 20.

Champagne and pears

Drain all but ½ cup syrup from a 2-pound can of Bartlett pear halves. Purée pear halves with ½ cup reserved syrup and 2 ounces Pear Williams or other pear brandy in a blender or food processor. Refrigerate mixture until well chilled. Add a bottle of chilled champagne to the purée when ready to serve. Stir until well mixed, and serve in chilled champagne glasses. Garnish with a thin slice of fresh pear. Serves 6.

Champagne punch

Combine 2 pints (4 cups) lemon ice with ¾ cup brandy in a food processor or blender, alternating small additions of each. Blend at high speed until smooth. Refrigerate until ready to serve. Pour over a block of ice in a punch bowl, add 2 bottles chilled champagne, and stir. Garnish with thinly sliced lemon. Serves 16.

Black velvet punch

Pour 2 bottles (11.4 ounces each) chilled Guinness Stout over block of ice in a punch bowl. Slowly add 2 bottles champagne a little at a time, waiting for foam to subside before pouring each time. Serves 16.

Merry berry punch

Combine 2 cups strawberry purée with 4 ounces Fraise du Bois in a bowl. Pour over block of ice in a punch bowl. Add 2 bottles of champagne, and stir. Garnish with thinly sliced lemon. Serves 14.

Hot mulled cider

Combine 1 gallon unfiltered apple cider with ⅔ cup brown sugar in a large saucepan or stock pot. Cut 1 large lemon into 5 horizontal slices, and stick 2 whole cloves in pith of each slice. Cut ½ orange into 4 horizontal slices and slip a whole cinnamon stick through the center of each slice. Add to the cider. Cook over low heat 15 minutes. Add 4 cups Calvados and 1 cup white wine. Heat over medium heat several minutes until hot. Pour into a punch bowl and serve in punch cups or warmed mugs. Serves 24. (Applejack may be used in place of Calvados, in which case use only ⅓ cup brown sugar.)

Hot apple chantilly

Follow recipe for mulled cider. Just before serving, discard cloves, cinnamon sticks, and lemon and orange slices. Serve in warmed mugs or stemmed glasses. Top with whipped cream and sprinkle with nutmeg. Serves 24.

Peppermint punch

Beat 8 egg yolks in a large bowl until thick. Slowly add 1 pint heavy cream, 1 cup peppermint schnapps, 1 cup brandy, and 1 teaspoon peppermint extract. Set aside. Whip 8 egg whites in a separate bowl with a pinch of cream of tartar until stiff. Fold into yolk mixture and refrigerate until well chilled. Transfer to a punch bowl and serve in punch cups garnished with a small candy cane or peppermint stick. Serves 8.

Champagne cocktail

Saturate a sugar cube with angostura bitters. Drop into a chilled, fluted champagne glass. Fill glass with chilled champagne. Garnish with orange twist and a pitted Royal Anne cherry. Serves 1.

Champagne sherry flip

Pour 6 ounces chilled champagne, 1½ ounces sweet sherry, 1 teaspoon superfine sugar, and 1 egg yolk into a cocktail shaker half filled with ice. Shake vigorously until well blended. Strain into chilled wineglass, and sprinkle with nutmeg. Serves 1.

Calvados cocktail

Combine 1½ ounces Calvados (or applejack) with 6 ounces Martinelli's sparkling cider. Add 3 ice cubes and top with club soda for extra sparkle. Float a thin slice of apple on top. Serves 1. (Increase ingredients proportionately to make a punch.)

Sazerac

Add ½ teaspoon superfine sugar, 2 dashes angostura bitters, and a splash (approximately 1 tablespoon) club soda. Stir until sugar is dissolved. Add 1 large ice cube, 3 ounces whiskey, and ½ teaspoon Pernod or Ricard. Stir well. Twist a peel of lemon over the drink and drop into the glass. Serves 1.

Almond milk

Half fill a cocktail shaker with ice. Pour in 5 ounces milk, 1½ ounces Amaretto or Coconut Amaretto, and 1 teaspoon heavy cream. Shake vigorously until ingredients are well blended. Strain into a chilled wineglass and sprinkle with freshly grated nutmeg. Serves 1. (For an almond-coffee flavor, substitu Coffee Amaretto for Amaretto.)

Chambord snow caps

Combine juice of limes, juice of ½ le on, 2 tablespoons egg wh and 2 tablespoons sugar a blender or food proces with a steel blade. Blend til frothy. Add 2½ oun Chambord liqueur, ½ ou light rum, and 2 cu crushed ice. Blend 1 m ute, and pour into 2 sug frosted (see below) wi glasses. Garnish each wit wheel of lemon. Serves 2

To frost the outside o glass: Moisten the rim o stemmed glass with a s of lime or lemon. Hold stem so the mouth of glass faces sideways, tilt slightly downward. Slo twirl the glass in a dish sugar, leaving an even ba approximately ½ inch w around the entire rim of glass.

To frost the inside o glass: Moisten the inside of a stemmed glass with slice of lime or lemon. Sp kle the rim with sugar, le ing a band approximately inch wide around the ins rim.

Hot Dutch chocolate

Combine 3 tab spoons cocoa, 3 tal spoons sugar, and tablespoons hot water i small bowl. Stir vigorou until mixture is smooth a sugar has dissolved. Bl it with 1 quart milk i saucepan. Stir over mod ate heat 5 minutes. Add cup Droste Bitterswe Chocolate Liqueur and until mixture is heat through. Blend hot mixt in a blender or food proc sor until frothy. Pour i warmed mugs. Top w whipped cream and garn with toasted almon Serves 4. (For a mint-ch olate flavor substitute V dermint for the Bitterswe Chocolate Liqueur.)

Continued on page



DRAMBUIE OVER ICE THE NIGHT BEFORE

continued from page 138

Tom and Jerry

Beat 2 egg yolks with 2 teaspoons sugar in a bowl. Add a dash each of cinnamon and allspice. Add a jigger each of Jamaican rum and brandy. Blend until frothy. Beat 2 egg whites in a separate bowl until stiff. Add egg-yolk mixture to egg white and beat until well-blended. Pour into either 2 warmed Tom and Jerry mugs or other mugs. Add 2 cups hot milk, stir. Sprinkle with nutmeg. Serves 2.

Cafe imperial

Pour 1½ ounces Droste Bittersweet Chocolate Liqueur, 2 ounces strawberry purée, and 6 ounces black coffee into a brandy snifter and stir. Top with whipped cream, and garnish with chocolate shavings. Serve with a spoon and 2 straws. Serves 1.

Spanish coffee

Sugar frost (see instructions above) the inside of a 10-ounce stemmed glass. Pour in 1 ounce Cointreau. Light the Cointreau holding stem of glass so that its mouth faces slightly sideways. *Very carefully* twirl the glass until the flame begins to make the sugar bubble and caramelize. Add 6 ounces hot coffee and 1 ounce brandy. Top with whipped cream. Drizzle Tia Maria or Kahlúa over cream, and sprinkle with chocolate shavings. Serves 1. (Do not use a fragile crystal glass!)

Espresso Italiano

Pour 1 ounce Sambuca into a cordial glass. Add 3 coffee beans. Light the Sambuca at the table and serve flaming with a cup of espresso. (A saucer placed over top of the glass will put the flame out.) Serves 1.

Tea cozy

Heat 4 cups orange pekoe tea in a saucepan. Stick 2 whole cloves in each of 4 lemon slices, and add to tea. Add 4 tablespoons honey, 1 teaspoon grated orange zest, and ½ teaspoon allspice. Mix well. Add 1½ ounces Bourbon to each of 4 mugs, and fill to the top with hot tea and a lemon slice. Serves 4.

Hot toddy

Heat 6 ounces hot water with 1 teaspoon sugar in a saucepan, and bring to a boil. Add lemon slice stuck with 3 cloves, ½ cinnamon stick, and 1½ ounces Scotch. Simmer over low heat 1 minute. Pour into a warm mug. Serves 1.■

continued from page 133

"Queen of California" cake

INGREDIENTS

3 tablespoons dried apricots, minced
¼ cup brandy
7 ounces semi-sweet or bittersweet baking chocolate, cut into bits
½ cup unsalted butter, cut into bits
3 large eggs, separated
½ cup plus 3 tablespoons sugar
4 tablespoons flour
⅔ cup ground walnuts
Pinch salt
Scant ¼ teaspoon cream of tartar

INGREDIENTS FOR CHOCOLATE GLAZE

4 ounces unsalted butter
6 ounces semi-sweet or bittersweet baking chocolate, cut into bits
1 tablespoon corn syrup

INGREDIENTS FOR CARAMELIZED WALNUTS

10 perfect walnut halves
Wooden skewers
1 cup sugar

METHOD FOR CAKE

☐ Butter an 8-by-2-by-3-inch round pan. Cut a round of parchment or wax paper to fit in the bottom of the pan. Press onto the bottom of the pan and butter the paper. Flour the bottom and sides of the pan and shake out excess. Set aside.

☐ Put apricots in small bowl with the brandy to steep and set aside.

☐ Melt chocolate with the butter and 3 tablespoons water in a small bowl placed over a pan of not-quite-simmering water. Stir frequently until smooth and melted. Remove from heat and set aside.

☐ Beat egg yolks and ½ cup sugar in a bowl until creamy and pale yellow. Whisk in the chocolate mixture, flour and walnuts. Add the steeped apricots and brandy. Set aside.

☐ Beat egg whites, salt and cream of tartar at high speed until soft peaks form. Continue to beat, gradually adding the remaining 3 tablespoons sugar until firm and glossy.

☐ Fold about ⅓ of the beaten egg whites into the chocolate batter to lighten it. Fold in the remaining egg whites quickly and gently.

☐ Turn the batter gently into the prepared pan and distribute batter evenly. Bake in a preheated 375° oven 25–35 minutes or until a toothpick inserted at the edge comes out clean. The center of the cake will remain moist. Cool cake in the pan.

☐ The cake will crack and settle in the center as it cools, leaving a higher rim around the edges. Run a knife around edges to loosen it. Press edges firmly with fingertips to flatten them even with center. Cut a piece of stiff cardboard the same diameter as the cake and turn cake onto it. Press down on cake with bottom of pan to even it again. Peel off paper.

☐ Cake may be made several days in advance or frozen. It is best to bake it at least a day ahead; glaze on day of serving.

METHOD FOR CHOCOLATE GLAZE

☐ Place butter, chocolate, and corn syrup in top of a double boiler and melt gently over low heat. Stir frequently until smooth. Remove from heat.

METHOD FOR GLAZING CAKE

☐ Cool the glaze until almost set but still spreadable. Brush crumbs off the cake. Spread edges and top of cake with just enough cooled glaze to smooth out imperfections, cracks, or ragged places. Be careful not to get any crumbs into the glaze. Now reheat the glaze gently over simmering water until smooth and pourable, but not thin and watery. Strain heated glaze through a fine sieve. This will remove stray crumbs and air bubbles and guarantee a smoother looking glaze.

☐ Place cake on a turntable or plate and pour the remaining glaze all at once onto the center of the cake. Tip the cake to prevent a too-thick layer setting in the center and, using a metal spatula to coax it over the edges. Use spatula only to encourage glaze to cover cake—do not keep spreading or working the glaze.

☐ Lift cake up off the plate or turntable (the cardboard base makes this easy) and place it on a wire rack until dripping stops, then place on a doily or serving platter. Allow glaze to set before decorating.

METHOD FOR CARAMELIZED WALNUTS

☐ Skewer each walnut on the end of a wooden skewer. Dissolve sugar and ½ cup water in a small saucepan. Cover and cook 4–5 minutes. Uncover, but do not stir. Wash crystals down from sides of pan with pastry brush that has been dipped in cold water. Continue to cook without stirring until syrup is a medium dark amber color.

☐ Remove from heat and quickly dip each skewered walnut half in the syrup. Set dipped skewered nuts on the rim of a cake pan to drip, cool, and harden. Remove nuts from skewer, snip off any caramel tails which may have formed, and evenly space nuts around top of glazed cake. Serve at room temperature. Serves 10.

Chocolate-orange pound cake

INGREDIENTS

2 cups all-purpose flour
⅔ cup unsweetened cocoa
¼ teaspoon baking soda
¼ teaspoon salt
5 ounces unsalted butter
2 cups sugar
1 teaspoon vanilla
4 large eggs
⅔ cup sour cream
Grated zest of 1 orange
4 ounces almonds, toasted and finely chopped
4 ounces candied orange peel, chopped
½ cup apricot jam (optional)
Candied orange peel strips (optional)

THOD

ll ingredients should be at room tem-
ature and premeasured. Sift flour, co-
, soda, and salt together into a large
l and set aside. Cream butter and sug-
ogether in large bowl of electric mixer
l fluffy. Add vanilla and continue to
t. Add eggs one at a time beating well
r each addition.

On slow speed beat in half the dry in-
dients. Beat in sour cream, then re-
ning dry ingredients. Remove beaters
fold in the grated zest, almonds, and
died orange peel. Pour batter into two
up buttered and floured loaf pans. Bake
preheated 350° oven 1–1½ hours or
l a toothpick tests dry. Cool completely
ans then unmold.

Optional glazing and decoration: Heat
cot jam and simmer 2–3 minutes. Glaze
s of pound cakes with hot apricot jam
g a pastry brush. Arrange strips of can-
l peel decoratively on each cake and
ze again with hot apricot jam. Cool,
p well. Best if made 1–2 days in ad-
ce. Keeps 1 week unrefrigerated and
be frozen.

ristmas tart

REDIENTS FOR GLAZED ANBERRIES

quarts (6 cups) cranberries
cups sugar

REDIENTS FOR SWEET PASTRY

gg
ablespoons sugar
ch salt
–3 cups all-purpose flour
unces unsalted butter, in small pieces

REDIENTS FOR PASTRY CREAM

ups milk
rge egg yolks
ablespoons sugar
ablespoons flour
ch salt
easpoon vanilla

REDIENTS FOR CHOCOLATE GLAZE

unces semi-sweet or bittersweet
aking chocolate

REDIENTS FOR D CURRANT GLAZE

out ½ cup red currant jelly
? tablespoons kirsch

THOD FOR GLAZED CRANBERRIES

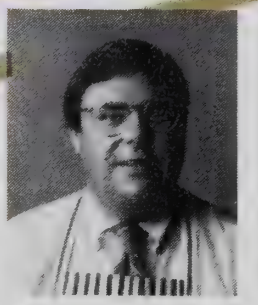
Place cranberries in ovenproof glass or
amic bowl just large enough to hold
m. Set aside. Put 2 cups water and the
gar in a small saucepan and stir until
gar is dissolved. Bring to a boil and pour
r the berries.

Place the bowl of berries on a rack in
arge kettle or steamer. Cover and steam
minutes. Remove bowl from steamer
d cool without stirring. Allow berries to
nd in syrup 3–4 days in a warm, dry
ce until syrup becomes jelly-like. Stir
ce or twice daily making sure to press
layer of berries under the syrup.

Continued on next page

Cornelius

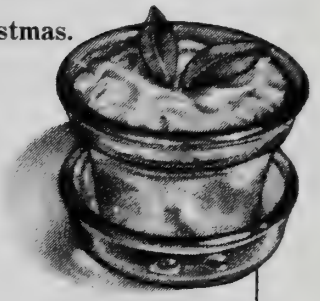
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Here's a Christmas gift that your friends will just eat up. It's a made-from-scratch cheese spread that doesn't taste like anything you ever bought in the supermarket. But the best part is the pot you put it in—a flowerpot! Of course, it's not just any flowerpot. It's an all-glass Plant Helpers™ pot and saucer, that your friends will love later for growing kitchen herbs.

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3 oz. cream cheese, softened
6 oz. sharp cheddar cheese, grated
1½ T. diced green onions
1½ T. finely chopped parsley
¼ tsp. each, turmeric and celery salt
⅛ tsp. each, dry mustard, ground cloves, mace, ground cardamon, ginger and paprika
Salt to taste, if desired
3 bay leaves

Combine all ingredients except bay leaves in blender, food processor or electric mixer. (If using a blender, you may need to do the mixture in two batches.) Combine the ingredients until completely smooth. Place one bay leaf in the bottom of a 5″ Plant Helpers pot to cover the opening. Pack with the cheese mixture. Cover and refrigerate until 20 minutes before serving. Place the remaining bay leaves on top of cheese with leaves pointing upward as though growing in the pot. Serve with crackers. (The cheese will keep in the refrigerator for two weeks.)

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1980 CORNING GLASS WORKS

continued from preceding page

☐ Remove berries from syrup with a slotted spoon and spread out in a shallow pan. Allow to dry for a day or so before using. Makes enough for 2 tarts.

METHOD FOR SWEET PIE PASTRY

☐ Stir egg, sugar, and salt together in a small cup or bowl with a fork and set aside.

☐ Place flour in a bowl and make a well in the center. Place butter and the egg mixture in the well and blend with a pastry blender or fork, drawing in all the flour from the edges of the bowl until a ball is formed. (This can also be done in a stand-bowl mixer with the paddle attachment or a good food processor.)

☐ Wrap in plastic and chill in freezer about ½ hour or in refrigerator 1 hour or until needed. (If making more than 2 days ahead, freeze the dough.) Divide dough in half. Keep half covered and refrigerated while rolling the other. Roll pastry between pieces of plastic wrap into a 12-inch circle. (If dough is too hard to roll, let sit at room temperature long enough to soften.) Peel top of plastic wrap off pastry and use bottom piece to lift and reverse rolled dough into a 9-inch tart pan. Leave plastic wrap stuck on dough while fitting it to the pan—this makes handling the soft, delicate pastry much easier. Run palms of hands across top of crust around edge of pan to trim off excess dough.

☐ Peel off the wrap and make sure the pastry shell is even all around the sides. Patch where necessary. Repeat with remaining portion of dough into a second tart pan. Refrigerate or freeze at least ½ hour.

☐ Prick the pastry bottom well with a fork and bake in a preheated 400° oven 10–20 minutes or until golden brown. (Since dough has been allowed to rest after mixing and again after lining the first pan, there is no need to weight the pastry using dried beans and foil during baking.) Watch carefully so it does not overbrown. Remove and cool in the pan. Makes two 9-inch tart shells.

METHOD FOR PASTRY CREAM

☐ Scald the milk in a small saucepan. In a separate bowl, whisk together yolks, sugar, flour, and salt. Whisk about a third of the scalded milk into the yolk mixture to temper it. Pour yolk mixture back into saucepan of remaining milk and boil about 3 minutes, whisking vigorously until custard has thickened. Remove from heat, add vanilla and refrigerate. (Cold pastry cream may need to be whisked smooth before using.) May be made 2–3 days in advance, covered with plastic or buttered wax paper pressed onto the surface, and stored in the refrigerator. Makes enough for two 9-inch tarts.

METHOD FOR CHOCOLATE GLAZE AND FINAL ASSEMBLY

☐ Melt 8 ounces semi-sweet or bittersweet chocolate in top of a double boiler. Stir to hasten melting. When melted, divide into 2 portions and spread thinly over bottoms of 2 cooled pastry shells. Allow chocolate to set. (Refrigerate to speed the process.)

☐ Spread about 1 cup cooled pastry cream over each chocolate-glazed crust. Arrange glazed cranberries on the pastry cream by placing them side by side around the outer edge of the pie and continue, making smaller concentric circles until the entire tart is covered and no pastry cream shows between the berries.

☐ Simmer red currant jelly with 1–2 tablespoons kirsch for 1–2 minutes. Glaze the berries sparingly with the jelly. Use just enough to make the berries sparkle—if you overdo it they will not retain their individual appearance and the tart will be sticky sweet.

☐ Store in refrigerator and serve chilled. Makes two 9-inch tarts. All parts of the tart may be done in advance but it is preferable to bake the shell and assemble the tart on the same day it is to be served. ■

Swiss tradition

continued from page 134

Sweet Swiss dough boy

(From Marina Schinz)

INGREDIENTS

1½ cups milk
4 tablespoons butter
½ cup sugar
1 package yeast
Pinch salt, sugar
1 egg (optional; dough is easier to work without the egg)
4 cups all-purpose flour
Juniper berries
1 egg yolk beaten with 1 tablespoon water

METHOD

☐ Scald the milk in a small pan and add the butter and sugar. Stir to melt the butter and let cool to room temperature.

☐ Dissolve the yeast in a large bowl in ¼ cup very warm water with a pinch each salt and sugar. Let proof 10 minutes.

☐ Add the cooled milk to the yeast mixture with the egg and beat to combine. Beat in the flour by cupfuls at first and then by the ½ cup until you have used all the flour. Knead in the bowl or with a dough hook attachment (the dough is very soft and will absorb too much flour if turned out onto a floured board), about 10 minutes or until dough holds together and is no longer sticky but soft, silky, and supple. Cover bowl with plastic wrap and leave to rise a few hours or until doubled in bulk or overnight in the refrigerator. Punch dough down, knead lightly and shape on a floured board.

☐ Shape the dough into a fat, long oval by pulling the dough and stretching it around and underneath. This smooths the top which you need, especially for the boy's face.

☐ Take into account that the dough w rise and spread both during the shapi and later in the oven. Make all the deta "larger than life." The neck should be e pecially thin or the head and shoulders w smudge together.

☐ Look at the photo of the dough boy progress on page 134, then, about ¼ the way down the oval, cut a diagon slash into the dough from each side endi with about 2 inches between. This deli eates the neck and head. A little more th ½ way down, cut 2 more times through t dough, this time on the diagonal up towa the neck. These are for the arms. Mak one long cut for the legs. Pull the head s and away from the rest of the body. C off excess dough to shape shoulders. P up cut edges and press and smooth the into the bulk of the dough. Cut off dou to slim hips and legs. Pull the legs apa and the arms away from the body. Th start to work on molding the face.

☐ Pinch up a rim around the top of t head to make a cap brim. A thin rope dough under the cap or cutting a shallo cut just under the brim helps to set off t cap. Shape the chin—it tends to keep sa ging back into the neck and has to be turned to occasionally. Pinch out a pie of dough at each side of the head for ea Make a small incision behind and at t top of the ears to make them stand c better. Roll a tiny scrap of dough into a b for the nose. Make a larger ball of dou for the cap's pompon. Stick juniper berri into the face for eyes. Roll tiny scraps dough into thin ropes and tuck at edge cap for hair; use another thin rope for mouth.

☐ Stretch and roll the arms to smoo them in toward the hips.

☐ Roll 4 more balls and press them on t arms for hands and onto the legs for fe Pinch up dough in the center of each l as a pleat in the pants. Roll a few dou scraps out flat and put one around t boy's middle as a belt. Cut fringe into a other and wrap around the neck as a sca This helps define the neck and shoulde You can add more little balls of dough buttons.

☐ Transfer the boy to a greased coo sheet. Make sure all parts are well spac to allow for swelling in the oven. Brush w egg glaze. Bake 45 minutes in a preheat 350° oven.

Gingerbread hobby-horse

(From Marina Schinz)

INGREDIENTS

1 large recipe gingerbread (such as Juc Olney's in November House & Garde or from your favorite cookbook)
Hobby-horse or other design cut out of stiff cardboard
Food colors (food coloring pastes in vibrant colors by Wilton are available Gracious Homes, 1220 Third Ave., Ne York, N.Y. 10021; 1-ounce jar, $1.59)
Confectioners-sugar icing

Continued on page 1



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Swiss tradition

continued from page 142

METHOD

☐ Roll gingerbread out on a greased cookie sheet to a thickness of about ¼ inch or a touch thinner. Place the design on the dough and cut around it with a sharp knife. Carefully remove the extra dough. Lift off the cardboard and smooth and even the edges with a small palette knife. The design should be very distinct since it will "grow" during baking.

☐ Bake the gingerbread in a preheated moderate oven (350°) until quite hard, about ½ hour, depending on the thickness of the cookie. Let cool while mixing food coloring into sugar icing. Fill paper cones or a small pastry bag with tinted food coloring.

☐ Use a paint brush to fill in the hobby-horse's mane and tail and hooves. Use the paper cones or pastry bag to pipe an eye, a halter, to make a "beaded" blanket, etc. Let dry until icing sets. ■

Correction

Sandra Oddo's recipe for Cucumber Soup (see page 90, September House & Garden) should have read: "Can in quarts in *pressure canner*, for 1 hour," rather than in "steam canner."

Taste-tempting presents

continued from page 134-135

Pâté recipes by Carolyn Thacker adapted from Jackie Horwitz, who teaches cooking at her home in Pacific Palisades.

Chicken-liver pâté

INGREDIENTS

1 pound chicken livers, halved
2 tablespoons shallots, minced
2 tablespoons butter
4 tablespoons Madeira or brandy
¼ cup heavy cream
Pinch allspice
Pinch thyme
Salt, pepper
½ cup butter, melted

METHOD

☐ Sauté livers and shallots in a skillet in the 2 tablespoons butter until livers are browned on the outside, but rosy inside. Place in food processor or blender.

☐ Pour Madeira or brandy into the pan and reduce by half. Add to the chicken livers. Add cream and seasonings. Cover and purée to a smooth paste.

☐ Add melted butter and blend; taste for seasonings.

☐ Pack into a 1¾–2-cup crock, cover, and chill until firm. Serve with cocktail pumpernickel, rye bread, or Melba toast. Makes about 2 cups.

Small pâtés in puff pastry

(Petits pâtés en croute)

INGREDIENTS

½ pound lean pork, finely ground
1 pound breast of turkey or chicken, ground
½ pound ham, minced
2 tablespoons shallots, finely minced
1 clove garlic, finely minced
⅓ cup fresh parsley, minced
2 tablespoons brandy, port, or Madeira (optional)
2 teaspoons lemon juice
1 egg, lightly beaten
Pinch thyme
Salt, freshly ground pepper to taste
¼ pound green beans, julienned or diced
2 medium peeled carrots, julienned, or diced
2 packages (17¼ ounces per package) frozen puff pastry sheets, thawed for 20 minutes
1 egg mixed with 1 tablespoon water for glazing

METHOD

☐ Combine ground meats, shallots, garlic, parsley, brandy, lemon juice, egg, thyme and salt and pepper in a large bowl and beat with a wooden spoon until thoroughly blended. Sauté a spoonful in a small skillet; taste and correct seasonings. Store in refrigerator if not using immediately.

☐ Cook beans and carrots until just tender, drain and set aside.

☐ Unfold the 4 thawed pastry sheets gent-

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and cut each into 4 squares.

Divide the pâté mixture into 8 equal portions. Place half of the mixture from each portion on 8 of the pastry squares. Arrange few green beans and carrots on top. Over the vegetables with the remaining pâté mixture and shape the mixture into in round patties.

Top with remaining pastry squares which should just fit over the filling. Pull up bottom pastry to make edges meet. Trim pastry into rounds, moisten edges with water, press and crimp. Brush pastry with egg glaze. Decorate the top of each round with pastry cutouts made from scraps of dough. Place on an ungreased baking sheet. Chill in refrigerator until cold. Before baking, brush again with beaten egg and prick few holes on top.

Bake the pâtés in a preheated 400° oven 30–40 minutes or until puffed and golden brown. Makes 8 individual pâtés. Serve as a substantial first course or as supper with a salad.

hestnut dessert pâté

GREDIENTS

8¾-ounce can sweetened chestnut purée (crême de marrons)
cup unsalted butter
3-ounce package cream cheese
tablespoons brandy or Grand Marnier
cup pecans, chopped
ounces semi-sweet chocolate
tablespoons heavy cream

METHOD

☐ Blend the chestnut spread, butter, cream cheese, and 1 tablespoon of the brandy or Grand Marnier until smooth. Stir in the pecans.

☐ Melt chocolate in a heavy-bottomed saucepan over very low heat. Stir in cream, remaining brandy or Grand Marnier with wooden spoon, beat until smooth.

☐ Into a standard-size French jam jar (1¾ cups) or small terrine, carefully spoon about ⅓ of the chestnut mixture. Cover the chestnut layer with ½ the chocolate followed by another layer of chestnut. Add remaining chocolate, top with remaining chestnut. Cover with a lid or plastic wrap, chill several hours or overnight. Serve at room temperature with butter cookies, fruit, and espresso. Makes about 1¾ cups.

Lemon butter

From Carolyn Thacker

INGREDIENTS

½ cup butter
1 teaspoon lemon zest, grated
½ cup lemon juice
Dash salt
1 cup sugar
3 egg yolks, beaten
3 whole eggs
1–2 tablespoons Galliano liqueur

METHOD

☐ Melt butter in a heavy medium-sized saucepan. Add lemon zest, lemon juice, salt, and sugar. Stir in beaten egg yolks and whole eggs.

☐ Cook over *very low* heat, stirring constantly with a whisk, until mixture is thickened. Be careful not to overcook and scramble the eggs! Remove from heat; stir in Galliano.

☐ Transfer to a pretty jar and cover with wax paper or plastic wrap. Cool completely.

☐ Remove plastic wrap and cover with a lid if desired. Makes about 2 cups.

☐ May be enjoyed as a filling, spread, or sauce. It will keep 2 weeks in the refrigerator.

Chocolate recipes by Gerri Gilliland at a Christmas workshop at Montana Mercantile

Chocolate cups with fruit and buttercream

INGREDIENTS

1¼ pounds semi-sweet chocolate bits
2 egg yolks
4 ounces superfine sugar
4 ounces unsalted butter, at room temperature
12 ladyfingers
3 tablespoons brandy
6 tablespoons Grand Marnier
1½ cups good quality glazed fruit (oranges, apricots, etc.), chopped
About 12 small paper cups, 2¼ by 2¼ inches

Continued on next page

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continued from preceding page

METHOD

☐ Melt chocolate in top of a double boiler over hot but not simmering water. Fill a paper cup with melted chocolate using a small ladle. Immediately empty the chocolate back into the pan. A layer of chocolate will adhere to the paper cup. Turn the cup upside down on a cookie sheet covered with wax paper. Continue with the remaining cups, and refrigerate. Reserve the remaining chocolate.

☐ Put yolks in a medium-sized bowl. Place sugar in a small heavy pan with 1½ tablespoons water. Bring to a boil and cook to the soft-ball stage. Begin beating eggs; pour in sugar syrup in a fine stream while beating constantly. Place over a bowl of ice and beat until the mixture is cool. Beat in the butter and 6 tablespoons of the melted chocolate if desired. The mixture will keep 3 days.

☐ Soak the ladyfingers in the brandy and 3 tablespoons of the Grand Marnier until they are impregnated but not mushy (if ladyfingers are store-bought, *brush* lightly instead of soaking, as they fall apart easily). Soak the chopped fruit in the remaining 3 tablespoons Grand Marnier (optional).

☐ Remove cups from cookie sheet (warm sheet slightly if they are difficult to remove). Fill each cup with layers of buttercream, glazed fruit, ladyfingers, and finish with a layer of buttercream. Refrigerate.

☐ Remelt the reserved chocolate. Spread the top of each cup with chocolate. Chill again until tops have hardened. Peel off the paper. Makes 12 cups.

Christmas log

(Bûche de Noël)

INGREDIENTS FOR SUGAR SYRUP

⅓ cup sugar
2 tablespoons water mixed with ½ teaspoon vanilla

INGREDIENTS FOR CHOCOLATE GÉNOISE

4 eggs
Scant ⅔ cup sugar
¾ cup flour
1½ tablespoons unsweetened cocoa
¾ teaspoon baking powder
3½ tablespoons cornstarch
2 tablespoons butter, melted and cooled

INGREDIENTS FOR CHOCOLATE MOUSSE

9 ounces semi-sweet chocolate
1½ sticks (12 tablespoons) butter, cut into small pieces
5 egg yolks
8 egg whites
3½ tablespoons sugar

INGREDIENTS FOR MERINGUE MUSHROOMS

2 egg whites
½ cup sugar
Unsweetened cocoa, sifted
¼ pound almond paste (optional; store-bought or homemade, knead in green food coloring, then roll out thin and cut out decorative leaf shapes)

METHOD FOR SUGAR SYRUP

☐ Dissolve the sugar in a pan with 6 tablespoons water. Bring to a boil and cook 5 minutes. Remove from heat and cool. Add the water mixed with vanilla. Set aside.

METHOD FOR CHOCOLATE GÉNOISE

☐ Butter a jelly-roll pan, line it with parchment paper, butter the paper. Flour the pan and shake out excess.

☐ Place eggs and sugar in a bowl and set over a pan of boiling water; the water should not touch the bowl. Beat together the eggs and sugar 2 minutes at low speed. Remove from heat and beat at high speed 7 minutes.

☐ Sift dry ingredients together and fold into the egg mixture in 3 additions. Fold in the butter. Spread this mixture evenly in the prepared jelly roll pan. Bake in a preheated 450° oven 7–8 minutes. Unmold onto a tea towel that has been sprinkled with powdered sugar. Peel off parchment paper.

☐ Trim edges of the cake and brush with sugar syrup. Cover with a sheet of wax paper. Roll up the cake with the paper inside and cool.

METHOD FOR CHOCOLATE MOUSSE

☐ Melt chocolate in the top of a double boiler. Remove from heat and add butter. Cool completely, then stir in egg yolks one at a time.

☐ Beat the whites until they just begin to form soft peaks. Add the sugar gradually while beating; beat until very stiff. Fold into the chocolate mixture, blending thoroughly. Chill. Make on the same day you plan to ice the cake. Keep refrigerated.

METHOD FOR MERINGUE MUSHROOMS

☐ Beat egg whites and sugar together until glossy in a bowl set over a pan of boiling water; the water should not touch the bowl. Remove from heat and beat at high speed for 5 minutes, then at low speed until mixture is very stiff.

☐ Fill a pastry bag with a plain tip and fill with the meringue. Butter a baking sheet and dust with flour or line with baking parchment. Pipe the meringue onto sheet in 1-inch-diameter mushroom caps and 1½-inch-long stems. Sprinkle the caps with sifted powdered cocoa.

☐ Bake in a preheated 275° oven 40 minutes; prop the door ajar with a wooden spoon (to dry out the meringues). Remove from oven and cool. Attach caps to stems with a little of the chocolate mousse. They keep 3 weeks—unattached—in an airtight container.

METHOD FOR FINAL ASSEMBLY

☐ Unroll the cake carefully and remove wax paper. Spread cake with about half the chocolate mousse. Roll up tightly again. Brush with sugar syrup if desired.

☐ Cover the log with remaining mousse to simulate the bark of a tree. Give the log a rough texture with a palette knife, a pastry bag with notched tube, or a fork. Decorate with meringue mushrooms and holly leaves made from green almond paste (optional). Chill until ready to serve. May be kept in refrigerator for 2 days. Serves 10.

Chocolate truffles

INGREDIENTS

14 ounces semi-sweet baking chocolate
¾ cup heavy cream
2 tablespoons brandy or rum
Unsalted butter, if necessary
About ½ cup unsweetened cocoa

METHOD

☐ Melt 10 ounces of the chocolate with the heavy cream and the brandy or rum in the top of a double boiler. Remove from heat and chill 1 hour. Transfer to a bowl and whip at high speed with electric mixer just until the mixture holds soft peaks. Use immediately as it hardens quickly.

☐ Fill a pastry bag with a ¾-inch plain tip and pipe short, stumpy, imperfect blobs about 1 inch in diameter onto a baking sheet lined with wax paper. Place in freezer 15 minutes.

☐ Meanwhile, melt the remaining 4 ounces chocolate in the top of a small double boiler over hot but not simmering water. Remove the piped truffles from freezer and drop one at a time into the melted chocolate, then fish out with an open-mesh strainer or slotted spoon. Drain well to remove excess chocolate. (Work quickly, or the chocolate may become "grainy." If it does, add soft, unsalted butter by teaspoons, stirring with a wooden spoon until smooth consistency is reached.) Place truffles onto plate or cookie sheet lined with wax paper. Let cool a few minutes, then roll while still slightly wet in cocoa. Store in freezer. Makes 25–35 truffles.

Bread recipes from Kristine Kidd given at a Christmas workshop at Montana Mercantile

Whole-wheat egg bread

INGREDIENTS

1¾ cups lukewarm water (105°–115°)
2 packages dried yeast
1 cup nonfat dry milk
⅓ cup honey or ½ cup sugar
5 eggs, lightly beaten
3 cups whole-wheat flour
5 cups unbleached white or bread flour
1 tablespoon salt
⅓ cup butter, melted and cooled
½ cup wheat germ
2 eggs beaten with 2 tablespoons water for glaze
Sesame or poppy seeds

METHOD

☐ Measure lukewarm water into large bowl. Sprinkle on yeast and stir to dissolve completely.

☐ Mix in nonfat dry milk, honey or sugar, and 5 eggs. Add 2 cups whole-wheat flour and 2 cups unbleached flour. Stir vigorously until mixture is fairly smooth, about 100 strokes.

Continued on page 148

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☐ Cover bowl with plastic wrap and put in a warm place to rise 1 hour.

☐ Stir dough down. Add salt, butter, wheat germ, and remaining whole-wheat flour. Stir in remaining unbleached flour about ½ cup at a time, until dough is firm enough to knead. (The amount of flour used will vary from day to day; therefore watch the texture of the dough rather than counting cups of flour.)

☐ Turn dough onto a well-floured surface and knead 8–10 minutes. Add flour to the work surface as needed to keep dough from sticking. The dough is fully kneaded when it changes from a free-form mass to a smooth, resilient ball which is no longer very sticky.

☐ Place dough in an oiled bowl, then turn it over so that its top surface is coated with oil. Cover the bowl with plastic wrap. Let stand in a warm place about 1 hour until fully risen. (To test, press gently with 2 fingers. If the indentation left by your fingers starts to fill in, the dough is not yet ready. Cover, let rise a little longer. If the indentation does not start to fill in, the dough is fully risen.)

☐ Punch dough down, knead it briefly in the bowl, cover and let rise again until fully risen, about 45 minutes. Punch dough down and knead briefly.

☐ Form into loaves. Makes two six-stranded braided loaves, or two wreaths, or 8–12 bows.

To make a six-stranded braid

☐ Divide ½ of egg bread dough into 6 equal pieces. Set aside the other half. Cover the pieces with a towel and let rest 10 minutes. Using flour as needed to prevent sticking, roll each piece into a rope about 14 inches long. Place ropes side by side and squeeze them together at one end.

☐ Lift up the 2 outer ropes and switch their positions, crossing the right one over the left one, and lay them back down on the counter. Lift up the new outer right rope, cross it back over two ropes, and lay it back down. Lift up one rope in from the outer left and cross it over to the extreme right and place it down. Lift up the outer left rope, cross it back over 2 ropes and lay it back down. Lift up one rope in from the outer right and cross it over to the extreme left and place it down. Start over with the new outer right rope and continue until you have braided the full length of the ropes. Pinch the ends together. Repeat with the second half of dough. See end of two-braided loaf for baking instructions.

To make a two-braided loaf:

☐ Divide ½ of egg bread dough into 5 pieces. Roll each piece into a slender rope. Braid 3 together. Pinch ends together; place on a greased cookie sheet and brush with egg glaze. Twist the remaining 2 ropes together and place on top of braid. Cover loosely with a towel and let rise until amost fully risen, about 20 minutes.

☐ Brush with egg glaze. Sprinkle with sesame or poppy seeds. Bake 40–45 minutes in preheated 350° oven. Brush with glaze again after first 15 minutes. The loaves are done when golden brown and sound hollow when tapped on their underside.

☐ Remove from cookie sheets and cool on a rack at least 45 minutes before slicing.

To make holiday wreath:

☐ Divide the egg dough in half and each half into three equal pieces. Cover with a towel and let rest 5–10 minutes. Roll each piece into a rope about 36 inches long, using flour as needed to prevent sticking. Lay three ropes alongside each other and braid from the middle to each end.

☐ Grease the outer edge of an 8- or 9-inch cake pan and place it in the center of a greased cookie sheet. Loosely encircle the pan with braid. Cut off any excess dough and then squeeze the ends together. Roll the excess dough into a rope about 20 inches long and about ¼ inch in diameter. Cut off 2 inches of the rope and reserve. Form the long rope into a bow shape, using the 2-inch-long piece to cinch it together in the center. Glue the bow to the wreath with a little egg glaze where ends of braids meet. Cover the wreath with a towel and let it rise until almost fully risen, about 20 minutes. (The indentation formed by pressing the dough should very slowly start to fill in.)

☐ When the wreath has risen, brush with egg glaze and sprinkle with sesame or poppy seeds. Bake in center of preheated 375° oven 15 minutes. Brush again with egg glaze and return to oven about 15 minutes more until wreath sounds hollow when tapped lightly on the bottom.

☐ Remove from oven and cool on a rack. Can be used to surround a pâté, mousse, or a round of Brie cheese.

To make egg-bread bows:

☐ Divide egg-bread dough into 8–12 pieces. Place on floured surface and cover with a towel. Let rest 10 minutes.

☐ Roll 1 piece into a rope about 20 inches long. Cut off 2 inches and reserve. Fashion the long rope into a bow shape by forming it into two loops with long ends. Cinch the center with the 2-inch piece of dough "gluing" it on with a little egg glaze and pinching it together on the underside. Place on greased cookie sheet and rearrange if necessary. Continue to make bows in this fashion with the remaining dough. Leave about 2 inches between bows on cookie sheets.

☐ Cover the shaped bows with a towel and let rise until almost fully risen. (An indentation formed by pressing gently should start to fill in very slowly.) This should take about 20 minutes.

☐ When risen, brush with egg glaze and sprinkle with sesame or poppy seeds. Place in center of preheated 400° oven and bake 10 minutes. Brush again with egg glaze and bake an additional 5–10 minutes or until golden brown.

☐ Remove from cookie sheet and cool on a rack or serve immediately. Use as breakfast or dinner rolls or to decorate gifts. Makes 8–12 bows. ■

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Ginger-almond tree

The tree is made by sandwiching togethe baked cookie rings, gluing them togethe with royal glaze. The cookie sandwiches o graduating sizes (each is 2 inches smalle than the one below) are then layered o top of one another to form a conical, o tree, shape. The cylindrical hole in the cen ter of each sandwich is filled with milk-tof fee pudding, which becomes firm as i cools and helps to give the tree structure.

Calculate the height of your tree by fig uring each cookie sandwich to be about ¼ inch thick. Double the ingredients for th cookie dough to make a tree about 1 foo high. Do the recipe twice unless you have a *very* large mixer!

INGREDIENTS FOR MILK TOFFEE

2 14-ounce cans sweetened, condensed milk
1 stick cinnamon
6 whole cloves (or ⅛ teaspoon ground cloves)
½ cup dark rum
1 cup chopped, toasted nuts such as hazelnuts, cashews, pecans, almonds, walnuts (optional)
½ cup chopped candied fruit and angelica (optional)

INGREDIENTS FOR COOKIE DOUGH

1 large piece (about ½ pound) ginger roo
2 cups almonds, toasted
7 cups all-purpose flour, sifted
½ teaspoon salt
1 teaspoon ground cloves
1 tablespoon ground ginger
1¼ pounds butter
2 packed cups dark brown sugar

INGREDIENTS FOR ROYAL GLAZE

3 egg whites
About 3 cups confectioners sugar

METHOD FOR MILK TOFFEE

☐ Place milk, cinnamon, cloves, and rur in the top of a double boiler over simme ing water. Cook about 3 hours or longe stirring occasionally. The mixture does n reduce very much, but the sugar in the mil caramelizes. Cook very slowly or the mi ture will get grainy. It will condense to thick toffee.

☐ Remove cinnamon and cloves and m in the chopped nuts and dried fruits. (Th toffee mixture is also good poured into sweet pastry case in a loaf shape. T serve, slice down through the whole thin like a *pâté en croute.*) Keep toffee war until ready to use.

METHOD FOR COOKIE

☐ Peel the ginger root and purée in blender or food processor. Rinse an squeeze out a double layer of cheesecloth Put the ginger in the cheesecloth an wring out over a bowl to catch the liqui

Continued on page 15



nce upon a midnight dreary, while her husband
ndered weak and weary, Mrs. Jessica Ward
oked a cigarette outside his chamber door.



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Set puréed ginger and ginger liquid aside in separate bowls.

☐ Grind the almonds to a fine powder in a blender or food processor. Set aside.

☐ Sift together into a large bowl the flour, salt, cloves, and ground ginger. Cream the butter in another large bowl, add the sugar, and beat until very light and fluffy. Add the puréed ginger, almonds, then the sifted dry ingredients. Mix well. Add the reserved ginger liquid *back* to the dough, plus as much water as necessary, to form a dough that is soft and can pass easily through a ½-inch round pastry tip (Ateco #6). Fill a pastry bag with dough.

☐ To *build* the tree you will need: Two 10-inch cookie rings; one 8-inch solid cookie, two 8-inch cookie rings; one 6-inch solid cookie, two 6-inch cookie rings; one 4-inch solid cookie, two 4-inch cookie rings; three 2-inch solid cookies; one 1½-inch solid cookie, one cookie ornament.

☐ Butter cookie sheets and find plates or bowls of the diameters needed for the cookies. Outline a 10-inch circle on each of two baking sheets. Pipe the cookie dough onto the baking sheet filling in the circles by starting from the outside circumference and piping inwards in a long spiral. Leave about a 2- or 3-inch diameter hole free of dough in the center of each cookie. Pat dough down gently to close up any gaps. The outer rim should be thick and even, without air holes, to keep the edge strong.

☐ Bake in a preheated 350° oven about 35 minutes or until golden and browning around edges but still soft. Remove cookies from sheet with long spatulas. The cookies should still be flexible and will tend to droop over the spatulas, so transfer carefully to a rack to cool. As cookies cool, they become hard.

☐ Continue piping rings and solid cookies as listed above. Pipe out a star or other ornament for the top of the tree. Bake and set aside. Pipe out rounds of leftover dough and pat down into round cookies, and bake.

METHOD FOR ROYAL GLAZE

☐ Beat egg whites in a bowl with an electric mixer with enough confectioners sugar to make a *thin*, runny glaze. Beat 5 minutes to make the glaze smooth, glossy, and light. Set aside covered with a damp towel to prevent it from hardening.

METHOD FOR ASSEMBLY

☐ Make sandwiches of each pair of rings by spreading the flat side of 1 ring with royal glaze and gluing the 2 rings, flat sides together. Set each sandwich aside. Make a sandwich of 2 of the 2-inch cookies.

☐ Place the 8-inch solid cookie on a cake stand, or a lazy Susan would be ideal. Place the 10-inch sandwich on top of the 8-inch solid cookie. Fill the hole with some toffee. Let toffee overflow a bit so it will glue layers together. Center the 6-inch solid on top, then the 8-inch sandwich. Fill center with more toffee. Continue to build the tree, topping it with the 1½-inch solid, then the 2-inch sandwich (glue these layers with royal glaze), and finally, glue on the ornament with royal glaze.



☐ Decorate the tree by drizzling royal glaze around the rim of each layer to simulate snow. Allow tree to settle and firm up. Serve pieces by slicing horizontally between cookie rings.

Pheasant terrine

If your butcher bones the pheasant or duck for you, make sure to ask him to save all the trimmings. Make a strong, gelatinous stock of the carcass and trimmings plus some aromatic vegetables. Clarify the stock and use it to seal the pâté into its pastry case.

INGREDIENTS

1 large meaty pheasant, about 3 pounds
1½ pounds pork shoulder, coarsely ground
1 2-inch cube salt pork blanched 10 minutes, diced fine
2½ teaspoons salt
1½ teaspoons white pepper, freshly ground
¼ teaspoon thyme
⅛ teaspoon clove
⅛ teaspoon nutmeg
1½ teaspoons tarragon
1 bay leaf
¼ cup good Cognac or brandy
1 clove garlic, crushed
1 large egg
About 1 pound fatback, thinly sliced to line the terrine
1 piece caul fat (optional)
Pinch thyme, bay leaf for garnish
1 precooked pastry shell for pâté (see recipe), optional
Clarified duck or chicken aspic
Herbs or thinly sliced vegetables for decorating, optional

METHOD

☐ Bone the pheasant and reserve the breast fillets, not the entire breast. Coarsely chop the remaining pheasant meat and place in a large bowl with the fillets, ground pork shoulder, and diced salt pork. Set aside. In a spice or coffee mill, grind the spices to a fine powder. Mix the spices with the Cognac or brandy in a small bowl and pour over the meat. Mix well and allow mixture to develop flavor for several hours or overnight in the refrigerator.

☐ Remove the breast fillets from the meat mixture and thoroughly mix it with the egg and crushed garlic. Test the seasoning by frying a small amount of the forcemeat in a pan.

☐ Line a 6-cup terrine with overlapping slices of fatback letting some pieces hang over the sides. The overhanging pieces will eventually cover the terrine. Line the fatback with a layer of caul fat.

☐ Place half the meat mixture in the terrine pressing it firmly into the corners. Arrange the reserved breast fillets down the center of the terrine and top with the remaining meat mixture. Sprinkle a few pinches of thyme over the top and place 1 bay leaf in the center. Fold the caul fat over the mixture and trim away any excess. Carefully fold the fatback over the caul fat. Cut a piece of waxed paper to fit over the terrine, then seal tightly with foil or lid of terrine.

☐ Place the terrine in a *bain-marie* (boiling water bath) and bake in a preheated 350° oven about 1¼ hours. The interior temperature should register 140°. Place a heavy weight (such as a brick or canned goods) on top of the terrine and allow it to cool. Refrigerate at least 2 days before serving.

☐ Run a knife around edges of pâté and invert to unmold. Wipe or scrape away any congealed fat and discard. Place the pâté in the pre-baked pastry case and fill in the sides with thoroughly clarified pheasant or chicken aspic. Decorate top of pâté with herbs or thinly sliced vegetables and carefully glaze with aspic. Serve chilled.

Duck pâté in pastry

See note about stock in pheasant pâté recipe

INGREDIENTS

1 duck, about 5 pounds
2 pounds pork shoulder
½ pound fatback
1 tablespoon salt
1½ teaspoons white pepper, freshly ground
1 bay leaf
¼ teaspoon thyme
⅛ teaspoon clove
⅛ teaspoon nutmeg
½ teaspoon tarragon
8 coriander seeds
2 teaspoons rosemary
¼ cup good brandy or Cognac
1 cup shelled pistachios, blanched and peeled
1 large egg, beaten
Strips of fatback to line terrine
1 piece caul fat (optional). The chefs at Dean & DeLuca think the extra lining of caul fat protects the pâté and seals in every nuance of flavor.
1 prebaked pastry shell, optional
Clarified duck or chicken aspic
Herbs or thinly sliced vegetables for decorating (optional)

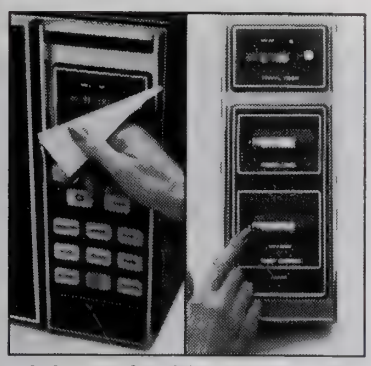
METHOD

☐ Bone the duck and reserve the breast fillets (not the entire breasts) to garnish the center. Grind or chop to a medium texture the remaining duck meat, pork, and fat. Place in a bowl.

☐ Grind the salt, white pepper, bay leaf, thyme, clove, nutmeg, tarragon, coriander

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d rosemary in a spice or coffee mill (re-rved for grinding herbs and spices) to a e powder. Mix spices and brandy or Co-ac in a cup, then add to the ground eat. Mix well. Add the reserved breast fil-s to the mixture, cover, and let rest to eld flavors for several hours or overnight the refrigerator.

Knead the pistachios into the ground eat, then the egg. Sauté a bit of the mix-e in a skillet and test for seasoning.

Line an 8-cup straight-sided ovenproof old with strips of fatback. (This same old will also be used to mold the pastry se.) Line the fatback with caul fat and ace half the meat mixture in the mold. ange the breast fillets down the center d top with the remaining ground meat. ld the caul fat over the meat and trim ay excess. Cover top completely with back, then with a layer of wax paper cut fit the top. Cover with lid or seal tightly h foil.

Place in a boiling water bath and bake preheated 350° oven 1 hour and 15 min-es or until interior temperature reaches 0°. Remove from oven and cool with a avy weight (such as a brick or canned ods) on top. Refrigerate at least 2 days fore serving.

Run a knife around edges of pâté and ert to unmold. Wipe or scrape away any ngealed fat and discard. Place the pâté the prebaked pastry case and fill in the des with thoroughly clarified duck or chicken aspic. Decorate the top of the pâté with herbs or thinly sliced vegetables and carefully glaze it with aspic. Chill until serving.

☐ *Note:* The duck liver can be added to the other meats and ground with them. Or, it can be used to garnish the center of the pâté instead of the breast fillets: Wrap the liver in caul fat if desired and then grind *all* the duck meat.

Pastry crust for pâté

INGREDIENTS

1½ sticks (12 tablespoons) cold butter
3 tablespoons shortening
¼–⅓ cup cold water
4 cups flour
1 smooth ovenproof mold, (stainless or glass loaf pan). It should be the same pan as the one used to bake the pâté
2 cookie sheets

METHOD

☐ Cut butter and shortening into very small bits then quickly work them into the flour until it resembles coarse meal. Sprinkle on enough cold water to obtain a stiff dough. Now knead the dough pushing small bits away from the mass with the palm of your hand. Chill dough until ready to use.

☐ Place the mold you plan to use for the pâté upside down on a cookie sheet. This will serve as the mold for the pastry crust. Grease it well. Roll the prepared dough into a thick rectangle and place it on the inverted mold shaping and cutting it to fit. Do not press it too tightly against the mold. There should be plenty of dough left to decorate the sides and rim. Chill the prepared mold or freeze if possible.

☐ If you want to make a lid, use the lid of the mold used to form the crust and lay on a solid piece of dough, or make a lattice crust. Bake in the oven with the bottom crust.

☐ Place the mold in a preheated 425° oven. Place a second cookie sheet over the mold to keep the bottom of the crust from rising. Bake 10 minutes, then lower the temperature to 350° and continue baking until the pastry is firm, about 15–20 minutes. Remove from oven and very carefully take the pastry case off the mold. Fill inside of the case with crumpled foil and return it to the oven right side up. Bake until the case is slightly colored and very firm. Remove from oven and cool. Makes a pastry case to fit a 6- or 8-cup mold.

Burgundied pear tart

INGREDIENTS

4 cups Burgundy wine
1 cup sugar
4 cinnamon sticks
8 or more (depending on their size) firm

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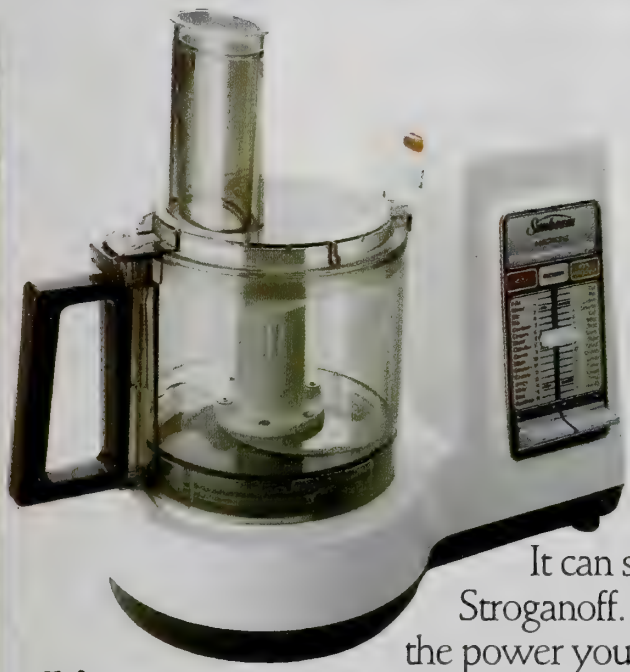
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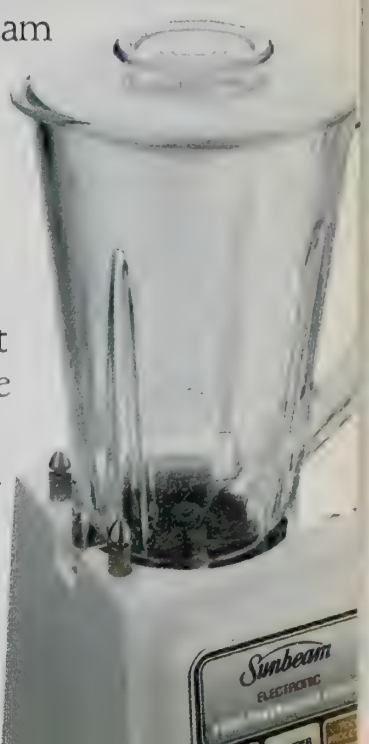
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Presents—Christmas tree

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Seckel pears, peeled. Make sure to leave stems on
1½ tablespoons cornstarch
1 prebaked 8-inch sweet pastry shell

METHOD

☐ Bring wine, sugar, and cinnamon to a boil in a nonaluminum pot. Add pears and poach gently until pears are easily pierced with the tip of a knife. (Poaching time will vary with pears.) Remove pears from saucepan with a slotted spoon and set aside in a bowl to cool.

☐ Reduce poaching liquid to 2 cups and strain. Mix 1 cup strained liquid with cornstarch in a cup or small bowl. Add this mixture to remaining poaching liquid. Whisk over medium heat until you obtain a clear glaze thick enough to coat a spoon. Remove from heat and cool.

☐ Brush a layer of glaze on the bottom of the pastry shell and chill 1 hour. Place pears upright (cut a thin slice off their bottoms to help them stand up) around the tart shell. Brush or spoon over remaining glaze, and chill until serving. Serves 8. Serve with a fork and spoon—the fork to hold the pear.

☐ *Note:* The idea of a whole standing pear in a tart is a wonderful one to adapt to individual tarts (1 pear in a 3-inch tart) for buffets and such.

☐ If Seckel pears are unavailable, use 6 larger pears. Peel, core, and halve them. Poach, drain, and cool as directed and arrange flat side down around the pastry shell. ■

Holiday romance

continued from page 127

Cranberry mousse

(From Betsey Roberts)

INGREDIENTS

3 cups cranberries
¼ cup cranberry liqueur
2 envelopes (2 tablespoons) unflavored gelatin
1½ cups sugar
4 eggs
1 cup heavy cream
Orange sauce (Simmer freshly squeezed orange juice until reduced and thick like a sauce. Add orange liqueur to taste, and sugar if necessary.)

METHOD

☐ Drop cranberries into a pot of boiling water and cook until skins pop, about 5 minutes. Drain, reserving about ½ cup liquid, and purée berries with the liqueur. Dissolve gelatin in reserved liquid, stir over very low heat until completely dissolved, and let cool.

☐ Beat the sugar and eggs together in a large bowl until tripled in volume, about 10–15 minutes. Combine, continuing to beat, with the gelatin.

☐ Whip the cream in another bowl until stiff but not dry. Fold cranberry purée into egg mixture, then fold in the cream. Pour into a well-oiled 1½-quart mold and chill at least 12 hours or freeze until set, 2 hours or more. To unmold, dip briefly in warm water, or rub a warm cloth over the mold, invert onto a serving plate, and unmold. Serve with orange sauce. Serves 8.

Brazil-nut cake

Torta de Castanhas-Do-Para

INGREDIENTS FOR CAKE

12 egg whites
1 cup sugar
8 ounces Brazil nuts, finely ground

INGREDIENTS FOR FILLING

1 cup sugar
½ cup water
6 extra large egg yolks

INGREDIENTS FOR FROSTING

2 ounces semi-sweet chocolate
2 tablespoons coffee or water
4 tablespoons cold unsalted butter, cut into bits

METHOD FOR CAKE

☐ Beat the egg whites in a large bowl until they stand in firm, unwavering peaks. Gradually beat in the sugar; continue to beat until very stiff. Fold in the nuts, gently but thoroughly. Pour batter into two buttered 8-inch cake pans lined with buttered wax paper or kitchen parchment and then floured. Bake in a preheated 350° oven 35–40 minutes. The cakes will puff up but will fall as they cool.

METHOD FOR FILLING

☐ Combine sugar and water in a small saucepan and cook over moderate heat until syrup reaches the soft-ball stage (when a little of the syrup dropped on a saucer holds its shape but flattens out, 234°F on a candy thermometer). Let cool.

☐ Beat the egg yolks in a large bowl until they are thick and almost white, then beat in the cooled syrup. Pour into the top of a double boiler and cook, stirring constantly with a wooden spoon, over low heat 10–15 minutes or until very thick and custard-like. Cool.

METHOD FOR FROSTING

☐ Melt the chocolate with the coffee or water in the top of a double boiler over moderate heat. Off the heat, beat in the butter. Continue to beat until mixture is cool. Spread over top of the cake and refrigerate. Serve slightly chilled. Serves 8–10.

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Cottage pudding

INGREDIENTS

1 tablespoon butter
1 cup sugar
2 eggs, separated
½ cup milk
1 teaspoon baking powder
1½ cups flour, sifted
Maryland wine sauce (recipe below)

METHOD

☐ Beat butter and sugar in bowl. Beat egg yolks and milk until well blended.

☐ Sift the baking powder and flour toge er, then sift into the yolk mixture, incorp rating it quickly but thoroughly.

☐ Beat the egg whites in a bowl until th hold stiff peaks, then fold gently into t batter. Pour batter into a greased 4–5-c baking dish and bake in a preheated 35 oven 30–45 minutes or until 1 cake tes comes out clean. Invert onto a servi plate, unmold, and serve with wine sau Serves 8.

Maryland wine sauce

INGREDIENTS

2 egg yolks
4 tablespoons brown sugar
8 tablespoons butter
¼ cup sherry

METHOD

☐ Beat together the egg yolks, sugar, a butter in the top of a double boiler. Wh well blended, place over boiling water a cook, stirring constantly, adding the she slowly, until the sauce is thick and smoo Serve hot. Makes 1½ cups.

Sugared flowers

To make the "snow-touched" flowe used to decorate the table on page 12 you'll need—in addition to flowers—e white, sugar, small paintbrush.

We used anemones, pansies, and da sy-flowered chrysanthemums, but yo can choose other varieties. Select flowe that are disk rather than cup-shape and avoid small flowers, clusters, a any with thin, fragile petals—they ca not take the weight of the sugar. A flowers should be as fresh as possib Keep them in water in a cool place un you are ready to begin the project.

METHOD

☐ Put the whites of 2 large eggs into small bowl or jar. Pour 2 cups granulat white sugar into a large bowl.

☐ Working with 1 flower at a time, cut the stem, leaving about ½ inch attach to the flower.

☐ Hold the flower by this stem. Dip t brush into the egg white and quick "paint" the edges of the petals.

☐ Sprinkle sugar generously over the e tire flower, or gently dip it, face down, in the sugar. Carefully shake excess ba into the bowl. Sugar will adhere wherev egg white has been applied.

☐ Lay flowers face up on paper-towel-co ered trays, in a cool, well-ventilated ar away from direct sun. Prepare flowers more than half an hour before you plan decorate the table with them. ■

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THOD

Cover the brains in cold water to k 2 hours. This helps remove the mbrane. Slip your fingers under the mbrane and carefully peel off the fil- ents. Clean the brains of all traces of od, rinse and pat dry. This can be e the day before. Refrigerate until dy to cook.

Season the soaked and cleaned brains h salt and pepper. Spread some flour one plate and soft bread crumbs on ther.

Mix the egg yolks and mustard in a all bowl. Roll the brains in the flour, n brush to coat with the egg yolk- stard mixture. Roll to coat in the ad crumbs.

Pat each into a nice oval shape if sible. They are very fragile and tend break up. If they do, pat them togeth- is best you can.

Heat 6 tablespoons of the butter in vell-seasoned ovenproof skillet and the brains. Sauté quickly on one side il golden brown. Add the remaining ablespoons butter to the skillet and té brains on the other side. Place skil- in a preheated 350° oven and continue king about 8 minutes.

Pour the browned butter from the let over the brains as a sauce and inkle on the capers. Serves 6.

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Menu for 4

Hazelnut pasta
Sautéed red and green peppers
Orange, black olive, and butter lettuce salad
French bread
Zinfandel
Eggnog ice cream
Macaroons
Espresso

The hazelnut pasta, discovered at eens restaurant in San Francisco, *tes* like Christmas: the fragrant odiness of toasted nuts, the richness cream, the comfort of pasta. Chop, te, whip, dice all the ingredients ad of time and line them up on a nter. Once the pasta comes out of the , assembly is just a quick toss. The and green peppers, blanched, peeled, l sautéed in butter, carry out the ristmas theme and add a peppery, gent flavor to the menu. Choose a n-skinned orange for the salad and e it into very thin rounds, skin and Put in a bowl with the juice from ing it, the juice of a large lemon, 4 lespoons olive oil, salt and pepper. d lettuce and 12 black olives and toss. ve as a separate course after the ta.

(Continued on next page)

Coming Next Month:

HOW TO DECORATE WITH YOUR COLLECTIONS—
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GENERAL ELECTRIC

Menus in minutes

continued from preceding page

Hazelnut pasta

INGREDIENTS

½ pound shelled hazelnuts
Butter
Salt, freshly ground pepper
1 tablespoon parsley, chopped
1 cup Parmesan cheese, freshly grated (or half Parmesan, half Pecorino)
1 pound fresh or dried tagliatelle (Italian flat egg noodles)
1 cup heavy cream

METHOD

☐ Chop hazelnuts coarsely and toast in a preheated 325° oven on a buttered cookie sheet for about 20 minutes, stirring once or twice, or until golden brown. Start heating salted cooking water for pasta.

☐ Chop parsley, grate Parmesan cheese, and cut 6 tablespoons butter into ½-inch dice. Set each ingredient aside in a separate bowl.

☐ Drop noodles into boiling water, stir, and set timer—about 2 minutes for fresh, 8 minutes for dried.

☐ Whip cream into soft mounds in a bowl and set aside *out of refrigerator.* Remove hazelnuts from oven; turn oven off and put in plates to warm.

☐ Test noodles for *just* doneness; drain immediately in a colander. Return hot, empty pot to hot turned-off burner. Add butter, noodles, pepper, cheese, half the hazelnuts, all the whipped cream. Toss and serve *immediately* on hot plates, with remaining hazelnuts and chopped parsley on top. Serves 4. ■

Happy at Christmas

continued from page 131

chairs. They are neighbors, fortunately, and can walk them over.

The guests themselves don't usually see one another at any other time. They live in different parts of the city, their lives don't overlap, their paths don't cross. Our Christmas dinner is a reunion; it is also, I suppose, a still point in a turning world. My friends know where they'll be every December 25: at my house. I know where I'll be every December 25: at my stove. It is reassuring to all of us.

Every year I wonder if I should put the bird in the oven before or after I go to church. Every year I take the hot rollers out of my hair five minutes before the doorbell rings. Every year at least one person is late. Every year I write the menu on a small porcelain plaque and every year no one notices. Last year, I was still vacuuming when the guests arrived. One year the cats, feinting with the goose, which was cooling on the sideboard, knocked it to the floor. No one had noticed. I picked it up, stuck it back on the platter and never breathed a word. Another year, out of pots, I cooked the broccoli in the same water in which I'd resteamed the plum pudding. Again, no one noticed. And, throughout all the years we've celebrated not only the birth of Christ and the Roman Saturnalia and the settling-in of winter, but ourselves as well.

Because Christmas is, in truth, a dangerous day, evoking as it does so much of one's past, a past over which time has thrown a golden veil which can both seduce and deceive. One can become mired in memory, and because we fear its trap we press on, with a stubborn insistence on the present. "This is the best tree we've ever had," my children say on Christmas Eve. "I think I like this stuffing better than the one we had last year," I say at Christmas dinner. "This plum pudding! You've outdone yourself!" a friend says at dessert. We seize the day, and nothing is allowed to shadow it. We are together, my children, our friends, and I, in this room. There is food, there is wine, there is warmth, and, most important, there is now. We have made an obstinate decision to be happy, and we are. ■

Marley's chain

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to spend a quiet year at home.

In Virginia, however, he discovered that his sense of undeserved privilege was only miserably intensified. What had he done to justify the perfection of the great cool rooms with the 18th-century furniture and the dark panels that provided so fine a setting for his paintings and portraits? Why for him was there a shining modern farm, a herd of Black Angus, an amiable staff of efficient blacks? Did he even suffer from the normal boredom of the rich? No, he was not even lonely! He had friends all over the world; he had friends in Virginia. He was happy when he was with them, and happy with his books and pictures, his horses and his dogs, when alone. Oh, yes, it was too much, too much!

Something of this mood he attempted to convey to his old friend Mattie Bulloch, after his reading from *A Christmas Carol,* when the neighbors and nephews and cousins had departed, and she had lingered by the great fire in the library for a nightcap and a comfortable chat.

"I was not quite happy about tonight," he began.

"Did you think you weren't reading well?" Mattie asked in surprise. "I've never heard you better. I could almost hear that chain of Marley's Ghost clanking up the stairway. It gave me goose pimples!"

"So did it me. That was the point. I identified with Ebenezer Scrooge. I *was* Ebenezer Scrooge." He paused, now eyeing her intently. "Has it ever occurred to you, Mattie, that I *am* Ebenezer Scrooge?"

"Well, you're hardly a miser," she retorted, ignoring his serious tone. "You might be better off if you were, a little. At the rate you're spending, my dear."

"But all on myself, don't you see? Haven't I forgotten, like Jacob Marley, that mankind was my business?"

"I suppose you were spending money on yourself when you put my nephew Tommy through VMI? And when you sent Effie around the world after her marriage broke up?"

"But what did those things cost me? Did I have to give up a single painting? Even a single drawing?"

"There are precious few rich folk who like to pick up other people's bills. Even when they wouldn't feel it!"

"Maybe so. But I didn't mean I am the only Scrooge. I'm sure I have plenty of company. What bothers me is how little I've done with my opportunities. What lasting contribution, for example, have I ever made?"

Mattie began to be impatient. "What about the pictures that you're leaving to the university? What about your little book on Jefferson's last years in Monticello? Isn't it considered a minor classic? What about all the things you've done for your country abroad?"

"I can't seem to make you see it," he protested, struck again by the solid value of apparent accomplishment behind which he seemed to have entrenched himself. "All those things are simply extensions of the ego."

"Isn't that true of us all?"

"Not of you, dear. You *live* for others."

There was nothing coy in Mattie's frank snort in reply to this. "I've taken what has come along, and I advise you to do the same. Has it never occurred to you, Leslie Fairburn, that you may be one whose call it is to accept blessings? 'Only God's free gifts abuse not,' the old hymn reads."

"But I *have* abused them!"

"Have another drink and go to bed," Mattie exclaimed roughly as she now rose. "I'm off. Merry Christmas!"

Leslie had another drink; he even had two, and he went to bed, but only to sleep fitfully and to have bad dreams. It seemed, all night, that he was hearing through the house the clank of a chain, and when it was dragged at last into his chamber, by the specter of himself, he saw that he was hauling a long train of beautiful dead things: pictures in gilded frames, porcelains and ivories, old folios, beakers and platters of enamel, of silver, of gold, and the undecayed carcasses of splendid beasts. And it was too late, too late! He would have to drag his collection through eternity!

Christmas dawn found him sitting, shivering, by an open window. He had a strange dull hope that some answer might come to him with the sun. An

d, with the first red slants of light the black trees and the gray lawn, t his being surge with the sudden of an idea. What if he were to offer and fortune, his farm and pictures, ll that was left of his life and heart, attie Bulloch?

II

ere was only one person to whom ould have to speak of his project e speaking to Mattie herself, and was Hilda Warren. She had moved New York with her late husband, r Warren, a retired banker some older than herself, to spend their earned leisure in a beautiful old e, "Box Grove," near The Castle, h they had purchased and tastefully over. But no sooner had they set- into it than Slater Warren had sud- y died, and Leslie, who had come e on leave shortly thereafter, had d many occasions of being useful to brave and charming widow. A close dship had grown up between them, ied on by correspondence after he rned to foreign posts. It had been r pleasant theory that they had eved a rare understanding and a ue communication, independent of ily ties or romantic complications. It certainly his duty to inform her of step on his part that might tend to gate their arrangement. He would her on his Christmas-morning call.

ox Grove, always known as the "old r place," like so many early 19th- ury residences in Albemarle County, reputed to have benefited from Mr. erson's architectural genius, and in- d its main floor and concealed sec- , its curious amalgamation of red k wings, and its small central cupola e reminiscent of Monticello. Inside, was small, compact and charming. da had filled the living room with Federal furniture, and when she pre- d, as now, over a George II coffee , the effect was all that even as so- sticated an observer as Leslie could h.

She was a small, bright, darting wom- of fifty, as restless as a spring warbler l just as colorful in her attire. Though taste was perfect, there seemed no l of her efforts to improve, with a ch or a twist, her rooms, her clothes, life. She wore no aspect of mourning husband to whom she had been sup- sedly totally devoted, except in the ning blackness of her eyes and hair. ldly, for such a tense and mobile man, she was a most sympathetic lis- ner.

That morning, over the coffee cups, e listened with an intentness that med to betray, for the first time, an ability to take a point of view. When slie had finished and was waiting for r response, she composed herself, like monologist about to embark on a char- terization. She suddenly clasped her nds, holding them up before her face, at the wonder of his news.

"Matilda Bulloch! Let it never be said of you, Leslie, that you are not the master of the unexpected!"

"Oh, of course, I know people will laugh. But people like to laugh. Where's the harm in that?"

"To them? Very little. I was thinking of Mattie."

"Oh, they won't laugh at *her*. They'll laugh at me. But I shan't care. I've got to stop thinking about myself all the time. The only real danger of my scheme is that it may tend actually to accentuate my egotism."

"You mean by making you think too much of your own unselfishness?"

"Yes! On the other hand I mustn't concentrate too much on my selfishness. I mustn't revel in it, don't you see? I mustn't just dwell on my own collection of crimes."

"Yes, I think I do begin to see," she mused. "It would make you a kind of connoisseur of your own wickednesses. One sees you taking friends down the long gallery and saying: 'Now here's a very fine little sin that I picked up in Hong Kong for a song.'"

He smiled. "I was right to talk to you. You *do* see." *(Continued on next page)*



continued from preceding page

"Oh, yes, we must quash that ego!" she cried more enthusiastically. "We must concentrate on 'others'!" Suddenly she paused. "But is Mattie really 'others'?"

"Well, a lot of people come with her, if you know what I mean. All her relatives and lame ducks. She has a way of taking on the world.

Hilda considered this. "And I suppose it's a foregone conclusion that she will accept you?"

"Well, if she turns me down, I'll still, you see, have made my offer."

"And got off scot-free! But never fear. She won't. She will, of course, be overjoyed."

"Well, think of all I can do for her," he murmured, faintly deprecating her tone.

"And all she can do for you! Don't you count on the joy that *her* joy will bring you?"

"Oh, I see where you're coming out!" he exclaimed with a laugh. "That under the great act of unselfishness lurks the biggest selfishness of all! That having lived my life for myself as long as I could, I am now making provision for my old age in the form of a strong, loving handmaiden!"

"I merely toy with the idea."

"Then let me assure you that I have plumbed my own dark depths more deeply than you think. I have not observed your sex all these years without making some notes. I am quite aware, for example, of the strength of your resentments. It is manifest in the speed with which even the plainest woman—if a husband comes her way—learns to take him for granted. Why not? In the war between the sexes what proud female cares to be an Uncle Tom? I quite see that Mattie may turn out to be a bit of a tyrant."

"Even perhaps a bit of a . . . shrew?"

"No. The tyrant would be quite enough."

"And don't forget her causes. Oh, The Castle will reek with meetings! But that, of course, will be the daily proof of your redemption. Of your saved soul. And she'll hang all her battle paintings in your gallery!" At last he winced, and he saw, to, that she noticed it. "But we mustn't think that it will be all bad. Won't there be the joy that Scrooge felt in his heart when he woke up and found it was still Christmas day?"

"Ah, yes, I *do* permit myself that thought!" he exclaimed eagerly, remembering now that Hilda, with the rest of the countryside, had attended his reading. "That sudden filling of the heart to bursting with the idea that it's not too late!"

"And what was the first thing Scrooge did? Let me see. Oh, yes, the first thing he did was to open the window and call to the boy in the street . . ."

"To buy the biggest goose at the grocer's for the Bob Cratchits."

"Just so! And you will do just that, my dear." She leaned back in her chair now and gave utterance to a high, shrill laugh. "But no matter how big a goose you buy, there'll be a bigger one left in the store!"

He stared. "And that is me?"

"No, *me*! For not foreseeing that you would fall into a pit like this!"

III

Leslie was much disturbed by Hilda's reaction. It was not so much her calling him a goose that he minded; that had been in the cards. He had expected it; he had even rather looked forward to being called a goose by a woman so charming. But what he could not get over was her calling herself a goose. The only implication that he could draw was that Hilda considered herself a goose for not having anticipated and headed off his idea of marrying Mattie, and how could she possibly have done that without placing herself in Mattie's position as the object of any belated Fairburn matrimonial intent? But was this consistent with her reputation of being a priestess dedicated to the ashes of the deceased? Or was he simply a fool? Weren't women *always* inconsistent?

The sudden vision of a life with Hilda was a dazzling revelation. Was it conceivable that anything so wonderful could happen to a man of his age, with *his* past? That after decades of living off the fat of the land, he should have reserved for his autumnal years the finest prize of the harvest? Or that like some battered old sea lion, instead of retiring to a lonely rock, bitten and chased off by younger bulls, he should lead proudly past their frustrated muzzles the finest cow of the herd? But what chain would be long enough for the ghost of such a man to drag behind him into a revenging eternity?

At Christmas dinner at Mattie's he could think of nothing else. The walls of her dining room had been decorated by the primitive murals of a painter nephew depicting the great houses of the neighborhood, her visits to which, she used to say with a toss of her head, had been interdicted by their sale to rich Yankees. Of course, she exaggerated furiously, for she always had and still went everywhere, and that day he drew her attention pointedly to the fact that she had dined, only the week before, with Hilda Warren.

"Isn't it better," he continued argumentatively, "that these old places should be owned by persons who can afford to keep them up? Even you, Mattie, must admit that Hilda has made a beautiful thing of Box Grove."

"She's gussied it up, if that's what you mean," Mattie retorted with a sniff. "I liked it better the way it was."

" But surely it was falling to pieces!"

"It was shabby, I suppose. Like this old house of mine. But shabby thi survive. Now Box Grove's all cute a frilly, like Hilda Warren herself."

"Won't you even concede the p creature a bit of charm?"

"Two bits, if you like. If it's cha that makes the world go round, Hil should keep it spinning!"

Leslie renounced the obviously i pursuit of a compliment for Hilda a turned to the pursuit of information. that Mattie had always a copious supp "You must have known her husban What was he like?"

Mattie shrugged her big shoulders. " silent type. On the surly side. Pur proud, like so many New Yorkers."

"But she was devoted to him, I ga er."

"*Do* you gather it? How can one t with a charming woman?"

"You mean her charm is just mask?"

"Well, Yankee charm, isn't it usu ly?"

"Mattie, you're incorrigible! Do y really believe that Hilda Warren is i capable of sincerity?"

"Incapable? No. But why should s bother to be? Doesn't she get everythi she wants the way she is?"

"How do you know what she wants?

"Well, I'll grant her this," Mattie co ceded at last, grudgingly. "She's not lik so many of them—taken in by trumper trash."

Leslie had only one more restles night to reflect on what Mattie had tol him, for early the next morning Hild telephoned to ask if he could stop at he house on his morning ride. She ha need, she explained, of his advice in a important matter that had just come up He ordered his horse to be saddled im mediately, and in less than half an hou he was in Hilda's parlor. He found he standing alone in the middle of th room, as if she had just been puzzlin something out.

"Ah!" she exclaimed. "How good o you to come so promptly. I need yo badly."

"I am always at the disposal of beautiful damsel in distress."

But she brought him at once to he serious purpose with a little clap of he hands. "Tell me, have you 'popped' th question yet?"

"Oh, no. I'm not so precipitate. At m age one steps gingerly along such unfa miliar trails."

"Then we must back each other up You must help me to pop mine!"

He stared at her stupidly. "What o earth are you talking about?"

"Simply that you have set me a grea example. I see now that it will be *m* redemption to marry Harry Hobson."

He could not make out, in the limpid depths of those smiling eyes, whether she was laughing at him. But there was nothing of amusement about the slow thin cut across his heart. "And who in

(Continued on page 160)



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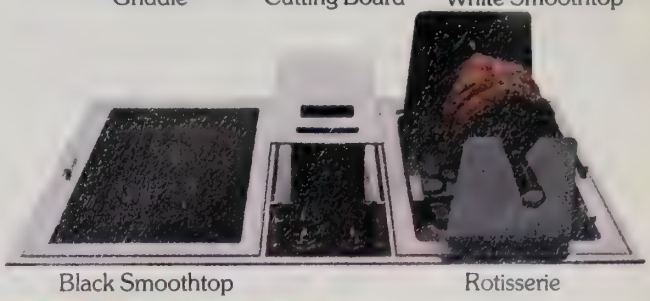
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the name of wonder is Harry Hobson?"

"An old and faithful friend who proposed to me at dancing school in New York when we were both fourteen. And again at the Yale prom, six years later. I turned him down, and he married the girl next door, on what my vanity has always insisted was a rebound. She died the same year as Slater."

He decided that it would never do to look too somber. "And why cannot the still passionate Mr. Hobson be the popper of his own question?"

"Because, poor dear, he's too much of a gentleman. Oh, yes, I know more than one!"

"And gentlemen don't propose? Of course, I admit, *I* haven't. Yet."

She paused for just a moment, as if to adjust to a graver note. "Not when they've had strokes."

The sliding blade along his heart was like the cutting edge of an iceberg. It would run the full length, through all his reputedly watertight compartments.

"He's had a stroke?" he repeated blankly.

"Oh, but it hasn't affected his mind," she said reassuringly. "Just his speech. I've got so I can make out almost everything he says."

"And where have you mastered this skill?"

"On my visits to New York. I see him every couple of months. At his little house in Rye."

"Little? So, presumably, you plan to bring him down here?" He looked vaguely around, as if seeing the house for the first time. "It's a charming spot for an invalid."

"Oh, no, there can be no idea of that!" she cried. "You don't know the terms of Slater's horrid will?"

It was the first time, he reflected, that she had intimated that there had been anything "horrid" about Slater. "No. How should I?"

"My poor husband was always madly jealous. I lose Box Grove and half my income if I remarry."

"And Mr. Hobson isn't . . . isn't well provided for?"

"Oh, there'd be enough for two—and the nurses. If we're careful. We won't, of course, need the night nurse."

Leslie did not want to think about the night nurse. "I had always thought of you as an inconsolable widow. One whose principal light had gone out with her husband." He paused in sudden embarrassment. "Forgive me. I don't know why I'm so personal!"

"Forgive you? But I adore it!" Again she clapped her hands. "The image of Andromache is just what I tried to create. You'd have put a hundred miles between yourself and an attractive, consolable widow. I know you, Leslie!"

"You mean . . . you mean that you *were* consolable?"

"Well, I don't mean that I was looking for a husband, if that's what you're crudely implying. Certainly not. But I saw no reason to scare away *all* the eligible males of the county. After all, a lady likes to be able to give a dinner party."

"And now you won't be giving any more." Once again he looked sadly about, as at his lost opportunities. "Perhaps Mr. Hobson will be too much of a gentleman to accept."

"Left to himself, no doubt he would. But he has a married daughter with three small children who lives next door. She's very dutiful but very overworked. Catch her letting the likes of me get away!"

He sighed. "You make it all seem very dreary."

"You mean *you* make it all seem dreary. What on earth is it, my dear old friend, but the golden chance to turn a useless life into a useful one?"

"Your life is not useless!" His sudden bitterness choked him, and he roamed speechlessly about the room. By the bay window was her small, elegant writing desk, on curved spindly legs, and stacked on it neatly were her morning letters, ready to be mailed.

"Have you written to him?" he asked suddenly.

"*I* told you I had not yet 'popped.' "

"But is that only because you haven't mailed the letter?" Suddenly, rudely, he snatched up the top envelope. It was addressed to "Henry Hobson." He actually brandished it at her. "Is this it?"

She smiled, in great amusement. "Why don't you open it and see?"

"May I?"

"Go ahead."

"It's a trick! The whole business is a trick! To make a fool of me!"

"Then you'd be very silly to read my letter."

"If you'll let me read it, will you let me destroy it?"

"How violent you are, Leslie! Destroy my poor letter?"

He walked over to the little fire under the square marble mantel and paused before it. Then, leaning down, slowly and deliberately, he placed it on the blaze. They both were silent. He turned to her.

"I don't care if it's a trick or not. If you marry anyone, it has to be me."

She said nothing; she barely smiled, but he had the feeling that the windows were open at last and, he wondered, in the sudden imagined thrust of the bracing air, if it might not still be Christmas day. Whether he had redeemed himself or added the heaviest golden ball to the chain of his damnation he did know. But he also knew that he no longer cared. ■

SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

■ Christmas fantasies

p. 82-83

Stone pots (with Japanese Black pines): About $250. **Clip-on candle holders** (on balled Blue Spruce): $5.75 ppd. **Electrified candles** (on fireplace mantel): One string, $15.25 ppd.

p. 84-85

Silk-bound wands (on Gary Crain's tree): $6.25 ppd. **Twig bed:** About $1,800. **Twig table:** About $150. Both handmade to order.

p. 87

Starbursts: Of paper. In silver and gold: $5.75 ppd.

All the above from RENNY Design for Entertaining, 27 East 67th St., NYC 10021.

p. 83

Applique quilt: Bucks county c. 1880. $365. At Katy Kane Antique Clothing & Quilts, New Hope PA 18938.

p. 84

Pillow shams: Of polyester/cotton. Available in white/red, white/yellow, white/green, white/white, white/blue, white/purple, and white/peach. About $64 each. At Pratesi, NYC 10021. **Lamp** (next to bed): 19th century jug with cobalt blue decoration. About $125. At Country Antiques at The Church, New Hope PA 18938.

p. 87

Bucks County Quilt: 6′ x 6′. From Pennsylvania c. 1880. About $365. At Katy Kane Antique Clothing & Quilts, New Hope PA 18938.

■ It's Christmas

p. 91

Antique quilt (on sofa): "Joseph's Coat" trundle-sized quilt. c. 1890. At Phyllis Haders, NYC 10021. **Friendship quilt** (over sofa): 6′ x 6′. Made in 1880 in Canton NJ. Red and white. About $700. At Jay Johnson America's Folk Heritage Gallery, NYC 10022. **Handmade basket** (on coffee table): Of stoneware with glazed interior. 8″ x 9″. About $48. At David Heger, NYC 1002. **Pottery charger:** In red and white. By Lanz rein. At Gordon Foster, NYC 10021.

■ It's Christmas

p. 91

Ivory porcelain pots: Handthrown. $48.7 ppd. From RENNY Design for Entertaining, 27 East 67th St., NYC 10021.

■ Holiday style

p. 100

Antique folk art sleighs and figures: C wood. Approx. 2½″ long. Painted. About $320 each. At Jay Johnson America's Fol Heritage Gallery, NYC 10022. **Ceramic house:** Red and black. With removable roo By Michael Parkinson. At Gordon Foste NYC 10021.

p. 101

Barn: Filled with vegetable-shaped hard cat dies. About $40 plus shipping. **Gingerbrea**

Continued on page 1

BRAUN **How to make coffee with superior taste.**

For the world famous designers at Braun AG. of West Germany, creating a new coffee maker was a matter of perfect taste. That's why the new Braun Coffee Maker heats the water to the optimum brewing temperature of 196°F and employs a showerhead unit to thoroughly saturate the coffee grounds to bring out all the rich flavor. The snug filter system captures the coffee's full aroma and the thermostatically controlled hotplate maintains coffee at an ideal temperature. In appearance the Braun Coffee Maker also is the essence of good taste. Because for over 50 years, the Braun tradition of quality and craftsmanship has made every Braun product the perfect blend of function and design. Look for Braun products at fine stores such as: Bloomingdale's; Macy's, New York and San Francisco; Marshall Field, Chicago; Bullock's, Los Angeles and San Francisco.



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Tupperware freshness is our promise.

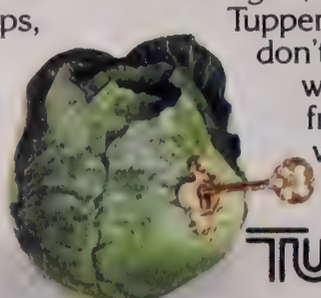
Look at the newest ways we keep it.

Have your own Tupperware Party by January 31, 1981, and you may become eligible for this special hostess gift: Kodak's Party-time instant camera. Just phone Tupperware—in the white pages—for details.



Tupperware freshness! That's our promise—and we're always coming up with exciting, attractive ways to keep it. Like colorful containers for storing and serving chips and dips, beans and greens, cheese and teas, and other choice morsels. And just look at the very newest promise-keepers, our Get Togethers™ Servingware.

Dressed up in midnight black, they're real attention-getters. And all feature the famous Tupperware Seals for *locking in freshness*. So come to a Tupperware Party soon—and don't miss the newest ways we promise Tupperware freshness. It's a promise we never stop keeping.



Tupperware®

A Division of Dart Industries Inc

hopping information

ntinued from page 160

use: Filled with hard Christmas candies. out $40 plus shipping. Order must be re- ved by December 1. From Plumbridge nfections, 33 East 61 St., NYC 10021.

Sun Power

114-121

gnettes of the Copper Development Sun/ onic House can be seen in mid-November W & J Sloane stores in New York, Wash- ton, Atlanta, and Houston.

ving room *(p.116):*

lled arm sofa: 87 x 35 x 33″h. With three se back cushions, one loose seat cushion. **holstered arm chair:** 36 x 39 x 36″h. With se seat and back cushion. **Matching otto- n to above:** 31 x 22 x 17″h. With attached t. **Slipper chairs:** 24 x 32 x 34″h. With ht cushion roll back, one loose seat cush- , kickpleat skirt. Upholstered in "South- ll": Of cotton. 54″ wide, 25″ repeat. From oheim & Romann*, NYC 10022. Above rnishings by Sherrill Upholstering Co., ckory NC 28601. **Nailhead trim trunk:** Of ther and brass. 42 x 21 x 19½″h. **Rec- ngular lamp tables:** Of brass and glass. 22 26 x 24″h. By Mastercraft Furniture Co. **tique commode:** Of dark wood. With two awers. 18 x 16½ x 17″h. **Pharmacy lamp:** polished brass. By Remington Lamp. All the above at W & J Sloane, NYC 10018. **Suede Manner" carpeting:** Of all Antron III lon face. 12′ wide. "Mesa beige." About 2.50 per sq. yd. By Karastan Rug Mills. W & J Sloane, NYC 10018. **"Untitled" ulpture:** Of cast and welded bronze. 27¼ 18 x 12″h. Dated 12/12/79. At André Em- erich Gallery, NYC 10022. **Slate flooring:** ″ sq. tiles on floor. 4′ x 2′ x 2″ thick slabs ed to face fireplace. "Unfading purple." By ermont Structural Slate Co., Fair Haven T 054743. **"Glassfyre" screen on fireplace:** antique brass and glass. About $350. By ortland Willamette Co. **"Claw and Ball" ass andirons:** 24¼″. From the Williams- rg Collection by Virginia Metalcrafters, aynesboro VA 22980. **Antique English ulticolor plates** (on each brass/glass table): d. At John Rosselli, NYC 10021. **Antique ajolica plates** (on trunk): 7¼″d. At J. Gar- n Mecking, NYC 10021.

ibrary *(p. 117):*

abinets: Custom-designed by MAC II. **Arm airs:** 23 x 22 x 34″h. Mahogany frame with holstered seat and back. About $290 c.o.m. y Hickory Chair Co. Upholstered in "Tus- h" natural herringbone tweed: 54″ wide, ⅛″ repeat. Of Herculon olefin. By Stevens- inen Associates. **Antique game table:** Of ahogany. With red leather top. 50½″d x ½″h. **Library steps:** Of mahogany. 22 x 16 45″h. **Swing arm lamps:** Of solid polished ass. By Remington Lamp. All above fur- shings at W & J Sloane, NYC 10018. **Slate ooring:** 12″ sq. tiles. "Unfading purple." By ermont Structural Slate Co., Fair Haven T 05743. **"Apple II Plus" Personal Com- ter:** 48K memory. Performs a multitude of rvices from controlling and monitoring the me's various energy systems, security sys- m, to electronic games, etc. **Disk II Floppy isk:** Memory storage. **Printer:** Silent type ith continuous form printing 11″ wide. omputer and components by Apple Com- ter Inc., Cupertino CA 95014. **Television:** rogramable scan remote control 13″ diag- nal color television with walnut cabinet. By General Electric Co.

Greenhouse *(p. 118):*

Greenhouse: Two-story greenhouse solarium. (One of the major participants in the house's passive solar system.) Prefabricated, insulated clear glass panels. By Lord & Burnham, Irvington NY 10533. **"The Concord" Redwood Hot Tub:** 5′ diam. x 4′ deep. Uses solar heat with electric heater back-up. Four whirlpool jets with air blower and remote-control pneumatic switches. Copper piping used in self-contained plumbing system. By Redwood In The Round. **Towels:** Of all cotton. Bath size. "Tiger Lily." By Martex, WestPoint Pepperell. **Interior plants, trees, and baskets:** At Karich House Florist, Norwalk CT 06851.

Master bath *(p. 119):*

Elisse Grande pedestal lavatory: "Bone." Fittings from Heritage line in antique brass. **Elisse Tub:** With whirlpool. "Bone." Lacquered antique brass fittings from the Heritage line. **Ideal Mix Thermostatic shower control.** Above bath fixtures by American-Standard. **Unglazed ceramic mosaic tile:** 2″ x 2″. "Bone" (on walls). "Cobalt" (on floor, steps, tub platform). By American Olean Tile Co. Available through American Olean Distribution Centers or Tile Contractors. **"Sun Quilt Thermal Gate" skylight covering:** Of natural cotton duck face fabric. By Sun Quilt Corp., Newport NH 03773. **Towels:** Of all cotton. Bath size. "Lapis" and "white." By Martex, WestPoint Pepperell.

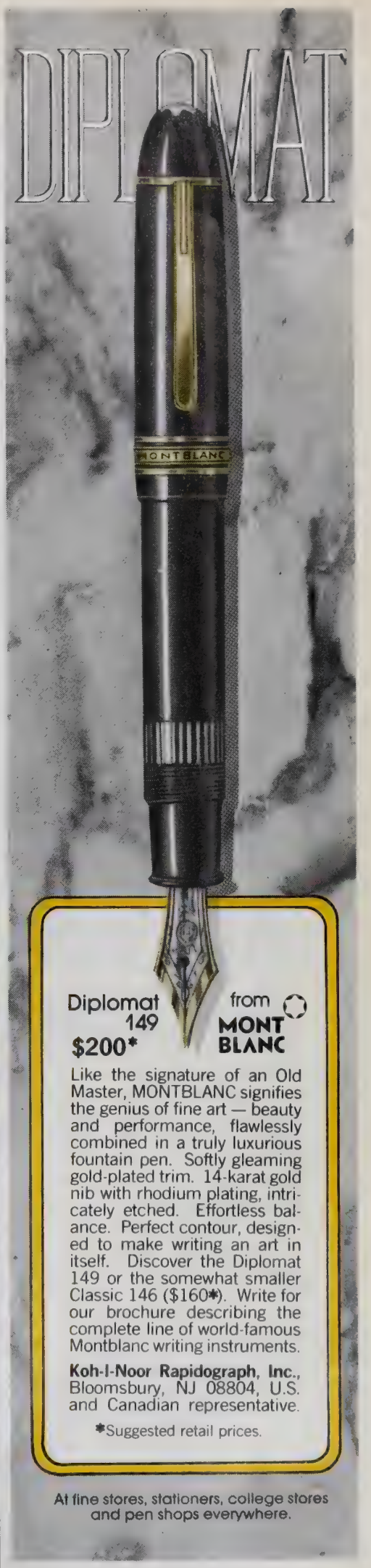
Master bedroom *(p. 119):*

Horseman Antiques "Fifth Avenue" four poster bed: Of brass. King size. **Butler's tray table.** Of mahogany. 40 x 30 x 18″h open. **Chaise:** 83 x 37 x 31″h. By Selig Manufacturing Co. Upholstered in "Summit" camel pin-dot velvet: Of Herculon olefin. 54″ wide. By Malden Mills Industries. **Chippendale-style bench:** Of mahogany. About $223 c.o.m. By Hickory Chair Co. Upholstered in "Rose & Laburnum": Of glazed English cotton chintz. 50″ wide. About $42 per yd. From Cowtan & Tout* NYC 10022. **Chinports antique Sang de Boeuf pumpkin jar** (with roses). **Pharmacy lamp.** Of brass. By Remington Lamp. All above furnishings and accessories at W & J Sloane, NYC 10018. **"Ovation" pillow shams:** Of Kodel polyester and cotton. In "white" and "candlelight." About $18 each. Twin fitted and flat sheet sets, with pillowcases, about $40. By Springmaid. **Straw bed hangings, straw upholstery on TV:** By Louis Perez. **"Suede Look" carpeting:** Of all Antron III nylon face. "Ivory." 12′ wide. About $30 per sq. yd. By Halston for Karastan Rug Mills. At W&J Sloane, NYC 10018. **"Glassfyre" screen on fireplace.** In polished brass. About $300. By Portland Willamette, Portland OR 97218. **"Claw and ball" brass andirons:** 24¼″. From the Williamsburg Collection. **Brass fire tools** (on hearth): Both from Virginia Metalcrafters, Waynesboro VA 22980. **Athey blinds:** By Bronx Window Shade & Awning Co., Bronx NY 10451. **TV** (in straw upholstered cabinet): 25″ diagonal VIR II color TV with dual mode remote control. By General Electric Co. **Quarry tile:** 6″ x 6″. Facing hearth and fireplace. "Fawn gray." By American Olean Tile Co. Available through American Olean Distribution Centers or Tile Contractors. **Antique rectangular basket** (holding logs): $350. At Thos. K. Woodard, NYC 10021.

Family Room *(p. 119):*

Sofa: 89 x 23 x 32″h. Loose pillow cushions, upholstered to floor, with 4 throw pillows. (3) **Swivel chairs:** 29 x 21 x 28″h. Upholstered loose seat cusions, upholstered to

Continued on page 205



Carlton is lowest.



Box or Menthol:

10 packs of Carlton have less tar than 1 pack of...

	Tar mg./cig.	Nicotine mg./cig.
Kent	11	0.9
Kool	16	1.3
Marlboro Lights	12	0.8
Merit 100's	10	0.7
Virginia Slims	16	1.0

	Tar mg./cig.	Nicotine mg./cig.
Benson & Hedges Lights 100's	11	0.8
Pall Mall Light 100's	10	0.8
Salem Lights	11	0.8
Vantage 100's	12	0.9
Winston Lights	14	1.1

Carlton Box—lowest of all brands.

Less than 0.01 mg. tar, 0.002 mg. nic. Carlton Menthol—Less than 1 mg. tar, 0.1 mg. nic.

Box: Less than 0.01 mg. "tar", 0.002 mg. nicotine av. per cigarette by FTC method. Soft Pack: 1 mg. "tar", 0.1 mg. nicotine; Menthol: Less than 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Dec. '79.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

INSIDE STORY

Intrigued by marbelizing?

ere's how to do it:

Here are Sandra Holzman's step-by-step instructions for marbelizing paper, fabric, ribbon, wrapping and shelf paper, shopping bags, kes, envelopes, and mailing es like the ones on pages 4–125.

u'll need

large photography pan, oiling pan, litter tray, or u can make your own me of 2-by-2-inch wood ces with mitered corners, d together with metal L-aped brackets.

A piece of thick, clear stic large enough to line me, pan, or tray. (Inks n't show up over dark stic.)

Gelatin (Ms. Holzman es Knox).

Paints and/or inks. For fabric or ribbon, e oil-base textile silk-een inks. To mix all er colors, you need ly black, white, red, llow, and blue. Ms. Holz-an recommends buying ese, plus brown. Many oth- colors are available pre-xed. Some brands are Naz-ar, Advance, and Union. nd them at art supply res. If you live in a rural ea, your local art supply re may be able to order the ks for you from their sup-ier, or from a silkscreen pplier.

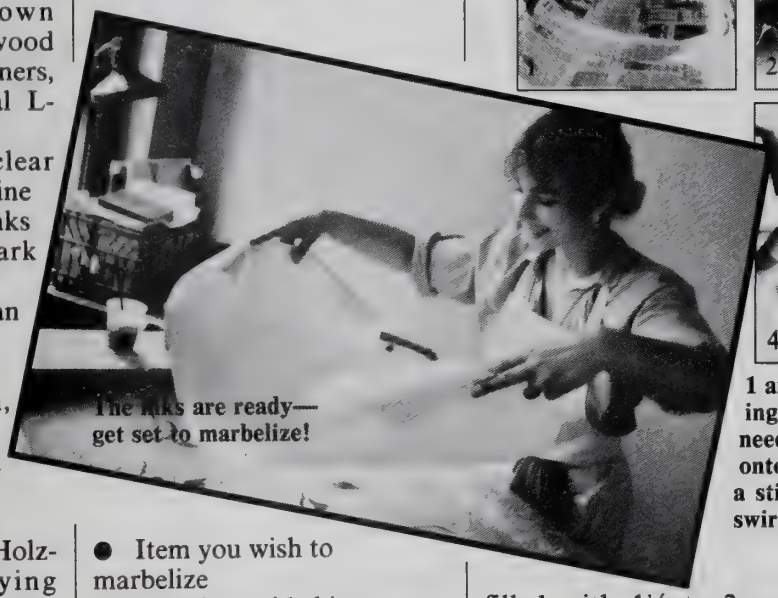
For paper, you can use the me inks as above, or an oil-se enamel from a hardware ore (Red Devil is one and), or tubes of oil paints oil-base block printing inks m an art supply store.

Inks give you greater con-ol over your design, and ey're more opaque than ints, resulting in more in-nse colors. Ms. Holzman efers using inks in her own signs.

Paints give a softer effect, and dry faster in the pan.

Note: In the following instructions, we've used the word "ink"—substitute "paint" if that's what you're using.

- Gum turpentine
- Water
- Paper cups
- Tongue depressors or ½-inch paintbrushes (one for each color used)
- Newspapers
- Small piece of cardboard



The inks are ready—get set to marbelize!

- Item you wish to marbelize
- Smock or old shirt
- Pro-tek hand cream, to protect skin from inks and solvents. It also aids in cleanup, as does Waterless Hand Cleaner. At hardware stores.

Work in a large, well-ventilated area, as the inks are very potent. Wear a smock to protect clothing. **1.** Make sizing: In a small saucepan, cook gelatin in hot water until dissolved. Then add to cold water as follows: For pans 2 by 3 feet or less, dissolve 3 packages gelatin in 2 to 3 cups hot water. Add to a bucket filled with 1½ to 2 gallons cold water. For pans less than 1½ by 2 feet, dissolve 1 package gelatin in 2 cups hot water. Add to a bucket filled with 3 quarts cold water.

2. Let sizing stand for one hour.

3. Set pan on flat work surface and cover with plastic to create a pool for the sizing.

4. Pour 1½ inches sizing into plastic-lined pan. Remove any surface dirt by blotting with newspapers.

5. Pour inks into individual paper cups. Mix some of the inks together to make other colors, until you have 3–10 colors to work with. Thin inks to the consistency of cream by stirring small amounts of turpentine into small amounts of inks.

6. Test mixture by dropping small amounts of ink onto the sizing. Ink should spread out evenly with a clean line edge. If the ink breaks up quickly in little bits, or looks very

Continued on page 170



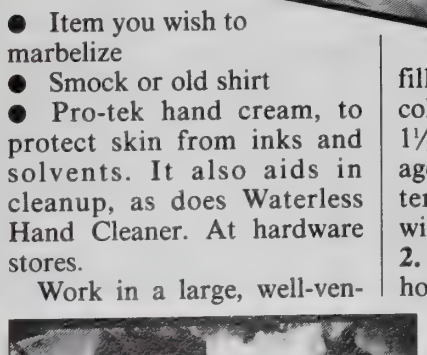


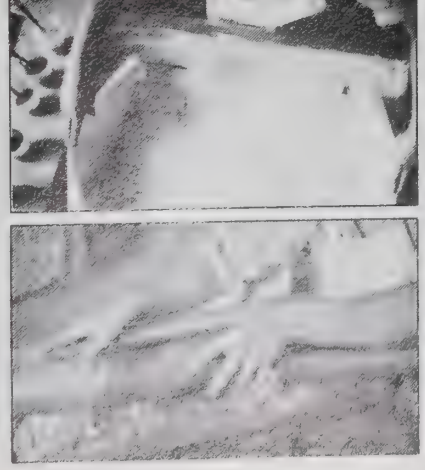






1 and 2. First, clean the surface of your sizing with a sheet of newspaper. You may need several sheets. 3. Drop inks or paints onto the sizing one by one. 4. Fan inks with a stiff piece of cardboard. 5. Use a stick to swirl inks into a pattern.





Left: **Shelf paper is laid over the inks until pattern is transferred.** *Below left:* **Brown paper can be marbelized the same way, rolling it from one tube to another.** *Below:* **Lengths of ribbon.**



Ms. Holzman marbelizes fabrics and wallpaper for upholstery and wallcoverings by Vermillion, 553 North San Vincente Blvd., Los Angeles, Calif. 90048, and by Ron Seff, 232 East 59th St., New York, N.Y. 10022. She also conducts marbelizing workshops to be held at 30 West 15th St., New York, N.Y. 10011.

Edward Oleksak

Making the most of nature's gifts

Materials and equipment in the Sun/Tronic House, pages 114-121

The Sun/Tronic House is open to the sun on the south, with six times the window area and twice the skylights as there are on the north side. Much of the north side is snuggled into the earth for insulation.

Mechanical System

The active solar system is expected to supply some 45 percent of the annual space and water heating needs.

A two-zone forced-air system has 640-square-feet of all-copper liquid solar collectors at its heart. A 1,000-gallon water storage tank is used for thermal storage. A heat pump takes heat from the outdoors and transfers it indoors in winter; reverses the process in summer for cooling. Within the system, a fan forces air past warm water pipes, creating hot air for the house. Hot water is provided by a heat exchanger tied into the storage tank.

Panels of photovoltaic cells (1) convert the sun's energy into electricity, providing more than 6 percent of the house's need. The 150-square-foot panels are erected in the backyard, hinged to alter the panel angle to take full advantage of the sun's rays as the seasons change. Energy collected by the photovoltaic cells charges batteries in the basement of the house. These batteries supply electricity for the pumps and controls of the active solar heating system. These batteries also supply stand-by power for the security system and emergency lighting.

Passive Solar Systems

A variety of passive solar systems complement the active and photovoltaic solar systems in the house, providing more than 15 percent of the annual energy required for heating:

The greenhouse is a common passive solar collector for gathering heat. Sixteen feet high, it encloses a 17-by-8-foot solarium with redwood hot tub. One-inch insulated glass is used for the greenhouse windows, tempered for added strength. East and west walls of the greenhouse are 4-inch solid masonry, with an insulated stud wall outside to reduce heat loss on these exposures. A pleated fabric shade in the living room can be raised from a recess in floor level when necessary, as a sunscreen and partial air stop.

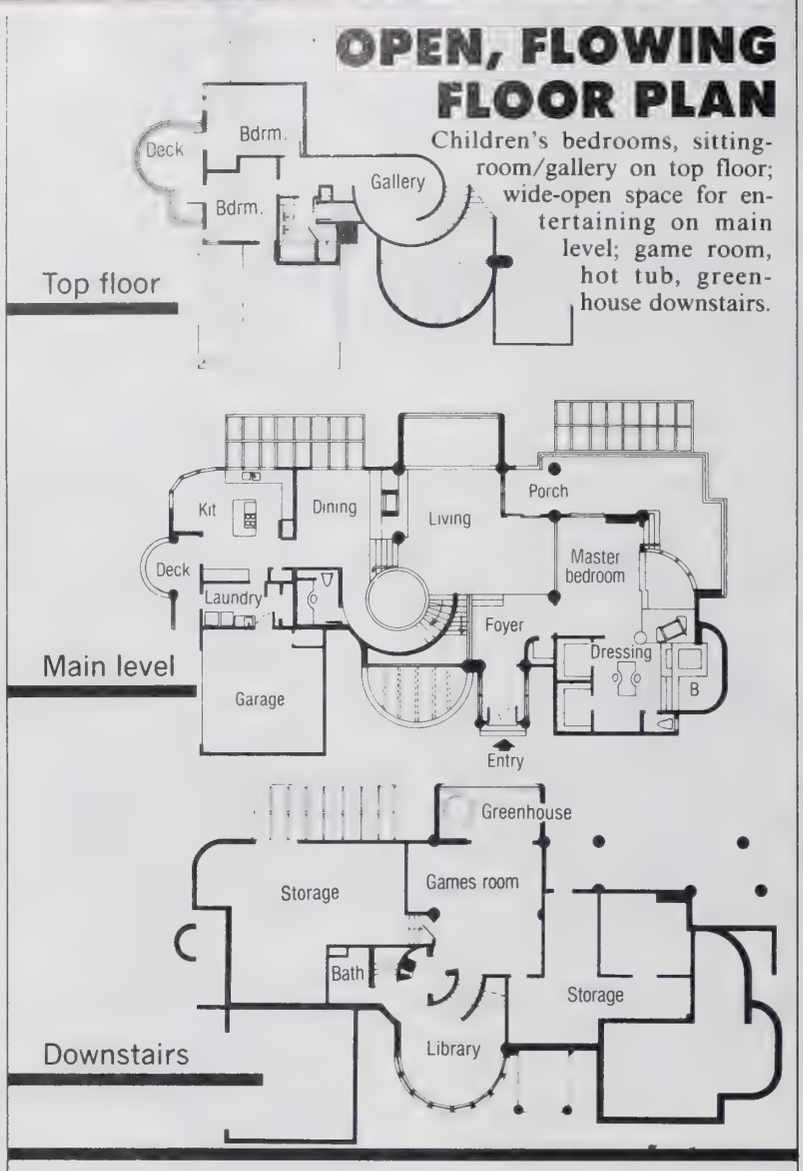
A 25-foot energy column near the fireplace runs from the clerestory ridge of the roof into hollow "air floors" in the library and game room. An "air floor" is a series of small interconnecting vaults incorporated into a concrete slab, poured on insulating foam boards. Topped with Vermo slate, these "air floors" sto the sun's heat, radiate it ba to the room at night.

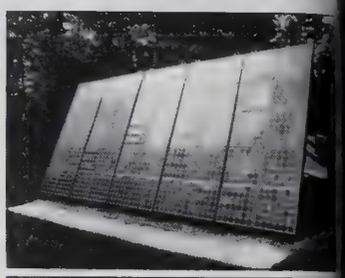
Two passive heat walls the house are specially d signed to turn the sun's ene gy into heat for the hous Between the game room a greenhouse is a horizont stack of water-filled copp tubes, each 12 inches in dia eter, behind a glass wall (This wood-framed unit hol 1,200 gallons of wate warmed daily as the sun he the darkened copper tub This wall reduces daytir temperature gains, and ra ates heat back into the gre house and game room night. In the master bedroo another copper-tube he wall—this one with heat pi filled with freon—is cover on the exterior by a copp absorber plate. Sun-warm freon gas in the heat pip outside rises into water-fill copper storage tanks insi where the water absorbs t freon's heat. The now-liqu freon then flows back to t absorber plate to be recycl This wall acts as a passi space heater. The tubes can

Continued on page 1

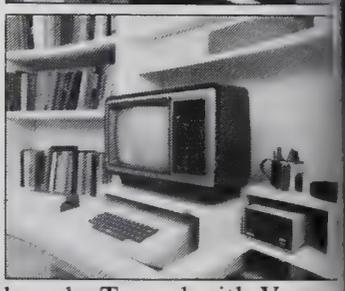
OPEN, FLOWING FLOOR PLAN

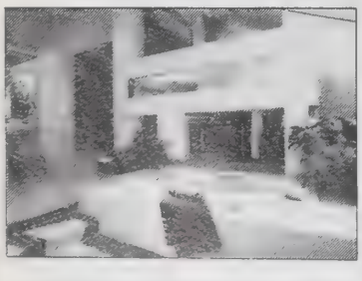
Children's bedrooms, sitting-room/gallery on top floor; wide-open space for entertaining on main level; game room, hot tub, greenhouse downstairs.















Unrivaled.

It slices like a pro. The big 7¼" serrated steel blade is like those on slicers in butcher shops. It whirrs right through giant hams and roasts.



grips the counter top. A big suc-
on cup makes the slicer stay put, so
ou do the big slicing jobs without shake
wobble.

It performs through thick and thin. You can slice wafer-thin for delicate vegetable curls or up to ¾" thick for French bread.

It's easy to clean. The motor comes off for easy, carefree clean-up in a hurry. The brilliant chrome finish won't stain or tarnish.

It's a cinch to use. Metal teeth hold meat securely on a sliding food tray for fast and precise slices. Safety features protect your fingers.

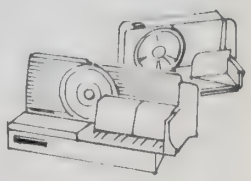
It grabs the counter edge. A counter brace holds fast, so the slicer won't crawl away from you.

There are more Rival home food slicers on the job than any other brand. They let you slice professionally at home and save money, because you can buy foods like bacon, meat, and cheese in bulk and slice them the way you like. They cost less, taste better, and stay fresh longer than pre-packaged foods.

And you'll be proud. Guests will think you hired a caterer.

When you give (or get) a food slicer, why settle for second best? Go first class, with our big chrome model or one of our good-looking fold-ups. They're all unrivaled.

RIVAL® FOOD SLICERS



RIVAL makes things better for you.™



Nature's gift

continued from page 166

drained in summer when the warmth is not needed. Both heat walls have an attractive statuary bronze finish.

The computer system

Most of the workings of the house are run by two computers. The one in the library **(3)** is for solar control and security—deciding when it's most efficient to activate the solar systems, and when to spur the heat pumps into action on cloudy days or at night. It also turns lights on and off, detects burglars, handles office operations, reports on the various energy systems in the house, monitors the weather, and raises and lowers all exterior security shutters, and the insulated shades in the library and master bath.

The computer in the game room is geared toward fun. It handles video games, entertainment and educational programs, displays messages, retrieves guest lists, menus, recipes, and family schedules. It can even display your family budget, tax records, and investment portfolio with just a touch.

Televisions in the house are also linked to the computer. Information can be retrieved not only in the library and game room but through the televisions in the master bedroom and kitchen. Telephones linked to the computer serve as intercoms throughout the house.

Upstairs, Downstairs

The master bath **(4)** opens onto a carpeted dressing-area-for-two, with back-to-back mirrored vanities, door and drawer storage at each end, and pedestal sinks. The two-sided fireplace also warms the bedroom on the other side.

Two childrens' bedrooms **(5 and 6)** dominate the upper floor of the house. Since both can be seen from the gallery they're decorated in shades of blue, and treated as a suite. Boys' beds are covered in sturdy corduroy, and there's a chair in the girls' room to match, unifying the two spaces. The girls' room is decorated in a sprightly floral chintz. Laminated shades by Joanna Western Mills.

A circular wine cellar and bar between library and gameroom is handy for entertaining, with redwood cabinets, a let-in copper countertop, undersink refrigerator, and brass wine-and-glass racks.

Fireplaces

Both fireplaces in the house use outdoor air for combustion instead of pulling warm air from the room as conventional fireplaces do. In addition, they warm the air in the room by circulating it through the firebox.

Lead soundproofing

For noise control, walls separating the living and dining rooms from the bedrooms, baths, and kitchen contain sound-absorbing lead sheeting.

BUILDING DATA

Details of the materials and equipment used in the Sun Tronic house:

ARCHITECT: Berkus Group Architects, Santa Barbara CA
GENERAL CONTRACTOR: Walter R. T. Smith Builder, Wilton CT
MECHANICAL CONTRACTOR: Turner and Harrison, North White Plains, NY
INTERIOR: Designed by MAC II, New York NY
LANDSCAPE CONTRACTOR: House and Garden Shop, Stamford CT.
SIZE OF HOUSE: 5,300 square feet
SIZE OF LOT: 3 acres

■ STRUCTURE

Foundation: Poured concrete footings and and 12-inch concrete block walls.
Framing: 3- and 4-inch pipe columns with steel beams support interiors and roof. Wood floor joists, rafters, and exterior walls.

■ EXTERIOR OF HOUSE

Exterior walls: 2-by-6-inch exterior wall frame, on 24-inch centers.

Continued on page 1



"He didn't really have to buy me an anniversary gift. He gives me so much every day."



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Name _____ Street _____

City _____ State _____ Zip _____

...nued from page 168

Exterior finish: "Woodlife" clear sealer on ... by Roberts Consolidated Industries. "Sumac Red" latex paint by Martin-Senour on exterior doors.
Roof: "Tough 12" 12-ounce copper sheet, applied with power pan forming and seaming equipment in a standing seam design.
Insulation: 6-inch blanket and 1-inch insulating sheathing for exterior walls; 9-inch blanket and 1-inch high-R sheathing for ceilings by Owens-Corning Fiberglas Corp..
Windows: Roll formed brass, with thermal break and insulated glass by Copper Development Assoc. Inc.
Doors: Front entry, copper over steel. Other exterior doors and garage door are painted steel. These, and garage doors are from Stanley Door Systems. Garage door control by Stanley Vemco.

■ INTERIOR OF HOUSE

Interior walls and ceilings: Major rooms, painted gypsum board and plaster. **Baths:** American Olean tile in master bath; redwood slats for side walls in game room; plaster walls in library, wine cellar, foyer, and greenhouse.
Interior finishes: Benjamin Moore paint for walls, ceilings. Olympic Stain on redwood trim. "Farina" woven raffia wallcovering by Norton Blumenthal, NYC, in master dressing room.
Floors: Carpeting of Antron nylon by Karastan Rug Mills in living room, master bedroom, bathroom and all of second floor. Slate by Vermont Structural Slate in kitchen, laundry, dining room, library, powder room, wine cellar, game room, foyer, and entry. "Bone 2" and "Cobalt 3" tiles by American Olean Tile Co. in the master bedroom.
Lighting fixtures: Recessed cans by Lightolier. Floor and wall lamps by Remington Lamp Co. in library and master bedroom. Hanging lamps in kitchen by Harry Gitlin.
Fireplace: Steel with a concrete hearth, fresh-air inlets. Air circulator made by Pyrosolar Industries Inc. Brass door and glass enclosures by Portland Willamette.
Hardware: Solid brass. Lacquered polished brass handrailings throughout.
Music system: Component stereo system by Panasonic.
Intercom: Part of telephone system by N.Y. Telephone Co.
Kitchen and bathroom cabinets: "Lemans" series by St. Charles Mfg. Co. with custom brass cabinet pulls by the Copper Development Association, Inc.
Kitchen countertops: Custom maple butcher block.
Plumbing fixtures: Fiesta dual-bowl and separate party sinks by American Standard.
Bath fixtures: From the Ellisse line by American Standard. Lavatory countertop is American Olean tile with brass edging.

■ EQUIPMENT AND APPLIANCES

Kitchen appliances: Dishwasher, ovens, range, freezer, food disposer and refrigerator by General Electric. Exhaust fan with polished copper hood by Vent-a-Hood, Inc.
Laundry equipment: Washer and dryer by General Electric.
Heating and cooling equipment: Solar is the first stage of heating, with Weatherton air-to-air heat pumps by General Electric as a back-up. Conventional and computer controls by General Electric Thermal Air Systems and Apple Computer. Circulator pumps by Aurora Pump Co. and Grundfos. Blower fans by General Electric, Air Conditioning Business Group.
Hot-water heater: Two separate 65-gallon units with integral copper heat exchanger for solar use by Sepco.

Inside story

Continued from page 165

oily, there is too much turpentine in the mixture. If the ink sinks to the bottom of the tray, or stays together in lumps, there is not enough turpentine.
7. After testing, clean pan by blotting surface of sizing with newspapers, using several sheets in turn if necessary.
8. Using tongue depressors or small brushes, dribble small amounts of ink, one at a time, onto the sizing. Stir inks before you begin, *and* while you're working, to prevent them from separating. Different colors spread out in different ways. Some inks are expanders—like white. Dribble them on first. The more ink in the pan, the less room there is for them to expand. Humidity and temperature can also affect the expansion of the inks. Marbelizing is the craft of controlling these inks. Experiment, and use lots of different colors—that's the fun of it!
9. Fan the inks with a piece of cardboard so they spread. Do not blow.
10. Use a tongue depressor to stir the inks into a swirly pattern. Swirl briefly for a bold pattern; swirl briskly for a fine line pattern. If the inks have dried on the surface and break up when you stir, you've spent too much time adding inks or have used too little ink. Paints will dry faster than inks.
11. When the pattern looks good to you, you're ready to print:

To marbelize paper or fabric—place onto the surface of the inks or paints from one side to another, to avoid trapping air bubbles underneath. (When printing fabric, you'll need someone to hold the other two corners as you lay the fabric down.) Gently smooth surface of paper or fabric with your hand to remove any air bubbles that may remain. Paper or fabric will absorb the inks, and once wet, will absorb no more. If ink rolls off the surface of the paper, there is too much ink in the tray. Fabric is more absorbent, so needs more ink. Pick up carefully from far corners and hang to dry. The design is not damaged if it accidentally folds over onto itself before it dries. Clean excess ink from pan with newspapers. When fabric is dry, dry in clothes dryer 1 hour to fix ink. You may want to enclose your piece in a pillow case or laundry bag to protect it. Then, after, hand-wash. Don't dry clean.

To marbelize ribbon—wrap entire ribbon around a piece of cardboard, then unroll just enough to lay across the inked surface. When this piece of ribbon has absorbed the ink, wrap it, scroll-like, around another piece of cardboard while unrolling a fresh length of ribbon. Continue marbelizing, wrapping freshly inked ribbon around the opposite cardboard, until all the ribbon is printed. Then unroll entire ribbon and hang to dry. Fix in clothes dryer like fabric.

To marbelize lengths of brown wrapping paper or shelf paper—use the same scroll principle used to print ribbon. Unroll a section of paper at a time, lay over the inks, roll up on a new tube. Continue until all paper is printed. Unroll to dry.

To marbelize boxes, envelopes, or shopping bags—(stuff bag with crumpled newspapers first), lay each side in turn on inked surface.

To marbelize mailing tubes—lay tube at one end of tray. Roll along inked surface until entire tube has been printed.

If you run out of ink in the middle of a project (you will when marbelizing lengths of brown paper), set your object aside and prepare a new pan of color. First clean the gelatin surface with newspapers; then drop, fan, and swirl inks into the pan and continue as above.

Sizing in the pan will only last for 35–40 prints, or a few days. By adding water or extra sizing you can extend it a bit. To dispose of sizing most efficiently, pick up plastic at four corners and dump into bucket or sink. If plastic is in a frame, sneak a corner of plastic beneath the frame to form a spout. Place a bucket directly beneath. Sizing will pour down the spout into the bucket. ■



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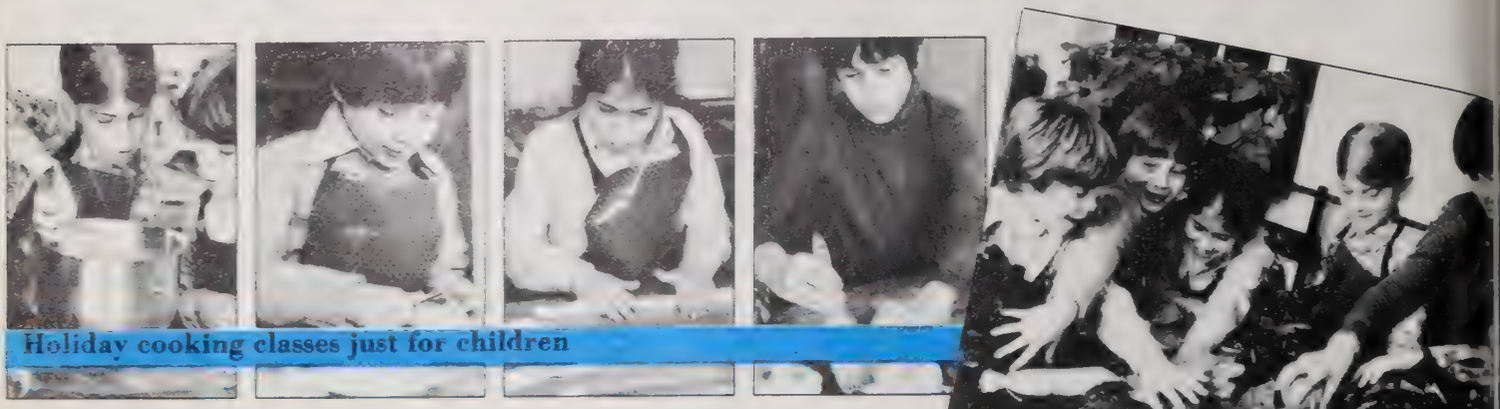
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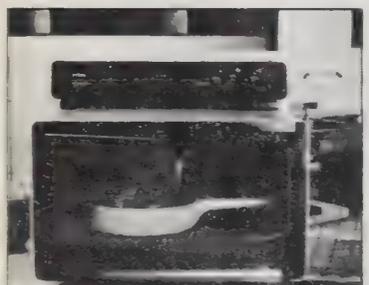


Holiday cooking classes just for children

Mini hands make light work

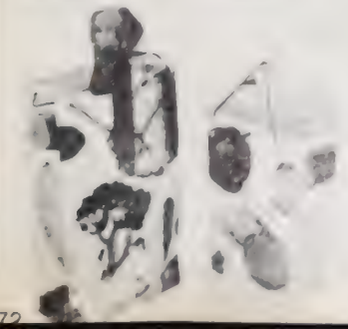
Encourage children to make their own gifts—why not start a cooking school for neighborhood kids in your home like Susan Temkin and Madge Rosenberg did? Together these courageous mothers corralled 10 youngsters, aged 7–10, for 3-hour sessions once a week after school. Susan and Madge found that when children get involved, they're even eager to clean up afterwards. Around holiday time, baking sessions were geared to small items for gift-giving—tartlets, mini-loaf cakes, even difficult braided bread wreaths. Each child wrapped his own work in colorful tissues, bright yarn ribbons. To keep everyone busy during dark winter months, post-holiday sessions continued with soufflés, leftover menus, and soups.

STUFFING THE CHEF'S STOCKING



Keep your cooking on the light side. Rival's newest energy-saving countertop convection oven in oyster white comes with an interior light so you can keep an eye on fast-cooking meals. $275. At local dealers.

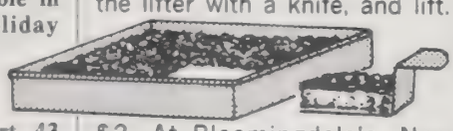
Wrap presents in pretty little bags. They're perfect for hard-to-wrap food or wine. Available in colorful vegetable or holiday cookie prints with bright green tie strings. By Gordon Fraser. Large, 75¢ each; small, 60¢. At Curzart, 43 East 60th St., NYC 10022.



You need all the dough you can get. In the kitchen, too. And with the flexible dough scraper with extra-wide edge from Joyce Chen, you can save every morsel. $4. At Bargeron & Co., 2108 Mailton Road, Okemos, Mich. 48864.

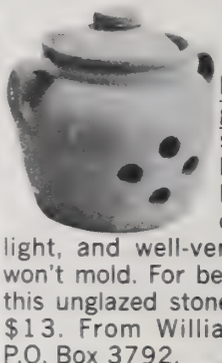
Cook better cakes in the microwave. Try a ring mold like the pretty 8-cup heat-resistant glass bundt mold from Schott-Zwiesel. The ring shape provides better energy penetration. Works well in conventional ovens, too. $25. At B. Altman & Co., 361 Fifth Ave., New York, N.Y. 10016.

1-2-3 Lift off! Launching that first brownie from the pan is now a cinch if you bake this stainless steel spatula in the pan. All you do is cut around the lifter with a knife, and lift.

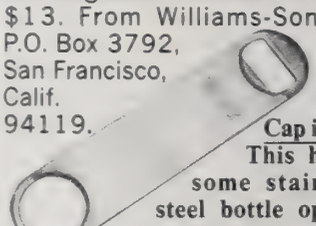


$2. At Bloomingdale's, New York, N.Y. 10022.

Make your own 7-layer cake. With shallow (1-inch-deep) aluminum pans, you can pile cake layers as high as you like for your favorite tortes and desserts. Pans have removable bottoms, are 10 inches in diameter. $12 ppd. for set of 2. From Williams-Sonoma, P.O. Box 3792, San Francisco, Calif. 94119.



Keep your garlic fresh. It should be kept in a cellar—out of damaging light, and well-ventilated so it won't mold. For best results, try this unglazed stoneware keeper. $13. From Williams-Sonoma, P.O. Box 3792, San Francisco, Calif. 94119.

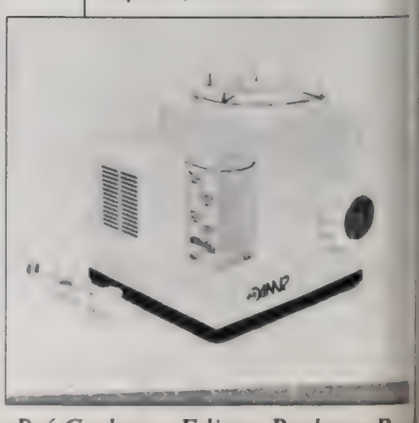


Cap it off! This handsome stainless steel bottle opener is flat, simple, beautiful enough to keep on display when not in use. And it travels well—in glove compartment, purse, back pocket. By Kaplan/Aronson. $5. At Macy's, Herald Square, New York, N.Y. 10001.

Puzzled in the kitchen? Try the colorful two-sided puzzle with cooking hints and nine recipes on one side, equipment and metric charts on the other. 1,000 pieces. By International Polygonics, Ltd. $13.45 ppd. From Doubleday Book Club, P.O. Box DP-1, Post Market, Customer Service Center, Garden City, N.Y. 11535.

Any way you slice it. Cut serve any size sheet or layer with the heavy-duty 12-inch rated stainless steel spatula Rowoco. $20. At Bazaar d Cuisine, 1003 Second Ave., York, N.Y. 10022.

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By DuPré Cochran. Editor: Barbara Por



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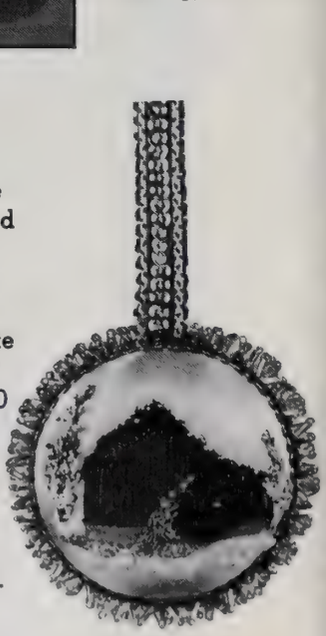


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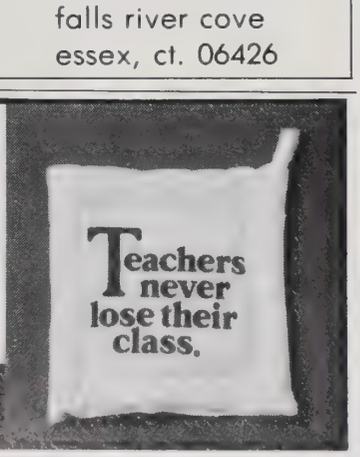
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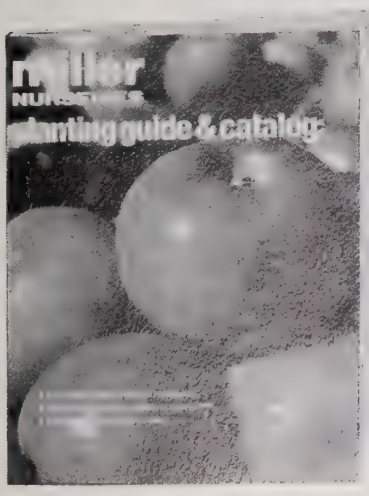
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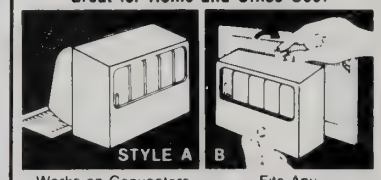


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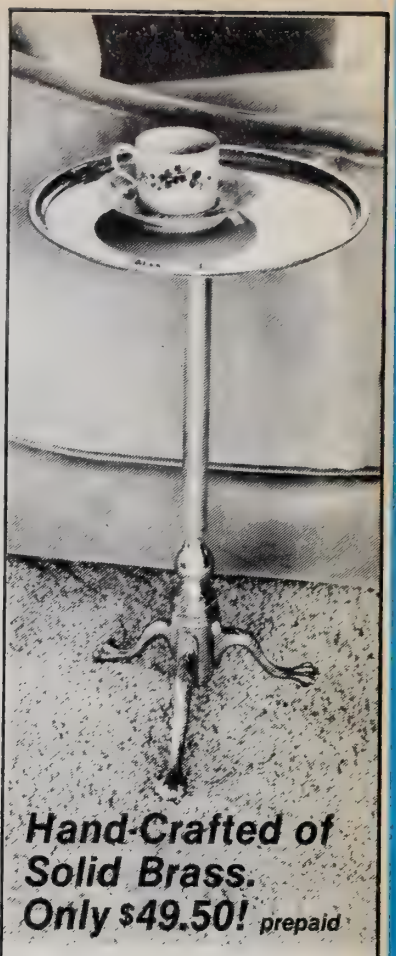
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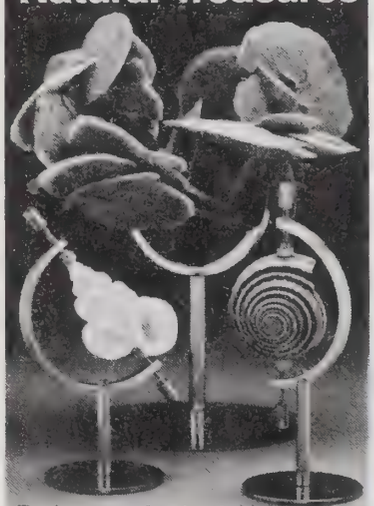
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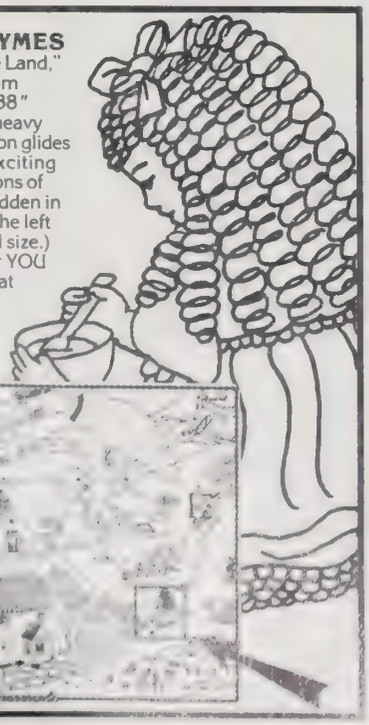


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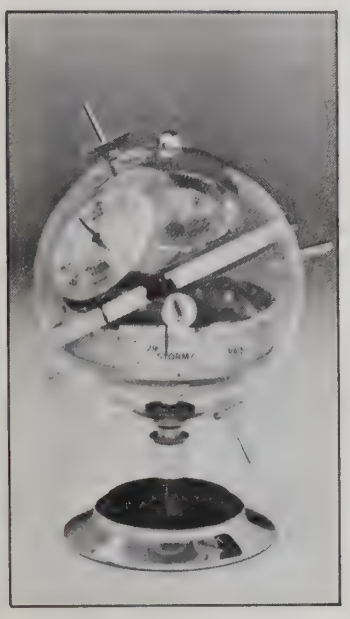


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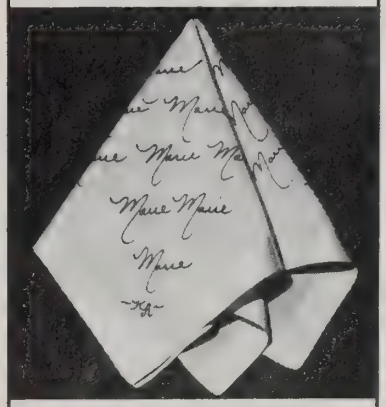
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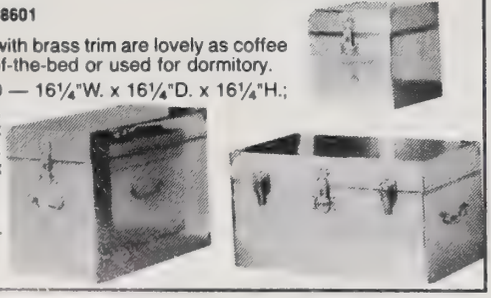
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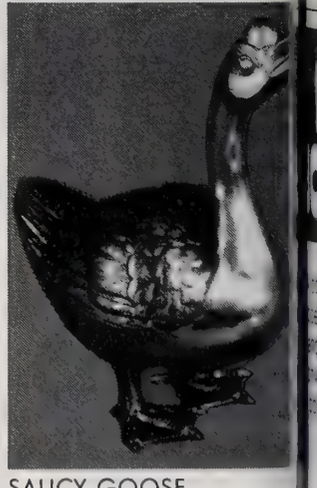
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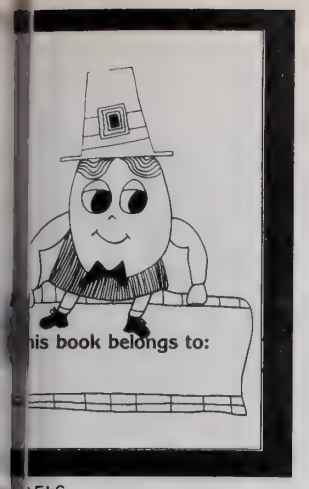
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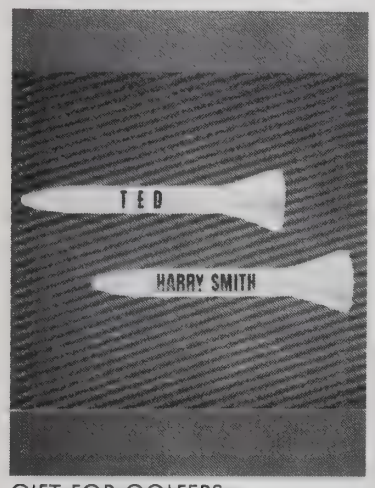
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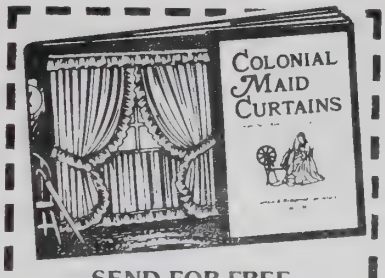
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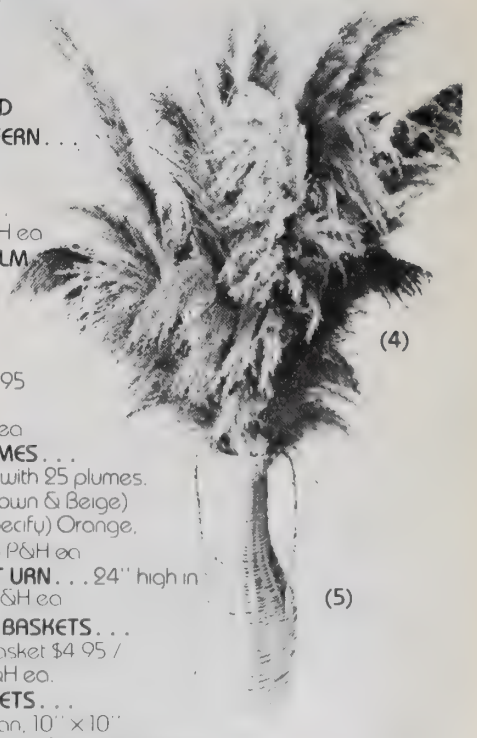
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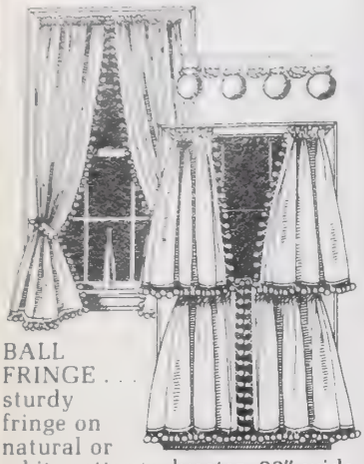
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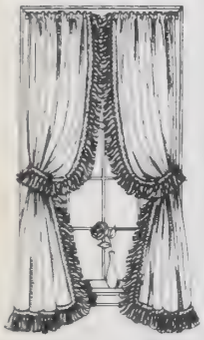
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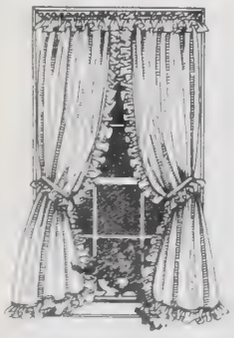
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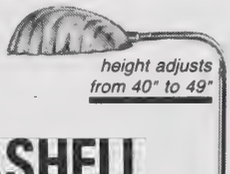


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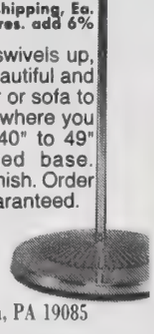
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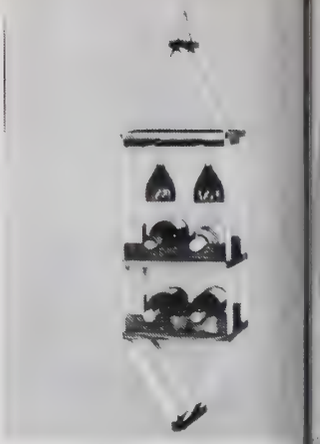
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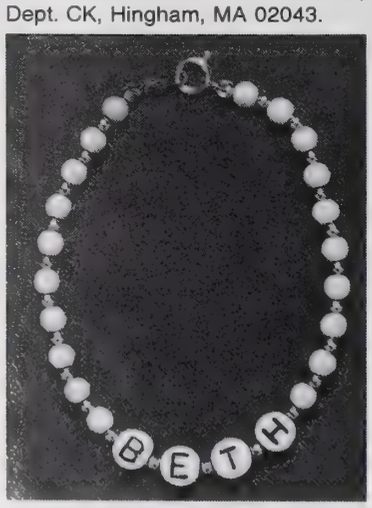
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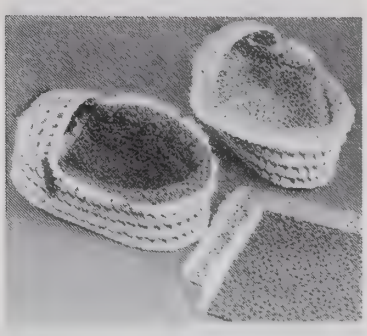


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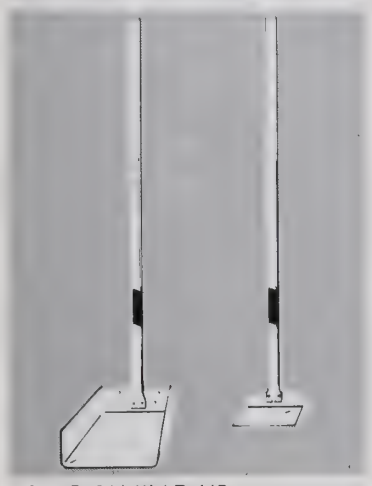
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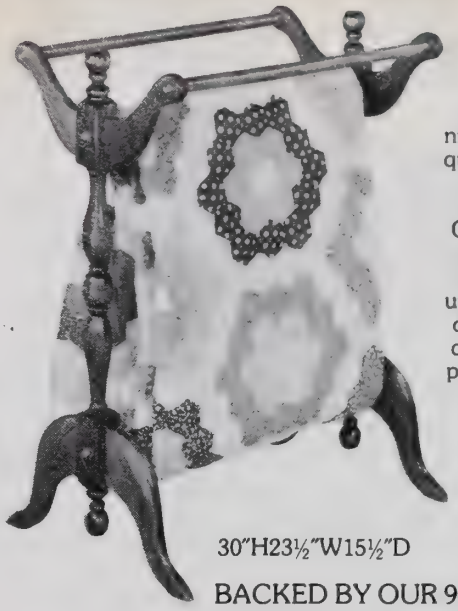
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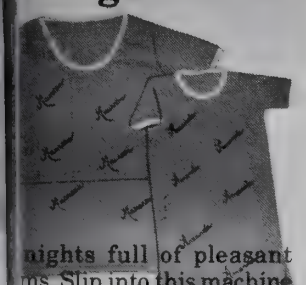
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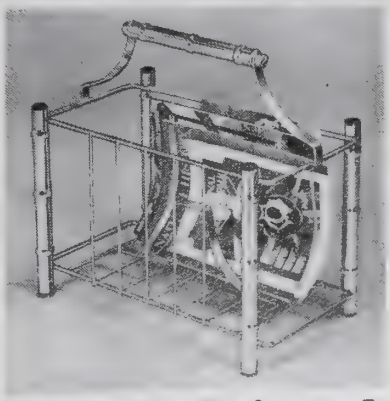
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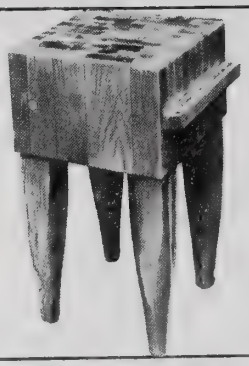
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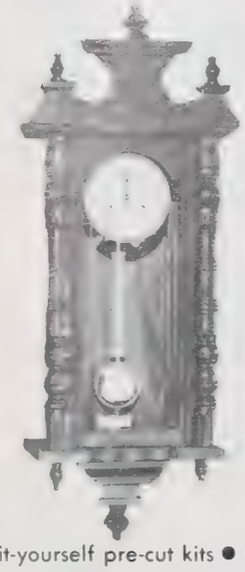


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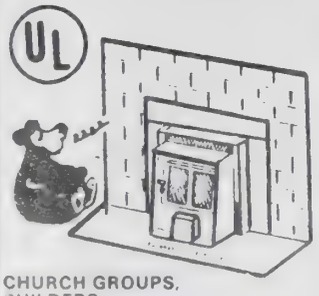
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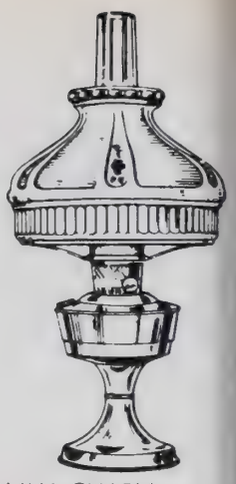
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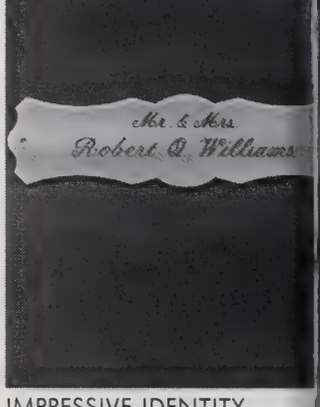
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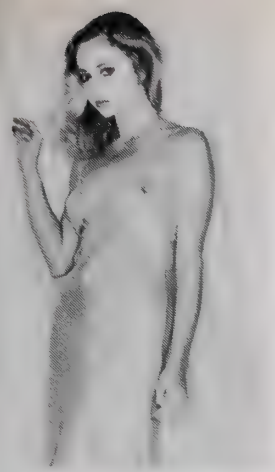
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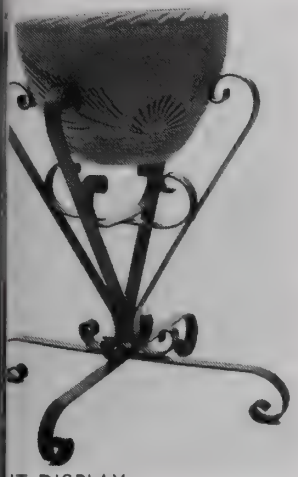
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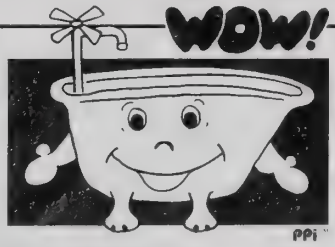
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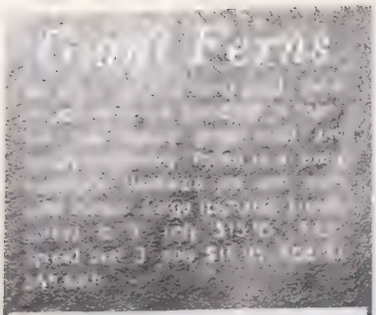


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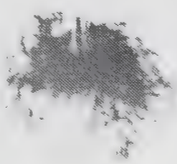
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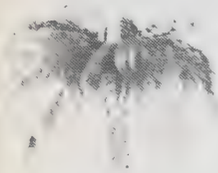




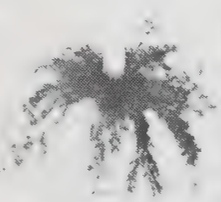
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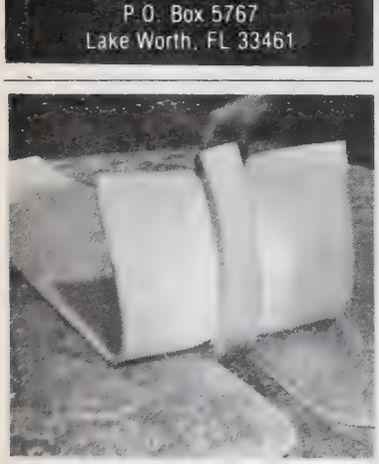
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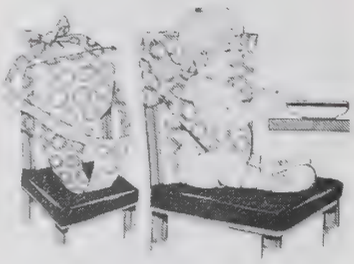


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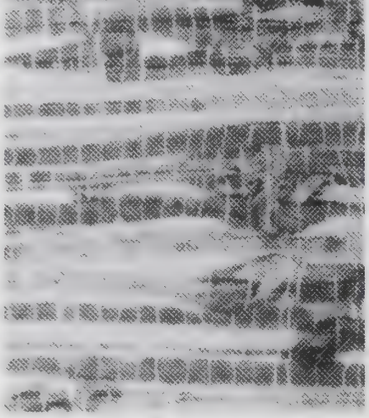


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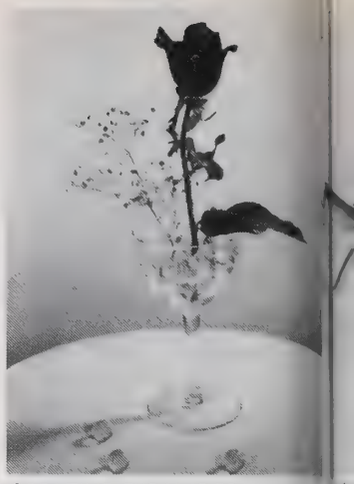
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Clever design holds baby securely. Folds into pocket or purse. Use in restaurant or baby's own high chair. No fumbling with buckles, zippers; one quick tie prevents slipping or falling. Washable cotton print. $5.95 plus $1.25 post. Sue Anthony Co., HG12, Box 705, 111 Valley Brook Ave., Lyndhurst, NJ 07071.



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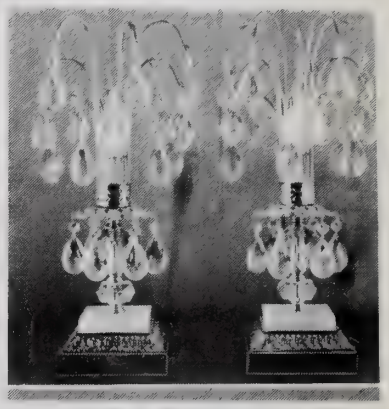
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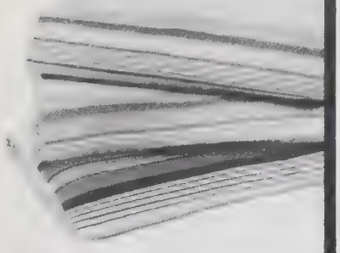


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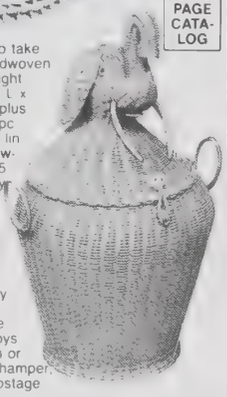


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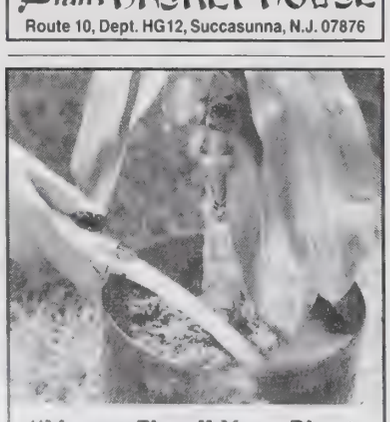
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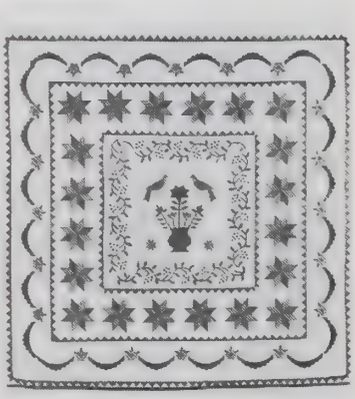
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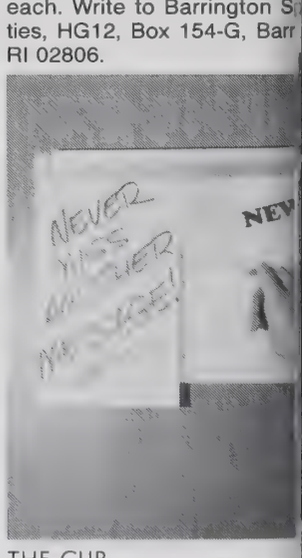
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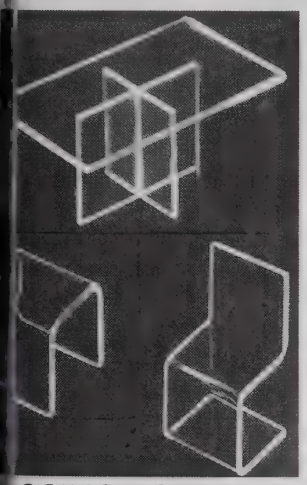
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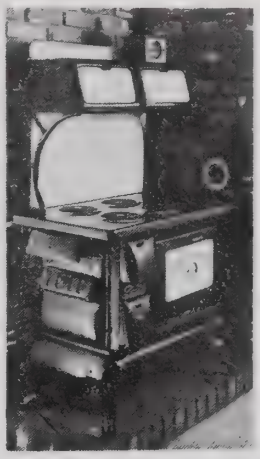


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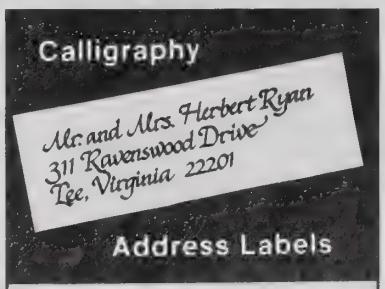


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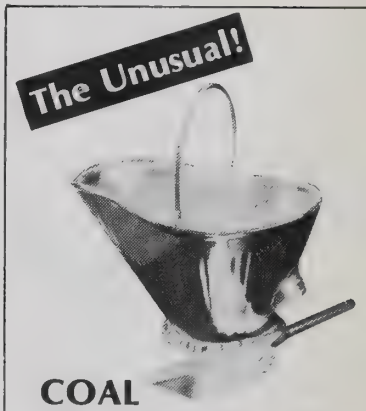
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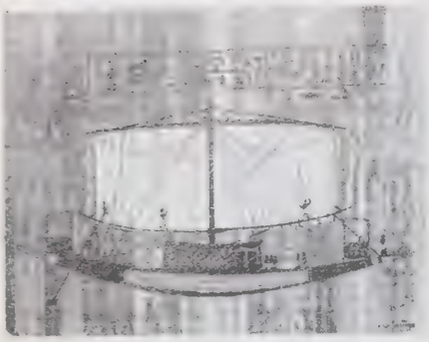
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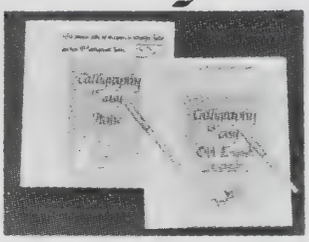
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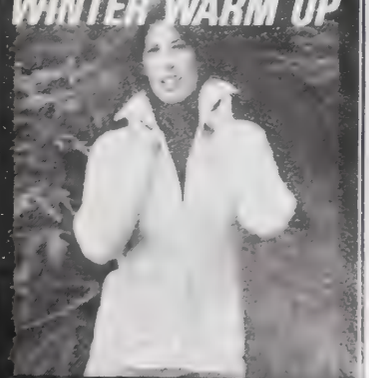
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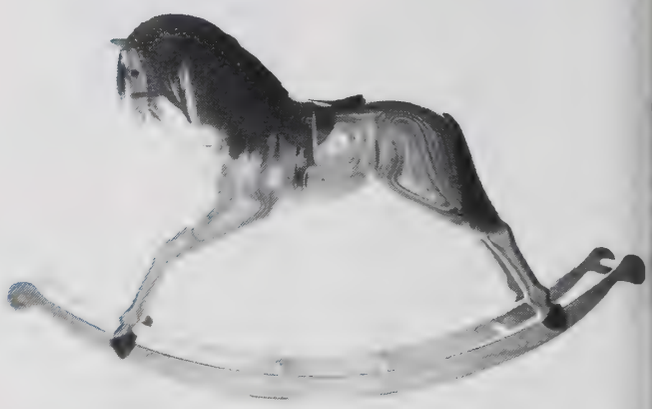
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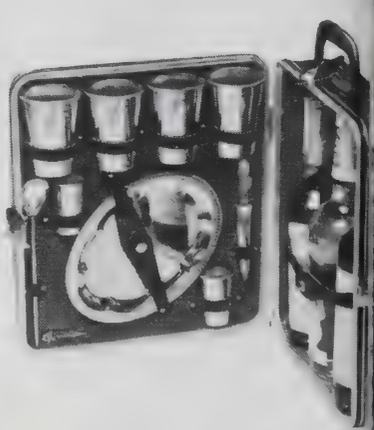
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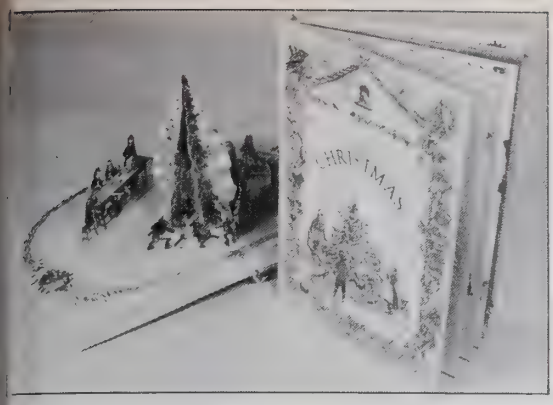


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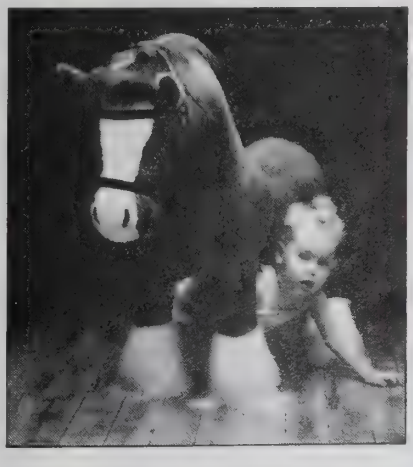


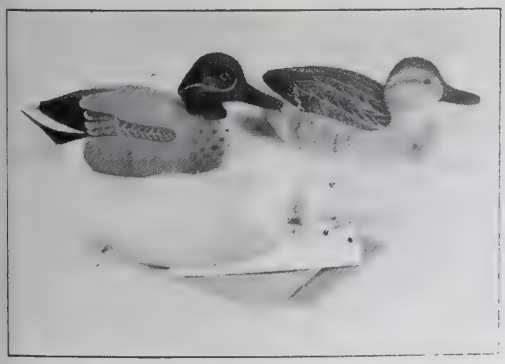
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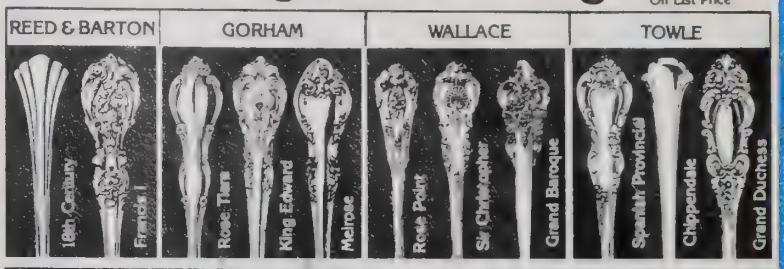
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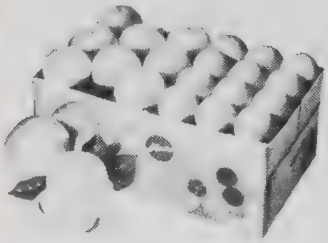
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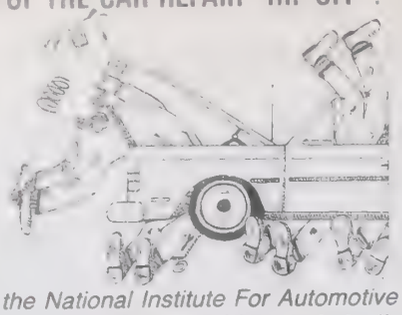
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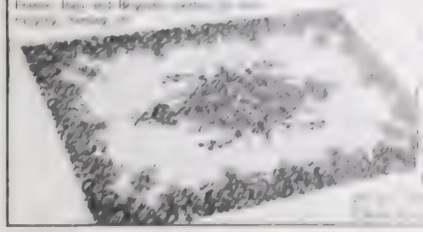
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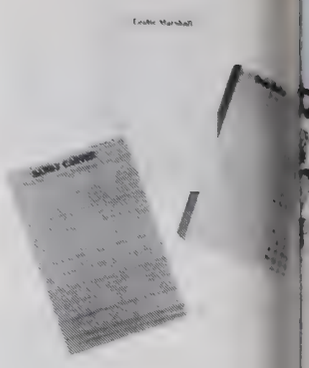


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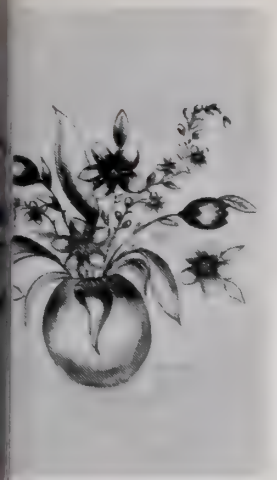
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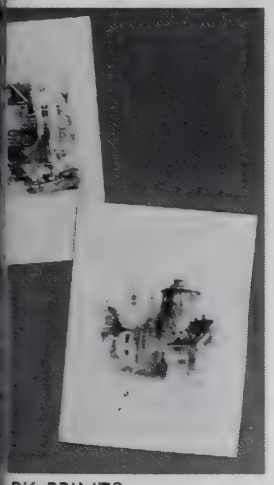
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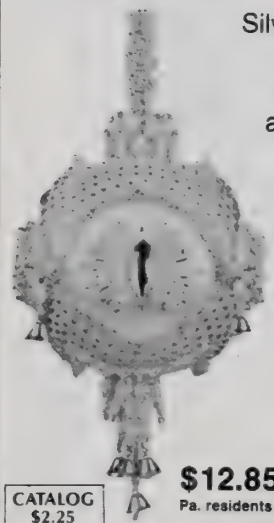


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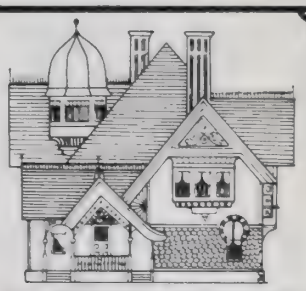
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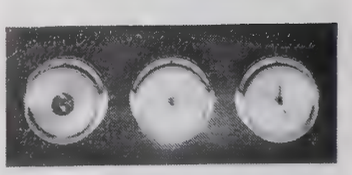
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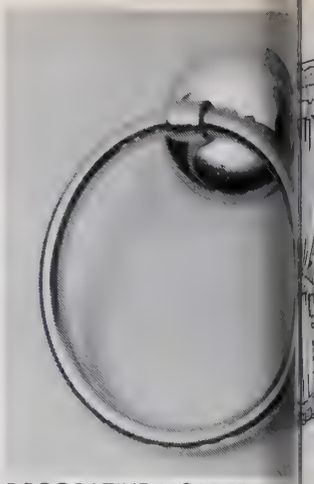


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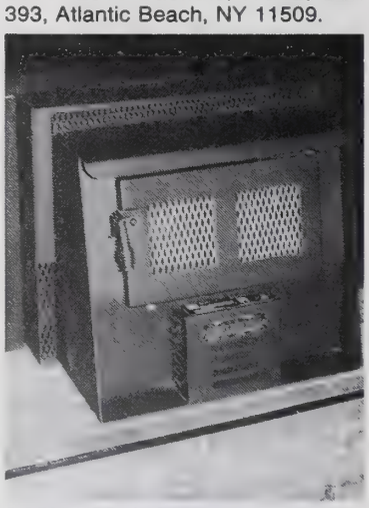
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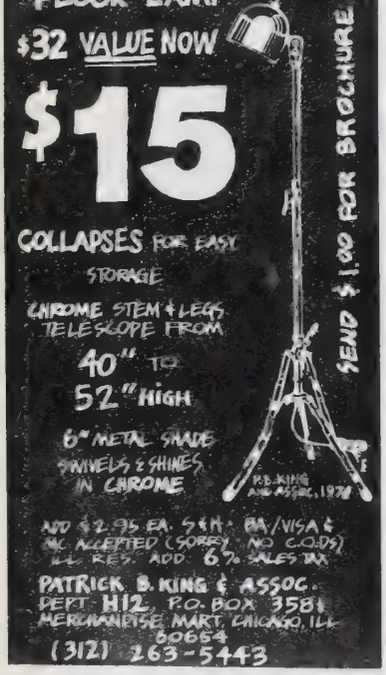
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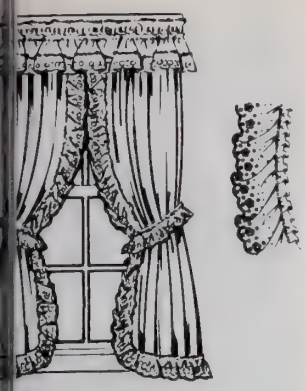
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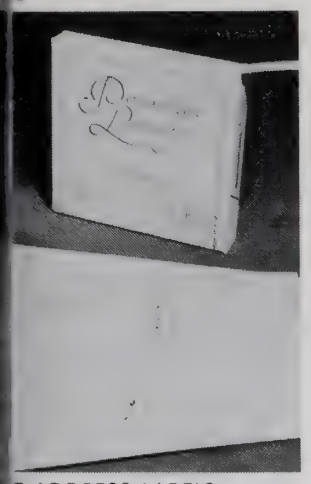
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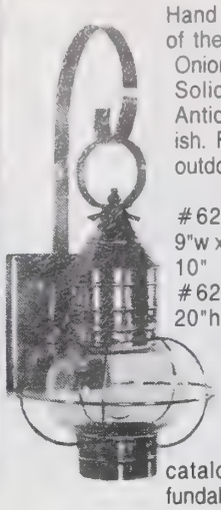
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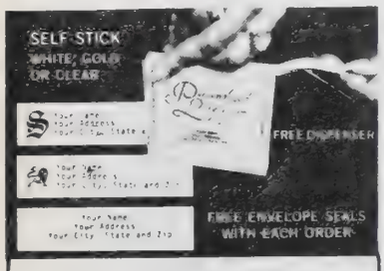


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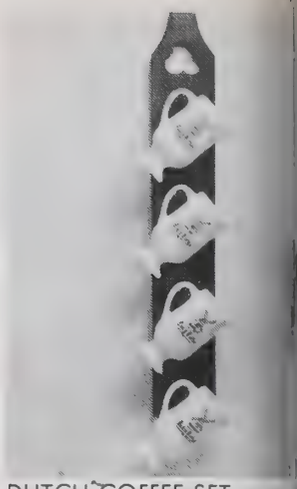
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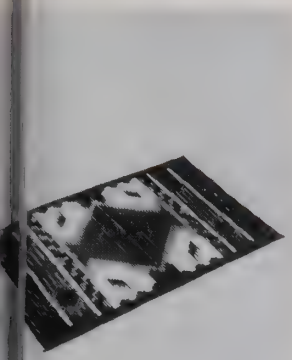
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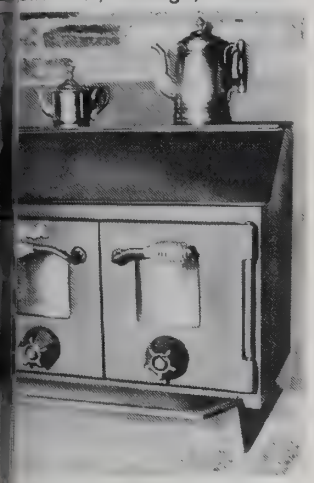


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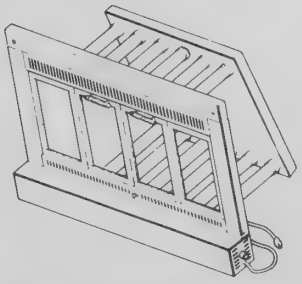
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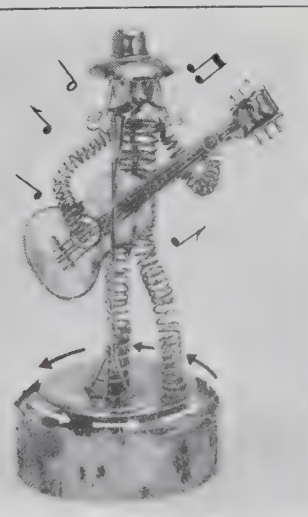


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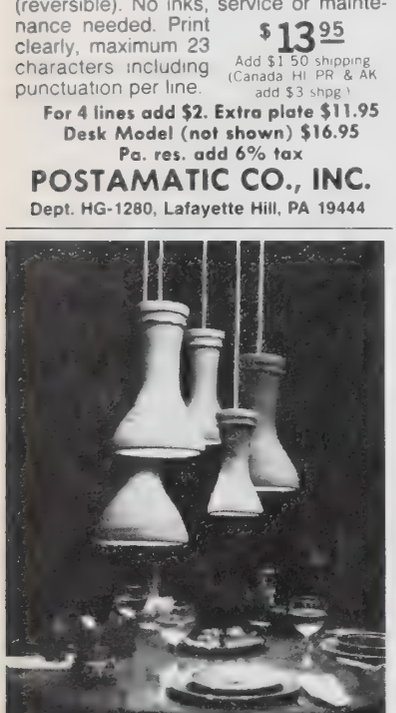
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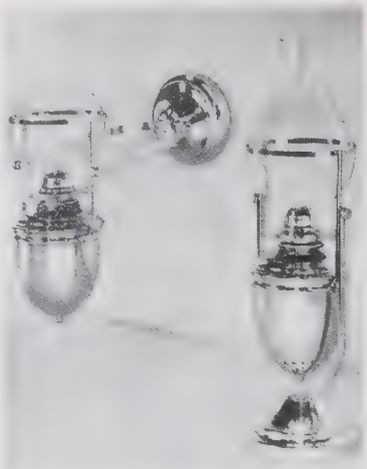
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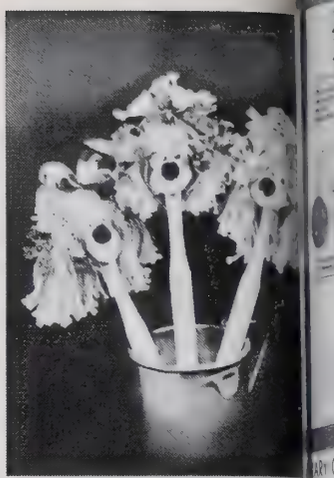
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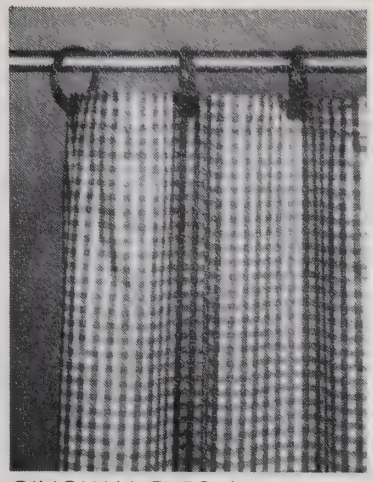


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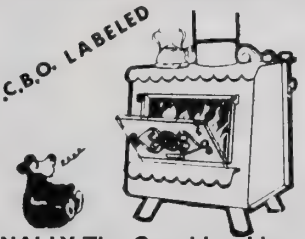
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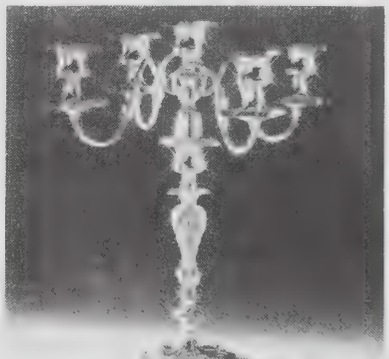
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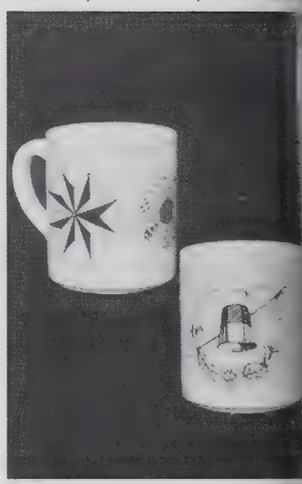
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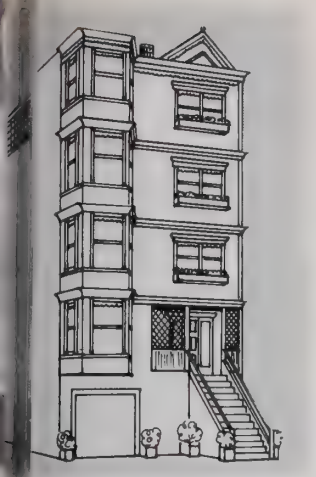
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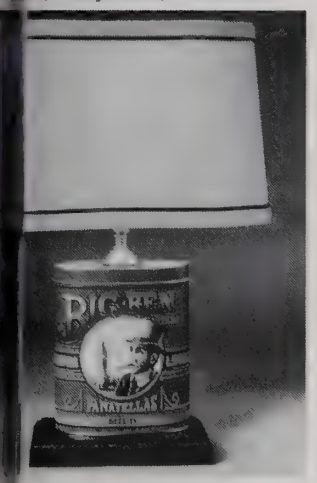
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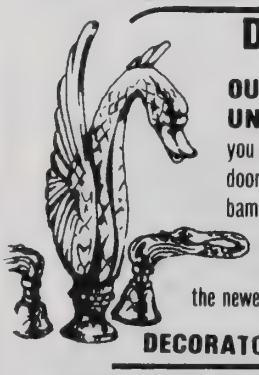
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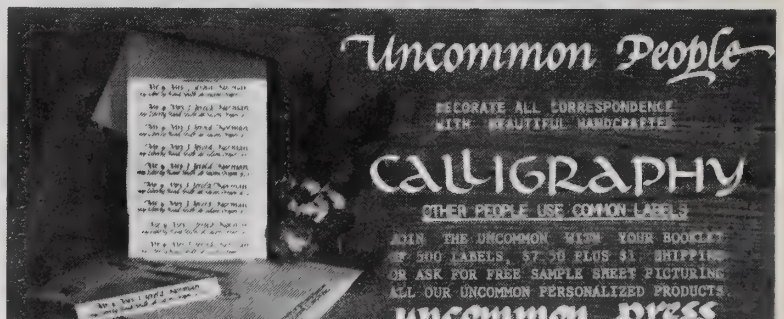
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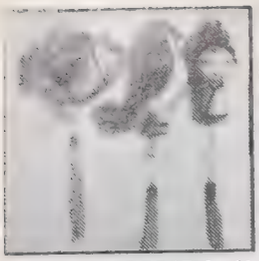
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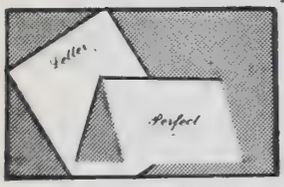
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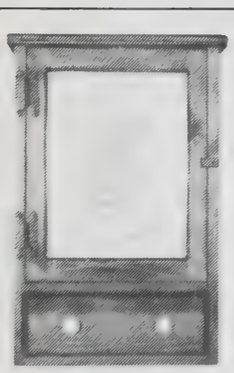
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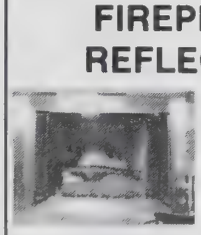
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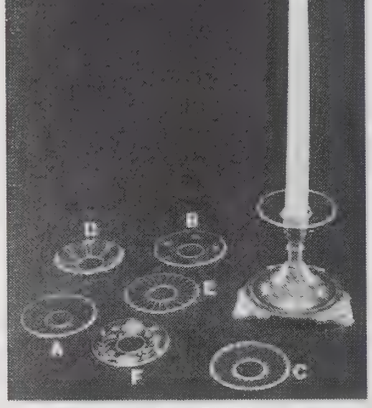
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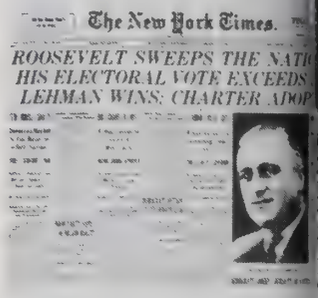
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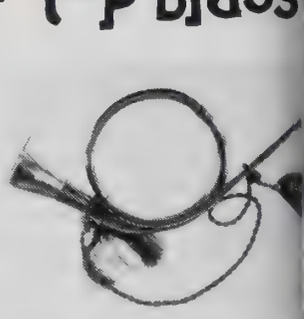


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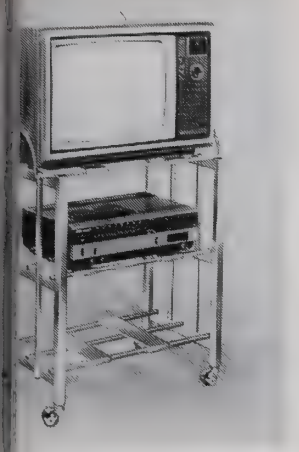


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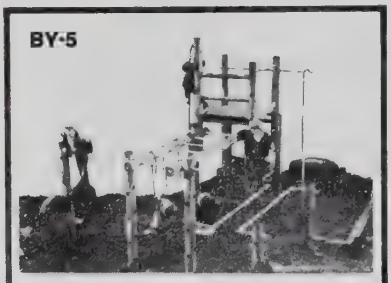
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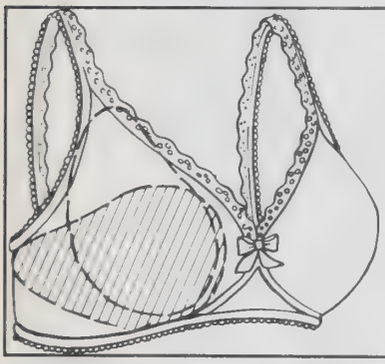
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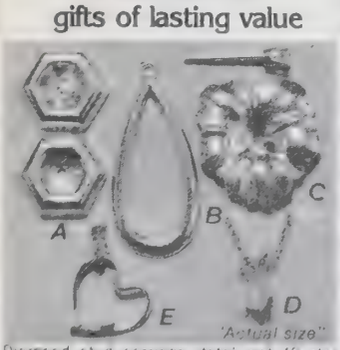


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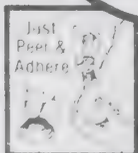
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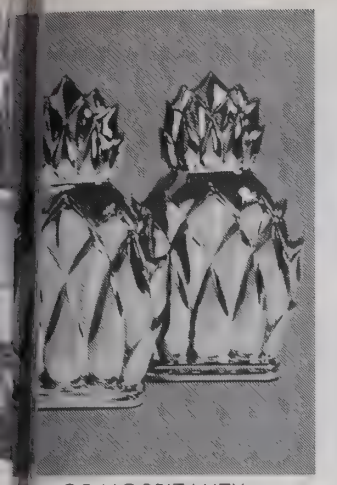
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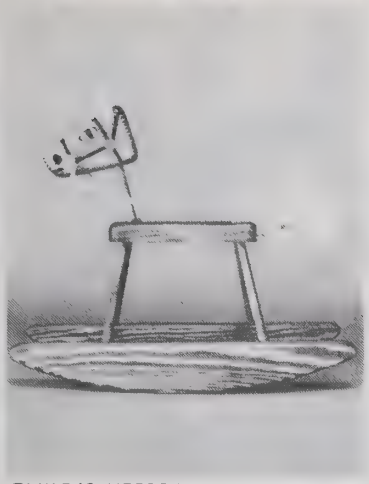
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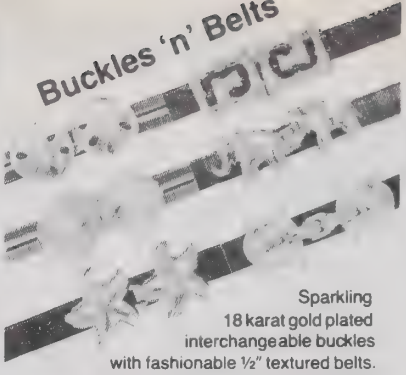
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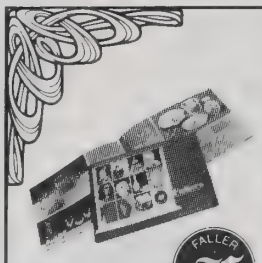


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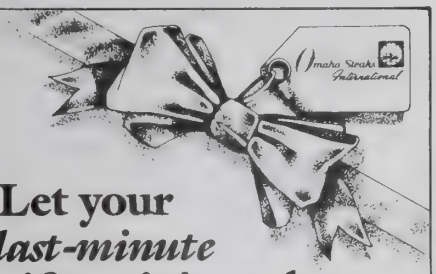


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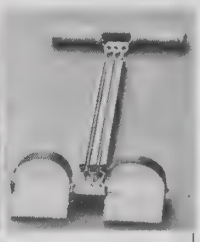
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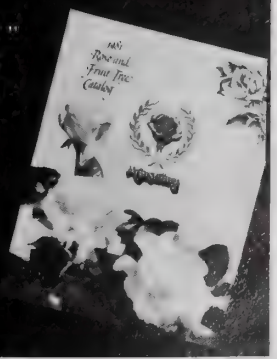
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Eight houses

continued from page 104

Andrea Palladio, it fuses those symbols of the house into a design of exquisite calm and originality. There is poetic justice here, too: Palladio's pattern books of ideal house plans were the great historic precedent for houses designed without a site or owner, proving that what's needed most is a good—or preferably great—architect. ■

Shopping information

continued from page 163

floor. All covered in "Tussah" natural herringbone tweed: 54″ wide, 4⅜″ repeat. Of Herculon olefin. By Stevens-Linen Associates. (2) **Ottomans:** Upholstered to floor with loose pillow top, on casters. All by Sherrill Upholstering Co. (2) **Restoration armchairs:** Italian import. Chairs and ottomans covered in "China Trellis": Of linen. 54″ wide, 3″ repeat, About $28 per yd. From Lee/Jofa*, NYC 10022. **Empire desk:** With red leather top. **Lamp tables:** In "cinnabar" textured lacquer. 24 x 24 x 22″h. By Baker Furniture Co. **Cocktail table:** Of brass and glass. 34″ x 34″. By Mastercraft Furniture Co. **Table lamps:** Of polished brass. With pharmacy-style shade. By Koch and Lowy*, NYC 10022. All above furnishings at W & J Sloane, NYC 10018. **"Claroline" fabric on pillows:** Of cotton glazed chintz. 52″ wide. About $48 per yd. From Clarence House* NYC 10022. **Rug:** Of cotton and linen. Open square pattern. 9′ x 12′. "Casual Trends." About $1075. From Stark Carpet*, NYC 10022. **Redwood lathing** (on wall and enclosing General Electric television): Custom designed by MAC II. **Wide-screen 3000 Home Television Center:** With VIR broadcast-controlled color for fully automatic color control, dual-mode remote control that allows users to scan or to have random access to up to 91 channels. 45″-diagonal screen, sound system with two 8″ woofers and tweeters. By General Electric Company. **"Technics" component stereo system** (stored in shelves next to TV): With turntable, tuner, integrated amplifier, speakers. Services entire house. By Panasonic Co. **Large turned wood vase** (with sunflowers). **Pottery bulb holder** (with lilies): Vase-shaped. **Japanese lacquer box:** Round. Orange and black; c. 1920. All at John Rosselli, NYC 10021. **Oriental porcelain cat, round lacquer box, fluted white ashtrays, copper milk jug:** All at W & J Sloane, NYC 10018. **Standing lamps:** Of polished brass. With a tent shade. By Remington Lamp. At W & J Sloane, NYC 10018. **Antique "Pineapple/log cabin" quilt:** In rust/blue/white. $675. At Thos. K. Woodard, NYC 10021.

Dining room *(p. 120):*

Upholstered dining chairs: 20½ x 23 x 37″h. With kick pleats at corners only, no pleats in center of back. By Sherrill Upholstering Co., Hickory NC 28601. Upholstered in "Southwell" fabric: Of cotton. 54″ wide, 25″ repeat. From Stroheim & Romann* NYC 10022. **Pedestal table:** 68 x 44 x 29½″h. By Baker Furniture Co. **English harvest table/sideboard:** About 50 years old. Oval with

Continued on page 208

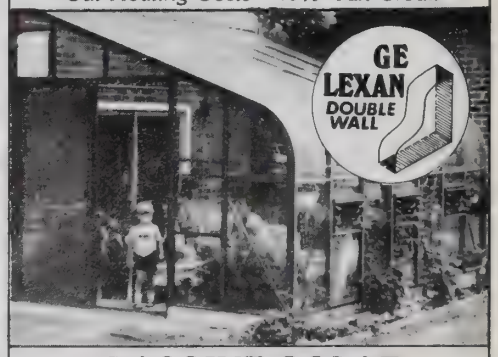
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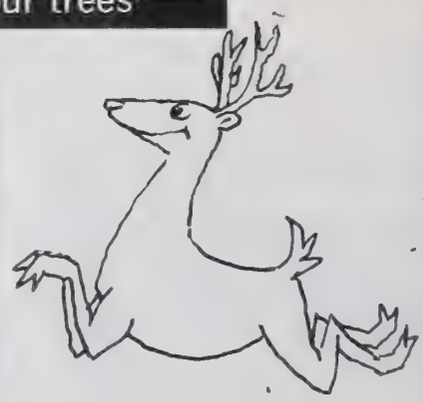
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THE GARDEN

BY MARIAN HEATH MUND

'Tis the season to be wary

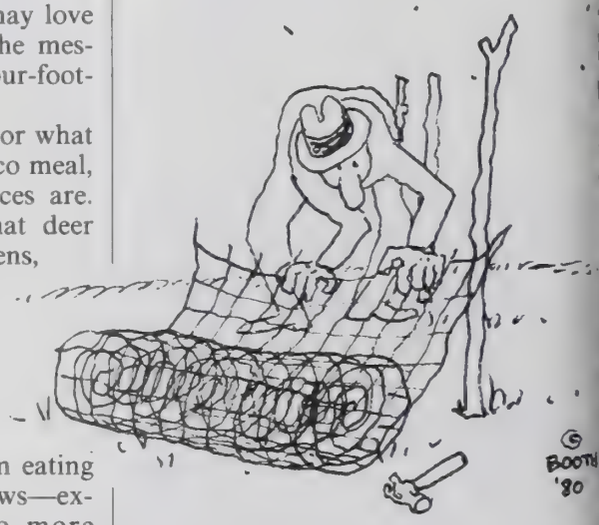
How to keep your garden free from four-footed gate-crashers who eat your vegetables and harm your trees



I think I have figured out why so many animal characters such as Bambi, the red-nosed Rudolph, and the intrepid P. Rabbit have great universal appeal—they're fictional. You never read about Bambi and friends chomping through an entire apple orchard. We don't sing about Rudolph gnawing Santa's lichens. And while kids are feeling for poor Peter R., I suspect many of their elders (including me) are secretly siding with Mr. McGregor.

Sometimes, as much as you may love animals, it's important to get the message of non-welcome across to four-footed gate-crashers.

The first step is to know who or what is likely to stop by for an al fresco meal, and what their dining preferences are. Wildlife biologists assure us that deer are year-round visitors to gardens, orchards, and vineyards across the country. In common with fellow ruminants like antelope and moose, the chemistry of deer stomachs (they have four) changes from summer to winter. Deer go from eating just about everything that grows—except possibly poison ivy—to more woody materials, including their all-time favorites the yew (or taxus) shrubs, apple twigs, buds, and grapevines. (In fact, biologists specifically warn well-meaning people against feeding deer corn or hay in winter, since their winter stomachs aren't able to digest these summer foods.)



Cold weather makes nonhibernating rodents such as rabbits, raccoons, and squirrels less active, but it doesn't make them go away. Undoubtedly Beatrix Potter never had this problem, but rabbits can and do chew rings around the bark of tender young trees. Deer also like to polish velvet antlers on young tree bark. Saplings should be protected with hardware cloth or fencing.

Year-round critter repellents all come down to certain basic elements—barriers that are either physical, auditory, visual, or olfactory.

The only sure way to keep out deer is a sturdy 10-foot fence around your property and/or a couple of dogs. Animal experts say the nimble deer use anything under 8 feet for jumping practice. Burying wire fencing a foot or so helps deter underground gourmets such as woodchucks, also known as groundhogs. Rabbits and groundhogs can't climb fences, but I swear they reach in and pull out tasty tidbits with their paws, so don't plant too near the fence.

If looks aren't of prime importance you might try a border of turkey wire laid down flat over layers of newspaper. Deer avoid catching their hooves in the spaces. Chicken-wire fencing is said to be effective against corn-loving raccoons, if the wire sticks up 12 to 15 inches above the posts and is bent slightly outward, so the raccoon's weight pulls the fence top over him as he climbs. Deer also fear catching their antlers in an overhanging fence.

Agriculture researchers report good results with various combinations of three and even four strands of wire

Continued on next page

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continued from preceding page

mildly electrified, placed at the heights of your would-be intruders. A promising new method involves a series of plain wires strung across wooden braces slanted at an angle of about 45 degrees. This "outrigger fence" is said to confuse the deer, but takes up lots of space.

Strange Sights, Sounds

Wild animals are naturally quiet and dislike noise. I knew a woman who broadcast a tape of repeated gunshots across her gardens. Apart from startling guests and surprising the local police, this worked very well—until the neighbors complained. Some people put transistor radios outside at night, turned up as high as batteries and neighborly tolerance will allow. Moles are said not to like the sound of wind whistling in half-buried beer bottles, nor the vibrations of plastic pinwheels. All the latter did for me was make the garden look like a carnival.

In general, animals avoid bright lights, so you might consider installing powerful beams in the garden. Some gardeners favor stringing up things that move, shine, dangle, and reflect light, but I have never had any success with these—nor with pieces of black hose that are supposed to look like snakes. Our rabbits weren't fooled.

The Nose Knows

Animals have extremely sensitive noses. If something smells unpleasant to humans, think what it must do to a deer. Bad as these methods may sound, if you are really desperate in your attempt to save the garden patch, the more bizarre folk remedies may help. All are stopgap measures and must be reapplied after a rain or freeze. Among these are lion dung, human hair in cloth bags, dried blood, mothballs, and rotten eggs. Also good are bone tar and tankage, both available at garden centers. Why lion dung, you may wonder, instead of elephant? It seems big cats are traditional deer predators, and deer seem to have some sort of vestigal instinct that warns them away from the trace. But I am not as bold as the redoubtable Texas lady who negotiates with the lion tamer when the circus comes to town.

I did try hanging up nylon net bags of hair clippings from a local beauty shop, but it didn't work for me. That may be because the scalp oil is removed from hair that has just been washed. We have, however, had good luck with an odd-looking combination of ripe T-shirts, old sneakers, innersoles, ammonia-soaked rags, and wet diapers all festooned around the garden like the workshop of a slightly mad sculptor. I

Continued on page 209

RELIEF FROM CONSTIPATION WITHOUT SPASMS OR CRAMPS

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Shopping information

continued from page 205

Arrangement: 30" x 65" (closed), 65 x 35 x 29½"h open. **Dishes:** "Lisbon" pattern from the Mottaheddah "Vista Allegre" collection. **Crystal stemmed water goblets and wine glasses:** by Mikasa. **Brass tray. Crystal decanters:** By Paul Hanson. All of the above at W & J Sloane, NYC 10018. **"Smithsonian" sterling flatware.** (2) **Presidential silverplate wine coasters.** (4) **Silverplate candlesticks.** (4) **Sterling ashtrays:** 2⅞"d. (4) **Sterling cigarette holders.** (2) **Pairs of pewter salt and pepper shakers.** All by Kirk-Stieff & Co. **White napkins:** Of cotton damask. About $22 each. At D. Porthault, NYC 10022. **Large pale handled basket** (with logs): 21 x 28"h. At John Rosselli, NYC 10021. **"Glassfyre" screen on fireplace:** Of brass and glass. About $300. By Portland Willamette Co., Portland OR 97218. **"Claw and ball" brass andirons:** 24¼". From the Williamsburg Collection by Virginia Metalcrafters, Waynesboro VA 22980.

Kitchen *(p. 121):*

Reproduction Windsor chairs: 24 x 25 x 48"h. **Antique mahogany table:** 48"diam. x 29"h. Round, with a pedestal base. **Antique Irish cupboard:** 48 x 18 x 84"h. All at W & J Sloane, NYC 10018. **"Potscrubber III" dishwasher:** With black glass door. 12 cycles. **Built-in Microwave/Conventional Oven Cooking Center:** Both with black glass doors. **Range:** With black glass oven door and drawer. **"Food Saver" custom refrigerator/freezer:** With trim kit of copper supplied by Copper Development Assoc., ice maker and water dispenser on door front. **Trash compactor:** With black door. **Food waste disposer. Brewstarter electronic coffeemaker:** Digital drip coffeemaker. **Television:** "Dual-mode remote-control" 19"-diagonal color television. All above appliances by General Electric Co. **Copper pots, pans, kettle, pot racks, molds, au gratin, colander, etc. used throughout kitchen:** By Revereware. **Slate flooring:** 12" sq. tiles. "Unfading purple." By Vermont Structural Slate Co., Fair Haven VT 05743. **Fiesta dual level kitchen sink:** 32" x 21". Bone. **Custom-line party sink:** 12" x 15". "Bone" color. With dual handle brass pantry handle. **"Aquarian II" Fiesta faucet:** With spray. **Remote pop-up drain. (2) Soap and lotion dispensers. Crumb cup strainer drain.** Sink unit about $350 by American Standard. **"Le Mans" custom steel cabinetry:** Painted platinum with satin finish brass extrusions. By St. Charles Custom Kitchens, St. Charles IL 60174. **Miscellaneous crocks with blue stripes, terra-cotta pots, brown spongeware, bowls on table, pale crock with wooden spoons and accessories, perforated metal carrier, wooden breadboards:** At Manhattan Ad Hoc Housewares, NYC 10021. **Majolica collection** (in hutch) and **majolica pitcher** on dining table: At J. Garvin Mecking, NYC 10021. **Watercolors:** 14½" x 11¼". All 1976. "Providence Fragment" X7", "Providence Fragment" X24", "Providence Fragment" XII," "Uxbridge Dawn." By Lee Hall. About $600 each. At Betty Parsons Gallery, NYC 10019. **"Plainfield" flatware:** Of pewter and stainless steel. 5-piece place setting about $62.50. By Kirk-Stieff & Co. **Athey blinds:** By Bronx Window Shade & Awning Co., Bronx NY 10451. **Hanging downlight:** Cone shape, white, with 14" shade, polished brass trim. At Harry Gitlin Lighting, NYC 10022.

Welcome wreaths

p. 123

(bottom row, left)

Cranberry wreath: Made with real cranberries, boxwood, and red velvet ribbon. 2 standard sizes to fit most doors. 12" ($39.95 plus $4.50 shipping and handling); 14" ($49.95 plus $4.50 shipping and handling). Larger sizes available on request. No orders shipped after December 15, 1980. From The Flower Barn and Greenhouse, Carver Road, West Wareham MA 02576.

(bottom row, third from left)

Balsam fir wreath: Made with cones and red ribbons. In a range of sizes from 8" to 48". 16" size is the largest they will ship. Prices range from $5.50 ppd (8"), to $25 ppd (16"). Order early. From M. L. Ackert Co., Rte 1, Box 14A, Danby VT 05739.

A little holiday romance

p. 126

Flowers by James Preuss, NYC 10022.

Top, left:

"Gold Rim" bone china: 5-piece place setting about $54. **"Aspen" water glass:** Full lead crystal. 10 oz. About $18. **"Old English Tipt" sterling silver:** 5-piece place setting about $820; 1 pie server about $170.50. **"Colonial" creamer:** Of silverplate. 12 oz. About $60. **Sterling silver candlestick:** 8½"h. About $290 per pair. **Bowls:** 5"diam. 2¾"h. About $30 each. All by Gorham. **"Marchioness" champagne flute:** Full lead crystal. Handcut. In 6 assorted colors. 4 oz. each. About $240 per set of 6. From Ebeling & Reuss. At Cardel, NYC 10022; Carole Stupell, NYC 10022; Shreve, Crump & Low, Boston MA 02116. **Limoges cake-stand:** 12" x 3½"h. Plain white. About $65. From Rochard Imports. At Accents & Images, NYC 10022. **Tablecloth and napkins:** Of cotton damask. White. 55" sq. tablecloth about $19. Napkins about $3.50 each. By Barbara deWolfe. At Nordstroms, Seattle WA 98101.

Top, right:

"Chequers" ironstone: Blue and white. 5-piece place setting about $20. By J & G Meakin. At Gimbels, NYC 10001; Storehouse, Atlanta GA 30319; Crate & Barrel, Chicago IL 60610. **Lobmeyr champagne glasses:** 10½"h. Designed by Oswald Haerdtl. About $50 each. Set of 2 glasses, $100. At Museum of Modern Art, NYC 10019. **"Drama" flatware:** Of stainless steel. 5-piece place setting about $22.50; Cake knife with hollow handle about $7.50 By Supreme. At Bloomingdale's, NYC 10022; Bullock's, Los Angeles CA 90055. **"Yalis Chintz" tablecloth:** Of cotton chintz with permanent glaze. 50" wide. About $26 per yd. From Brunschwig & Fils* NYC 10022. **Cylinder vase:** 7½"h, 4" x 4" base. Of white lacquered steel, lined with glass. **Fruit basket:** 14¼ x 7½ x 10"h. Of white lacquered steel. Both centerpieces, designed in 1910, about $88 each. **Chair:** Of solid beech. With rosewood stain. Designed in 1909 for the Café Fledermaus. About $699. Above pieces designed by Josef Hoffmann. From ICF*, NYC 10022.

Center:

Mason's "Green Chartreuse" ironstone: 5-piece place setting about $93.50. By Ebeling & Reuss. At Cardel, NYC 10022; Carole Stupell, NYC 10022; Shreve, Crump & Low, Boston MA 02116. **"Althea" water and wine glasses:** Full lead crystal. About $17 each. By Gorham. **"American Colonial" sterling silver:** 5-piece place setting about $862. **"Park Lane" creamer:** About $30. **"Bennington" silverplate platter:** About $28. Above Oneida Silversmiths. **Tablecloth and napki** Of cotton damask. 90" x 90" tablecloth, ten 19" sq. napkins about $290. At Prat NYC 10021. **Antique chair:** At W & J Sloa NYC 10018. **Star candle holders:** Cryst 1¾". About $15 each. By Rosenthal Chi At B. Altman & Co. NYC 10016.

Bottom:

"Ginko Leaf" plate: Square, with black ma finish. About $10.50 each. **3-tiered lunch b** 8" x 8". Amber lacquer. About $50. **Gou tray:** 16½" x 11". Lacquered. About $40. by Diane Love. **"Studio Craft" demitas cups:** Gray. About $10 each. By Larry Laz All of the above by Mikasa. At Bloomir dale's, NYC 10022; Burdines, Dadeland 33143. **"Juvisy" crystal decanter:** 33 About $550. **"Juvisy" Madeira glasses:** 2 each. About $140 each. Both at Baccar NYC 10022. **Scalloped napkins:** Of cott damask. 19" sq. Pink. $19 each. At Prate NYC 10021.

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Dessert plates: "Framboise" on pink. Abo $30 each. **Demitasse cups and saucer** "Framboise" on white. About $92 each. Bo of handpainted porcelain. **"Diamond" wat goblets and white wine glasses:** About $ each. **"Chambolle" decanter:** About $1 **"English King" sterling silver:** 5-piece pla setting about $490. **Sterling handwoven b ket:** About $95. All of the above at Tiffa & Co., NYC 10022. **French antique needl point rug:** 55" x 56"; c. 1840-1850. Abo $5200. From Coury Rugs*, NYC 1002 **Philippine basket:** 15" x 9". About $20. Gordon Foster, NYC 10017. **Egyptian revi al chairs:** Of Boston mahogany; c. 182 About $5,500 per set of 4. At Didier Aaro NYC 10021. ■

Books bets

continued from page 45

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tinued from page 207

ized I was risking my reputation for sa ity by asking my neighbor for her b y's used diapers to hang in my gard , but she was very nice about it.

his was before I discovered that c osote makes a simple and effective ol- fa ory repellent. Soak rags, 12-inch felt st ps, or synthetic sponges in creosote, a l tie one to each shrub or tree to repel dr for four to six weeks. (Be careful n to let it drip on grass.) Creosote-s ked lengths of rope or felt may also b hung or laid down around vegetable o flower gardens. Commercial dog and c repellents are sometimes effective a inst deer, as well as squirrels that s ck on city gardens. There are also c nmercial rabbit and deer repellents. A k your garden center or county ag- ultural agent for brand names.

In the bad-tasting department, some a i-plant-biting remedies act the same a human anti-nail-biting ones: They b th contain hot pepper. Here are two r cipes for sprays that should be applied w en the weather is still above freezing, a least 40 degrees. They work against r bbits and other small gnawers. To a g llon of water in the spray tank, add 2 ounces Vapor-Gard to make the spray s ck. Mix well, then add a 6–8-ounce b ttle of any hot pepper sauce.

Or blend 2 garlic cloves, 3 cut-up hot p ppers, and 1½ cups water in a blender f minutes. Let steep 24 hours, strain, a d 1 teaspoon soap powder and 7 cups w ter.

If, like me, you tend to get emotion- ly attached to your plantings, you k ow the feelings of rage and despair w hen intruders turn your little green n rsery into a topless joint. Fencing in o r vegetable garden wasn't cheap, but I consider it an investment in preventive p sychiatry for me. Now I can enjoy re- ading *Bambi.*

A Weyerhaeuser Company researcher developed a deer repellent that is used on the tender seedlings of their Ponderosa pine, hemlock, and other plantings around the country. A derivative of rotten eggs, it is available to the home forester as MGK Big Game Repellant. It is said to protect woody plants 1–4 months. For information, write McLaughlin Gormley King Co., 8810 Tenth Ave. N., Minneapolis, Minn. 55427.

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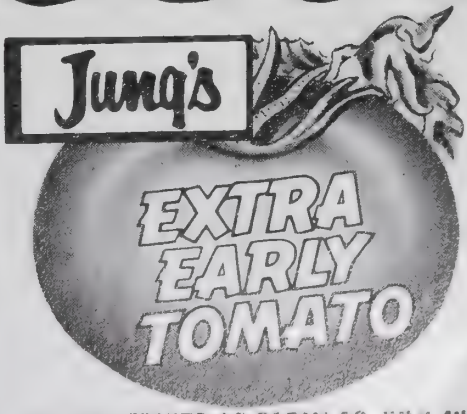
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3. 1980 WHIRLPOOL BATHS AND SPAS. Thirty-six color pages of installation photographs and diagrams, with specifications for the entire product line of baths and spas from Jacuzzi Whirlpool Bath. All models are shown in bathroom, garden, or patio settings to give you decorating ideas. Jacuzzi Whirlpool Bath.

Decorating

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